



# Regional Exhibition North Coast (North)



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Ella Mia Baker  
Aldridge State High School  
"Fed to Fit In"  
90cm x 60cm

Through personal and cultural context this artwork explores the emotions, identity and cultural conflicts of a young Asian woman raised in a Western lifestyle. Fed to fit in depicts a woman throwing up an exaggerated stream of pasta and eggs to represent my Italian and Korean heritage along with other Western foods such as pizza and burgers. These foods represent more than just meals, but the cultural, emotional, and societal "ingredients" we're forced to ingest daily. After viewing the Vomit girl series by Filipino artist Mai Nguyễn-Long at the Triennial exhibition at GOMA I was inspired to portray my story through a grotesque exaggeration. I want the viewer to question the limits of consumption; what we hold back, and what inevitably spills out.



Amelia Barker  
Aldridge State High School  
"The thing about me is..."  
42cm x 89.1cm

Through personal context, this series is a reflection of self. Through different drawing techniques I express my different emotions and versions of myself. In this resolved series of three drawings, you see my confident, perfectionist, sad, creative and extroverted self. I want my audience to feel my rollercoaster of emotions and perhaps, see a something of themselves in it too. I use negative space to pull focus on the expression and body language of each figure.



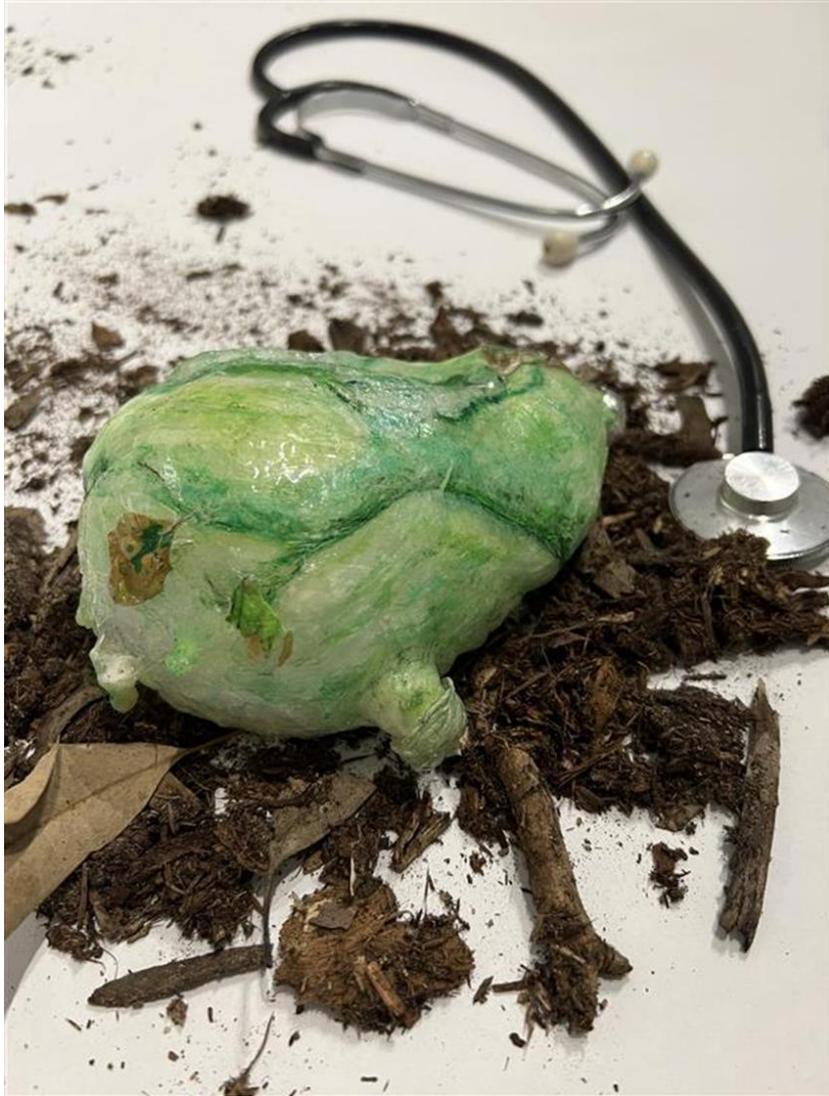
Hannah Bould  
Xavier Catholic College  
"Where Spirits Linger"  
42cm x 90cm

As time rolls by, the tales and crafts that humanity values often grow with it, ever evolving reflecting current society while maintaining the traditions bound to it. Where Spirits Linger focusses on mythology and the concept of the past integrating with the present exploring how cultural traditions, stories and artworks have changed with time. Through the integration of traditional Japanese watercolour techniques and motifs with digital art, the inspiration of Aidauro and Hayao Miyazaki's adaptations in a modern lens while retaining ancient folklore representations is revealed. Where Spirits Linger not only reflects my personal interest in mythology and religion but also allows the audience to understand how society has impacted the traditions and art we know and experience today.



Ayla Brain  
Kepnock State High School  
"The Ants Last Gathering"  
51cm x 61cm

We all remember things that happened in our childhood, small or large, and often times these memories bring back feelings or even colours to mind. My artwork "The Ants Last Gathering" (2025) explores the connection between childhood memories and nostalgia. The work plays lightly into grief while keeping the main theme of the work as comedic as possible. The artwork was inspired by Salvador Dali where I have taken inspiration from the juxtaposition used in most of Dali's paintings. This work was completed using acrylics and blends colours and themes we often remember or visualise when remembering childhood memories, as the work is heavily based off my childhood and growing up in Coffs Harbour, NSW. The artwork portrays ants holding a funeral in front of "The Big Banana". In this painting the ants are surrounding a coffin holding red roses. The intention of this was to symbolise a sense of love within the dark theme of the funeral through subtle hints and code.



Kaiya Braysmith  
Fraser Coast Anglican College  
"In the Lab of Plantae"  
50cm x 180cm x 100cm

In this artwork, I aim to explore humanity's disconnection from nature and the urgency needed to repair it. This personal artwork engages the senses through plant-like human organs. A heart- waiting to beat, while a stethoscope plays a heartbeat, asking the audience to listen and reflect on the similarities between humans and nature. I used latex and PVA glue to create realistic, grotesque flesh-like textures. The uncanny hybrid sculptures blur the lines between human and plant. Plant-like lungs are arranged on a surgical tray. The viewer engages with the microscope viewing these hybrid cells, blending human and plant cells—symbolising our biological dependence. The audience observes themselves reflected in a mirror between two plaster brains—one green and alive and the other brown and lifeless—linked by roots reaching out. These roots and forms reflect life, death, and nature's persistent call to reconnect with us.



Imogen  
Riverside Christian College  
"Suspended Descent"  
197cm x 50cm x 50cm

True harmony isn't static, it involves movement and balance just like a spiral unfolding into the stillness of rocks, creating true harmony. My work is inspired by how artists use their natural environment and manipulate it in their art practice, creating harmony between the two. I took inspiration from artist Jae-Hyo Lee who is a contemporary artist who exhibits the ability to manipulate natural materials, conforming it into something new without losing the essence of the natural material. I challenged myself by creating a piece that required repetitive motions and visual estimation to form an engaging and personal yet contemporary artwork that conveys communication of focus, including harmony balance, stability and strength.



Jodie Dodd  
Isis District State High School  
"Sciramir the Enduring"  
60cm x 195cm x 190cm

Sciramir is a massive wire sculpture depicting an undead western dragon skeleton that haunts the sky on ragged, translucent wings. Sciramir represents the determination to get up and keep going, even when a task seems insurmountable. During his development, I often debated abandoning him due to the sheer enormity of what I was attempting.



Sarah Dyball  
Bundaberg North State High School  
"Untitled"  
30cm x 110cm

Perception of others is subjective. While one individual may regard someone as exceptionally beautiful, another may perceive them as entirely ordinary, with no distinctive qualities. The shifting nature of perception, examining how we view both objects and people, is deeply influenced by our individual perspectives. My work explores fluidity of perception and how our understanding of the world can change based on context, perspective, and personal experience. This work invites the viewer to see familiar objects in a different way. Each cup is made using different processes making all three unique. When asked to picture a cup, each person imagines it differently, much like how hearing someone's name recalls different associations for each of us. The light painting within the work is a metaphor for people's perception and the ways each are lit is the way in which they see them. The light is the memories we have.



Ebony Esparon-Binjuda  
Fraser Coast Anglican College  
"50% Off"  
35cm x 50cm x 45cm

My artwork reclaims Marcel Duchamp's concept of the readymade to confront the emptying of meaning from sacred Indigenous objects. Once grounded in ceremony, Country, and ancestral knowledge, items such as the boomerang and didgeridoo are now mass-produced, sold in tourist shops, and exploited by those outside the culture. Inspired by Duchamp's Fountain, I reimagined hand-cut boomerangs painted with slogans like "50% OFF" and "Sorry Day Sale." These satirical phrases lay bare how sacred symbols are reduced to cheap souvenirs, their spiritual weight erased for profit. The use of bold colours and retail-style signage mimics consumer advertising, while the empty hangers stand as a haunting reminder of absence; the emptiness left when culture is commodified. For me, this work is not only protest but a deeply personal act of reclamation. It asks: when our sacred stories are sold, what remains; and who holds the right to decide?



Grace  
Kepnock State High School  
"The Land of the Lost"  
24cm x 32cm x 10cm

The western values that we inherit blind us to the issues we have fabricated. "The Land of the Lost" explores these principles through a range of materials and techniques central to my inquiry of ocean life and water. I started by creating resin bases and experimenting with different shapes and colours for the water, which brings into the inquiry of exploring ocean life. Subsequently I moved onto the book, glueing all the pages together and cutting holes where the resin would go. Addition to this I added the drawings, resin, bridges, gold stain around the edges and a little watercolour and coffee stain to wash over the page. Desiring to express the need of building new bridges and moving to better paths. In this instance from the polluted and ravaged side of the island towards the 'western society' full of towns and castles.



Emily Graham  
Urangan State High School  
"Patriarchy"  
100cm x 100cm

Patriarchy explores the consistency of constraints and expectations placed on women, and the lingering impact of outdated gender expectations. Inspired by the stimulus K'gari: a real story of a true fake and the unit concept art as knowledge, the piece reflects on social norms and the history of the Suffragettes movement to raise awareness of ongoing gender inequality. Using the red lipstick as a symbol represents its historical meaning of defiance and it explicitly links to the suffragettes. The work draws on all four contexts, particularly, as a woman, personal and cultural, engaging others affected by these norms. Exploring different art styles from different periods allows me to highlight the continuity of the issue through formal elements, as well as the key conventions of line, colour and shape to communicate the idea across the four pieces, inviting the audience to interpret based on ideas and conventions represented in the piece.



Ashley  
Aldridge State High School  
"First Real Home"  
17cm x 56cm x 54cm

What creates the self but a person's environment? Despite moving around a lot in early life, this is the place I call home. Got my first job, my first real friend group, learned who I was. This is where I fell in love for the first time. A house is meant to shelter you, provide safety at the end of your day, but its become so much more than that. Most people rarely spend their time outside these days. The rooms within are what hold the light and the colour and the love, and the pain, and you. The dark silhouette of this piece's exterior is placed in juxtaposition with a bright and colourful interior glowing through the windows in order to represent this concept to my audience. This is why my preferred method of display requires very dim lighting to accentuate the glow coming from inside the sculpture.



Hannah Jensen  
Riverside Christian College  
"Everything Left Unsaid"  
60cm x 80cm

Everything Left Unsaid is a monochromatic piece that explores my inner emotions including melancholy, numbness and self-doubt all that I have experienced in relation to images I took from Rainbow Beach. The original artists I took inspiration from were Rembrandt and James Gleeson, they inspired me to use rich colours to create depth and creating pieces which carry their own meaning, allowing the audience to experience the emotion themselves. Each panel of Everything Left Unsaid is interconnected with the use of red string, following the butterfly effect and the mythological Chinese concept of the red string of fate, which concludes that every small movement and change from the norm can alter the later effects of life, concluding the implications of fate. This piece reflects internal emotions which aren't explicitly mentioned but inferred due to the psychology of colours, therefore, leaving the audience to understand everything that's been left unsaid.



Sarah Keyte  
Hervey Bay State High School  
“Guided by Angels”  
78cm x 21cm x 5cm

This skateboard design reflects the journey of identity and the process of becoming who you are meant to be. At the centre, the vibrant green eye symbolizes awareness and self-discovery—the act of truly seeing oneself and the path ahead. Surrounding it, the angel wings act as guides, offering both protection and direction as one navigates the challenges of growth. Their presence suggests a reminder that even in moments of uncertainty, there is strength and guidance within. The flowers winding along the board represent growth and transformation, blooming despite obstacles and symbolizing the natural progression of development. The contrasting colours—soft blues, greys, and bursts of red and green—mirror the duality of struggle and hope. This piece is ultimately about becoming, about embracing the process of evolving, and trusting that each step leads closer to the person you are meant to be.



Marni MacDonald  
Riverside Christian College  
"Unnatural Encounter"  
68cm x 125cm x 45cm

What happens when the organic world collides with the artificial? Unnatural Encounter is inspired by the unnatural and natural environment developed via a deeply personal lens, experience, thoughts and feelings encountered after specific events. This is intended to draw on a unique visual dialogue that represents a connection between the coinciding environments that, in turn, form its own distinct habitat. visual representation through a fusion of nature and technology, by doing this I as the artist have challenged myself to mix and simply responded to the natural and unnatural environments to create a connection between them. Ultimately Unnatural Encounter is a personal response to the changing world around us, designed to evoke curiosity and contemplation.



Mikaela Paunovic  
Isis District State High School  
"Eco-Political Fashion"  
160cm x 170cm x 90cm

This artwork repurposes second hand materials, giving them new life and purpose in a sustainable way. By creating art from recycled second hand objects, I aim to combat and give awareness to overconsumption and that we need to reduce the waste of new materials. My piece uses both my personal beliefs and creativity, using second-hand books to craft a dress that complements the unique colour, texture, and shape of the pages. The design ensures the materials work harmoniously, allowing the extra details to blend seamlessly. I drew inspiration from fashion artists Vivienne Westwood and Alexander McQueen, both were not only innovators in fashion but also political activists. They used their art as a platform to express their beliefs and political standpoints, using fashion to engage with the public, raise awareness by protesting critical global issues.



Patrik  
Hervey Bay State High School  
"The I"  
138cm x 129 cm

This work is a deconstruction of self, what makes me *me*, and what observers make of me. People are complex, I'm a person, no one actually knows me, they know their perception of me. Only I know me for ever thought and opinion. The first layer is an abstract form of I, someone who only knows of me resides at this level. The second layer is flat, there is a lack of shape or depth, an acquaintance resides here. The third layer is real, its rough, its textured, and by no means smooth, it is the closest representation of me as a person; family and close friends belong here. Then there's the I, it Transends, the flatness, clean edges and pure white is a complete contrast, it's ethereal, my spirit, the real me isn't my eye, I'm not defined by physical matter its merely my body, Only I reside here.



Charley Redshaw  
Kepnock State High School  
"Caged in Perception"  
60cm x 62cm x 20cm

This resolved artwork explores the concept of how modern media continues to depict women as complacent or incapable, reducing their voices and agency. It challenges outdated stereotypes that have historically silenced women and highlights the ongoing issue of bodily autonomy. The piece presents a protest scene where animals represent harmful insults often used to dehumanise and oppress women, turning them into powerful symbols of resistance. The inclusion of the White House and American flag critiques political systems that impose life-altering laws on women without personal consequence, reinforcing systemic inequality. Protest banners amplify the political message, reflecting broader struggles faced by marginalised groups. Through symbolism and visual narrative, the artwork invites the audience to reflect on how these stereotypes persist and how they are institutionalised in society. It ultimately calls for recognition, resistance, and change, positioning the animal figures as fierce embodiments of feminist strength and defiance against oppression.



Jacinta Riebe  
Hervey Bay State High School  
"Not a Kitty"  
78cm x 21cm x 5cm

This skateboard design represents my personal journey navigating the transition from adolescence into adulthood. The fierce magenta tiger at the bottom is a symbol of strength, resilience, and unapologetic presence—an assertion that I am “not a kitty,” not to be underestimated or dismissed. Surrounding it, the vibrant sun, swirling skies, and radiant patterns reflect both the chaos and beauty of growing up. They capture the feeling of being pulled in many directions—toward responsibility, independence, and self-discovery—while still being judged through the lens of youth and gender. The pink and bold colours reclaim femininity as powerful rather than delicate, while the tiger’s steady gaze challenges stereotypes that aim to reduce me. This board is both a shield and a statement: a reminder that my voice, my strength, and my growth deserve recognition, even in spaces that try to diminish them.



Breanna Schmeirer  
Urangan State High School  
“Burning the Boundaries of Consent”  
100cm x 100cm

My work explores the consequences of being a victim of child marriage through visual conventions and a decodable formal context, presenting symbolic yet confronting depiction of the results from physical, social and psychological standpoints. The artwork is intended to raise awareness about the influence of cultural "norms" on children/adolescents by forcing the viewer to face the melted mess of this reality. This work took an alternate approach by creating a time-based ephemeral artwork using hand moulded, simplified child-like candles, the burning of which conveys lost innocence, control, individuality and the potential dangers of forced cultural expectations. The contrast of size and colour aids in communicating this to the audience, allowing them to decode the representations presented, expanding on the use of the formal context learnt and presented in previous works. I encourage the audience to reflect on the impact of child marriage and emphasise that it is a major, overlooked issue that needs to be confronted openly by humanity.



Matilda Stewart  
St James Lutheran College  
“Eye of the Beholder”  
120cm x 91cm

This artwork reflects the dichotomy of life and death, and the line in which we, as people, walk between. The coral cay Lady Musgrave is home to a species of tree that periodically blooms beautiful sticky flowers called pisonias. These trees are home to a bird called the Black Noddy Tern. They share a symbiotic relationship, in which the Terns provide fertiliser through their droppings. However, when the trees do not receive enough nutrients, they release sticky flowers to entangle the terns and force them on the island so they cannot fly, then using their decomposing bodies as fertiliser. This almost parasitic relationship inspired me to view the way humans also interact with local flora and fauna throughout our world. Death of the terns provides life for the trees, and in turn the trees provide sanctuary and life for nesting terns, who use their leaves in nests. However, death of nature provides only luxuries for human; new housing developments, car parks, resources and ingredients for future landfill. And we often give nothing back in return. So, what if the environment could fight back?



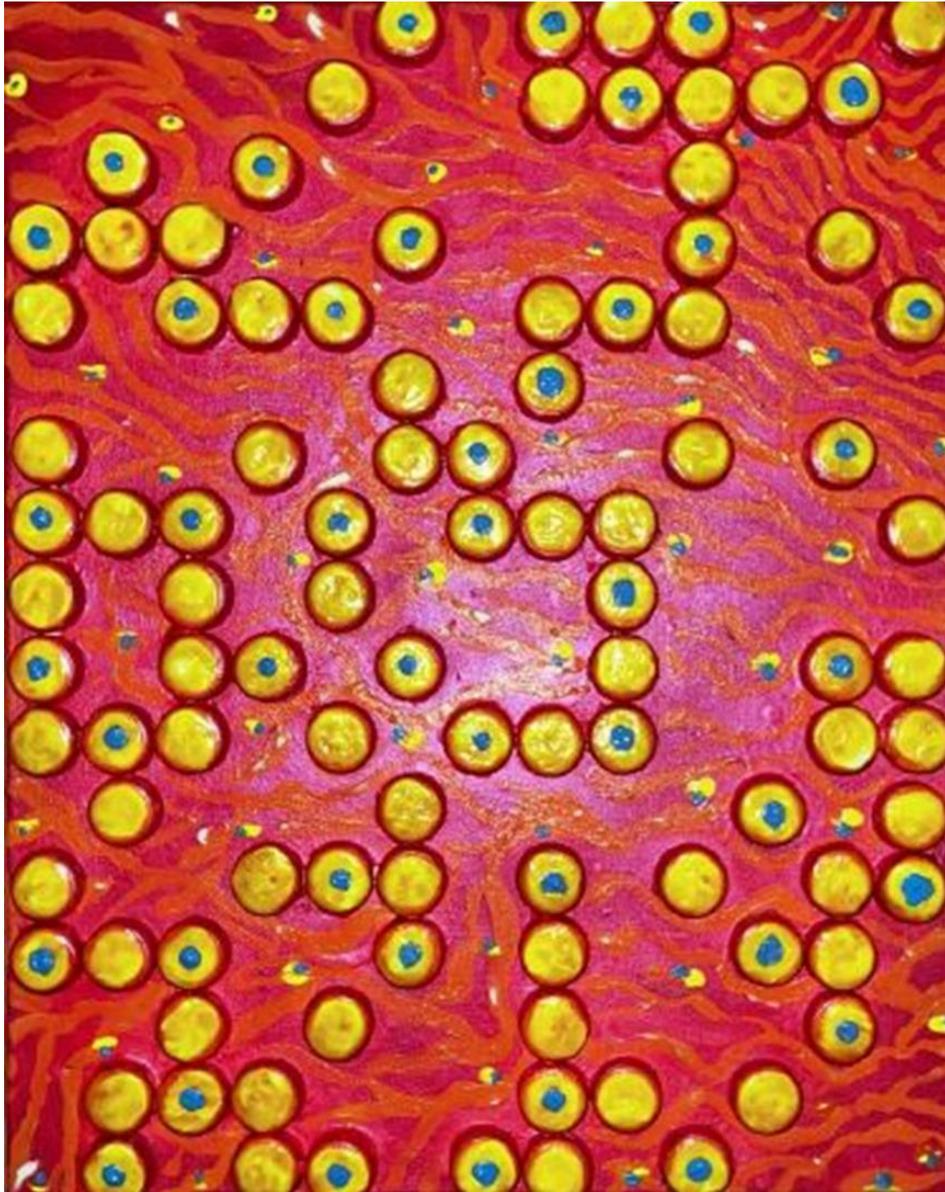
Trinity Starkey  
Aldridge State High School  
"Become an exclusive member of society"  
142cm x 45cm x 62cm

My artwork explores the idea of nostalgia of the suburban dream; think your typical 1950s household with a husband, wife, two kids and the white picket fence. Become an exclusive member of society, examines society's pressure to conform to these ideals. My work is a rebellion against the media and its use of propaganda to present the "ideal" lifestyle and what mainstream media suggests what is a successful family life. Through cultural context, my installation is layered with symbolism that contrasts between the "ideal" lifestyle and the pressures of reality. Using materials such as recycled newspaper and old Halloween props emphasise the manufactured and disposable element of society. This work critiques the cult-like mentality that punishes those who don't conform and asks the viewer to consider who really benefits from these cultural standards?



Aerialle  
Urangan State High School  
"Over the Years"  
32cm x 24cm x 18cm

Over the years' addresses environmental pollution and the society's reaction to the decline of nature. Through Contemporary and Cultural contexts by featuring the tree's stages of decay as the picture's quality advances, it's focus on a major problem that continues to exist and affects all of society. The work stemmed from the unit concept 'Art as knowledge' as it inspired me to explore themes of the environment and media literacy. The audience is encouraged to physically interact with the Kinetoscope to uncover what lies beneath dull looking pictures. Through deliberate use of Line, Colour, Emphasis and Contrast, the work highlights the growing urgency of nature deterioration and how it's downplayed in digital media. The subject matter of flora in the photographs is an important part of the artwork because it is used to convey the contemporary and cultural meaning behind the art's unique layout.



Ty Wilke  
Kepnock State High School  
"Indifference"  
51cm x 41cm x 5cm

Limitations shape individual art perspectives. Indifference explores the symbolism of abstractions formed through contemporary styles adapted from personal limitations. Be it rites of passage significant experiences or individual characteristics, all aspects of one's life alter individual techniques, attitudes, beliefs and practices. Indifference communicates with audiences through alternative interactions of physical and visual interpretation, Braille invites the audience to engage with a physical touch sensation, whilst the visual features of glow in the dark, UV and neon paints invite the audience to heavily engage with multiple layers of emotive visual expression.



