

# BYRON BAY HIGH SCHOOL

Visual Arts Class of 24

EVERY CHILD IS AN  
ARTIST. THE PROBLEM  
IS HOW TO REMAIN AN  
ARTIST ONCE ONE  
GROWS UP!

*-Pablo Picasso*



# COBY ANDERSON

04

Drawing  
*Feeding on my unconditional kindness*



The cognitive abilities of an individual allow them to process complex thoughts, philosophies and ideas. However, a deeper understanding of this reveals that so much as a blemish or scar may affect the physical exterior, the mind is also prone to this capability of pain. Through my body of oil pastel based works I have intended to explore the concept of how mental health may influence our physical state. Based on my own interpretation of this, my aim has been to illustrate the chaos, violence, confusion, anxiety, brutality, innocence and guilt of which is the human condition, with an end result that disturbs the comforted and comforts the disturbed. By comparison I aim to divide my audience into subjectivity and evocation, leaving them with the choice of what my work communicates or challenges to them. Ultimately by having the collective question my work, looking for answers and attempting to define it, I will have achieved my goal. My drawings consist of common symbolic elements that I have felt most drawn to from learning visual art throughout highschool, such as skulls, birds, and eyes, additionally experimenting with fungus, lettering, figure and anatomy. The way in which I can vary colors, tones, and exaggerations in these elements to a hyperbolic-like state also provides a reason to utilize them. By creating this motif of skulls, I remind the viewer that this is a piece on mortality, everyone's death comes at some point, however this more a piece of overwhelming emotions hinted through the bright colors. The mushrooms are symbolic of decomposition, furthermore the deterioration of the mind itself and or a growing disease all depending on what point of view you choose to have. Moreover, the violence and abstract imagery seen throughout is representative of the craziness and chaoticness of one's mind, particularly those who are "over-thinkers". In continuation, my body of work is based on past memories and experiences, similar to a "visual" journal. Hence, it should be seen through different lenses and meanings, there should be no "correct" answer in its definition as it should suit the comforts of the individual who decides to summarize the piece or discomforts of those who should criticize it as its ultimate goal.

# JESSE COOPER

Collection of Works

*Abstractions of Nature*



My work delves into the textures and constructs of ocean life, reimagining marine ecosystems through abstraction. By blending natural and synthetic materials, I create textural sculptures and landscapes that evoke the recreation of the sea's lifeforms.

Sand forms the foundation, acrylic paints introduce calm and balanced hues and fluid movements to create a calming reinterpretation. Rust-based paint adds depth, suggesting decay and transformation in marine ecosystems. Its earthy tones speak to the intersection of human-made structures with natural processes.

Gap filler creates raised textures mimicking coral formations and intricate sea life structures, bringing unpredictability to the process. Clay sculptures emerge as abstract interpretations of marine creatures such as barnacles, complementing the textural paintings and inviting multi-perspective engagement.

This synthesis of materials challenges perceptions of natural and artificial, blurring lines between representation and abstraction. My work invites viewers to explore a realm where the familiar becomes strange and the unseen takes form, fostering a deeper connection with the enigmatic beauty of our oceans.

Through this artistic exploration, I aim to capture the essence of ocean life - its fluidity, diversity, and hidden wonders - while prompting reflection on our relationship with these vital ecosystems.

# ALANNA GOMEZ- SCRIVEN

Painting

*Just another 'floating head'*

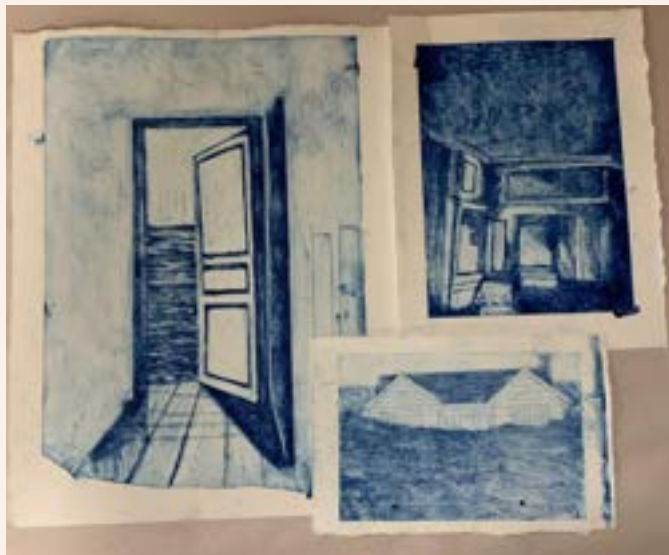


My body of work is about the innovative creation of AI (artificial intelligence), and its integration into society. I am theorising or experimenting with the place us humans have taken by inventing an entirely new life force (somewhat). I was inspired by the notions of God we have been brought up with, ones that classify us humans as created in his image Genesis 1:27. This brings me back to the creation of AI, and the way humans have ultimately created another category of life in their own image, mimicking the stories of creation within the bible and therefore making humans step into the dominant role of God. A vast spectrum of suffering underpins human existence, yet this is all just 'God's plan', so it is deemed okay - Proverbs 19:21. By creating something that just theoretically 'lives' to provide for us, we are creating a new kind of suffering to relieve us from ours, to make things unnecessarily simple for us. Ultimately I am using a metaphor of AI to highlight the inconsistencies and paradoxes within religious theories. Additionally, the technical skill of my painting, and blend of realism and surrealism and the sheer amount of time it has taken me to paint this contrasts against the perceived purpose of AI - to make things simpler and less time consuming. Humans are becoming lazy and uncreative because of this. The title just another 'floating head' plays into the preconception that portraits are invaluable if they don't have a body, this reflects on the creation of AI, that is purely mimetic of only the human mind - yet it is one of the most valued things within the modern world. Additionally the title evokes a sense of existentiality within the audience, 'just another' drawing attention to the amount of repeated creations within our world, rendering insignificant. The iridescent, holographic teeth that surround the artwork can be interpreted in two ways, 1. That the ai generated figure is being consumed, and 2. That it is being regurgitated.

# KIANAH O'NEILL

Printmaking

*Tides of disconnection, Bound*



My body of work explores the profound experiences of derealisation/depersonalisation through the metaphor of a home intertwined with the vastness of the ocean. The house embodies my mind/being while the ocean represents the overwhelming feeling of being submerged and unable to breathe as I sink deeper into my thoughts, while the world continues to pass by, detached and unreal. In creating my Body of Work I utilised etching techniques on two distinct bases: aluminium and plastic. The aluminium base allowed for sharp, defined lines, adding clarity to my image, while the plastic base provided soft textures, creating a contrast that reflects the duality of my emotional landscape. The blue palette evokes feelings of solitude and introspection as well as a sense of isolation. Mirroring the emotions that accompany my experience of dissociation. Influences from both personal experiences and the artistic legacy of expressionist artists inspire me; their ability to translate complex emotions onto canvas resonates deeply within my own practice. notably, my piece depicting an open door symbolises my triggers, a "portal" that leads me into states of derealisation each time I step through.

This Body of Work goes beyond just art for me; it's a way for me to navigate my feelings and connect with others. I hope to create a space for empathy and understanding, allowing people to engage with themes of mental health and the complexities of perception.



# FRANKIE MILLER

Drawing

*Dad (The Trophy Room)*



I adore my Dad. His skin is painted in tattoos that break down his identity. My work has reproduced the ink on my Dad's skin into five realistic graphite drawings, and two ink horizontal drawings that are personal symbols that link our family through ink, creating a deconstructed, symbolic portrait of my Dad. He uses the artform to document his careers, family bonds, childhood, ideations of success and explore his compulsive and addictive personality. The works progress in chronological order of his life from the butterfly representing his Grandmother to adulthood with his car. Using graphite enabled me to reinterpret his simple line tattoos and produce the illusion of three dimensional forms. I was influenced by CJ Hendry's oversized, hyperreal drawings as it aligned with my own style, enabling me to bring to life my dad's story and our permanent connection.

# YUMI HASLEM

Drawing

*Nodus Tollens*



My future has always been something of uncertainty to me. I have always been unsure of myself and what I want to do with my life. Besides this, I still felt like I was on a trajectory towards something, and I just couldn't see it yet. However, last year something shifted, changing the dynamics of my life and will probably continue to do so for the rest of it. The title 'Nodus Tollens' is a word used to describe when the trajectory of our lives aren't playing out like we thought they would, and I believe that is the best way to describe my family and I.

I'm an only child, my parents were my whole world growing up, and I was theirs. To think that one day that could change so dramatically in such a short amount of time is hard to sit with. As well as how long such an action could leave an impact on so many people. I would like my work to help bring some awareness to mental health and how different people are affected by trauma.

# JUNIPER STOCKDALE

Graphic Design

*Monstrous Girlhood*



There are many fears and experiences intrinsic to being human: Grief is all-consuming or neglected; the never-ending pursuit of what we “should” be; the ever-fading present and the important bonds we share. Though these experiences are not unique, we are often made to believe that they are only reserved for a certain few. Often the feelings of young girls are minimised; men discuss girls gossip, men are righteous, girls are petty, men are rational, girls are presumptuous. This work is an outlet for the thoughts that plagued my mind on restless nights and long showers. Thoughts that are widely echoed by my peers but seldom discussed. As these concepts are labelled universal they are mostly expressed through an older masculine perspective. I wanted to offer a fresh take on these concepts by reframing them through a younger feminine perspective. The girl creatures that infest every work are like the id, they are childish in both appearance and behaviour, they are pure beings of expression. I had been doodling similar creations in the margins of notebooks for years but never truly brought them to life. I enjoyed their exaggerated features and their warped anatomy; they became my strange muse.



# SOPHIA ST-CLAIR

## HONEY

04

### Painting *Memento Vitae: Part 1*



Inspired by the practice of surrealist artist Firda Kahlo and Australian contemporary artist Kate Bergin, my body of work reimagines the concepts of the traditional Dutch still life vanitas and the fleetingness of life. Approaching the end of my final school year and envisioning my future, the thought of leaving home feels like the rug is being pulled out from underneath you, undermining your sense of security and replacing it with the unknown. These seven panels move in chronological order, traversing from birth/childhood to adulthood, each embedded with symbolic references that are significant milestones, memories or experiences. A sense of chaos is evoked by the right side of the work by the drapery being seemingly tugged away at the opposite end, highlighting the confrontation and uncertainty one faces as they move out into the world. Each symbol encapsulates memories, experiences and emotions which I have attached to certain objects or animals over my lifetime. My subject matter represents how rich my life is in terms of love, comfort and memories which have played a role in shaping my life. Ironically, throughout the process of creating this arrangement of objects the development of my fear and anxiety associated with leaving behind this period of my life has been replaced with a sense of immense gratitude for the opportunities that are opening up to me, facilitated by the abundance of love in every aspect of my life which have nurtured and sheltered me throughout my journey to this new phase.

# NEVADA WRIGHT

Time based forms  
*Shadowed Woods*



My concepts and ideas for my Visual Arts Major revolve around the themes of growth, adaptation, and rebirth. These themes reflect the cycles of life and nature, emphasising that death is not a permanent end, but rather a precursor to the rebirth of something new. This perspective is symbolised in my artwork by the roses and an orange moth. The roses gradually take over the girl's body, as if they were her own coffin.

The symbolism of the roses in my work specifically connects to the theme of rebirth. Roses, with their associations with beauty and life, represent the blossoming of new possibilities and the continuous cycle of nature. Their vibrant red petals emerging from buds are a powerful metaphor for growth and what is to come. This can represent humans, who grow and discover things about themselves but also experience moments of retreat and renewal. This symbolism is integral to my exploration of how beauty can emerge from decay and how life perpetually renews itself.

Additionally, I incorporate the imagery of the orange moth. Moths are often associated with transformation and growth, undergoing significant metamorphosis in their life cycles. Many cultures connect moths with symbols of death, believing they can bring messages from the afterlife. The colour orange, which represents warmth and vitality, juxtaposes the traditional imagery of death. This contrast reinforces my point that death can bring about positive transformations, leading to growth and renewal.

An interactive element is central to my work, allowing viewers to physically move the roses and moths across the artwork. This also symbolises the ability to influence and control the growth of one's future, suggesting that while death and change are inevitable, there is also the potential for active participation in shaping what comes next. This adaptability mirrors the fluid and ever-changing nature of life itself.

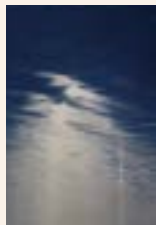
My project includes a short animation that further explores the themes of rebirth and the natural consequences of nature. The animation visually narrates the cycle of life, death, and rebirth, demonstrating how each phase contributes to the continuity of life. It underscores the idea that from the end of one life, new beginnings can emerge, fostering a sense of continuity and perpetual renewal in nature.

Through my Visual Arts Major, I aim to convey the message that while death may seem like an end, it is also an essential part of the cycle of life that leads to new beginnings either physically or metaphorically. The roses and the moths, the warmth of the colour orange, and the interactive and animated elements all come together to illustrate this message about the natural cycles of existence, and how it is participates to one another

# JUNIPER HARPER

Photomedia

*In reflections of light*



As a female surfer I spend most my time in the ocean, and have always been fascinated with the way the light reflects on the water creating a mesmerizing glisten that follows you wherever you are. Through my passion in film photography I wanted to capture these light reflections through the feminine body in a body of water, shot on black and white film. After many trials and experimenting with different printing techniques I discovered cyanotype printing, where the process of developing images using sunlight and water intertwined with my natural instinct in life, which is to always be in the sun and water, playing.

# GRETHEL KASK

Printmaking

*Finding Home*

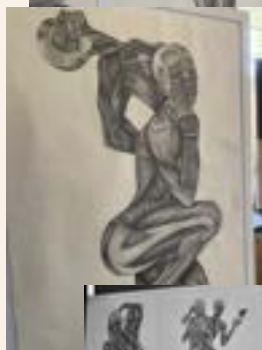


My print is a 'joiner' series of drypoint etchings that combines the architecture of Estonia and Australia which is what has shaped my heritage. I was heavily inspired by David Hockney's photo collages called 'Joiners', where I decided to collage my own photos from my life between Estonia and Byron Bay, Australia. By creating an imaginary landscape where elements from both places come together, the etchings express my mixed sense of home. These works aren't just about physical buildings, they symbolise my sentimental memories, experiences, and feelings that shape my idea of home and identity. My sense of belonging is shaped by both of these cultures, inviting viewers to think about their own idea of home.

# ZAIA GRAHAM

Drawing

*RenAissance*



In this triptych, the intricate relationship between human anatomy, the natural world, and technological advancement is explored. 'RenAissance' blurs the lines between organic and synthetic forms, with complex anatomical studies revealing the complex musculature that lies beneath our skin. Behind the frontal figures stand figures with robotic/technological counterparts, suggesting a fusion of flesh and technology that explores our rapidly evolving relationship with machines in the 21st Century. The beauty and complexity of the human form is captured in a classical manner, drawing inspiration from artists like Leonardo da Vinci. All figures are women, dually commenting on the predominance of male figures in historical art and the advancements of surgical alterations marketed towards women through modern beauty standards and social media. The bird highlights the element of nature, exploring the enduring effects of technological and societal advancements/developments on the natural world.

This work serves as a reimagining on what it means to be human in an age of rapid technological advancement. It challenges us to consider how our understanding of the human body and the natural world might evolve as we continue to push the boundaries of science and technology.

# WOONONA BANFIELD

## Graphic Design *Tea and Travel:*

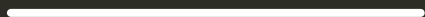


Inspired by modern visual development artists who create works tailored to facilitate a story, I have created a small 'world' and 'story' of my own. I explore both my Srilankan and Australian heritage through visual motifs, developing a pair of unique modern-fantasy characters and their travelling teahouse. Additionally through focusing on simple details and moments my work also critiques current epochs' overwhelming focus upon art as a primarily critical medium that has turned away from celebrating storytelling and facilitating genuine aesthetic exploration. Over the creative process, my piece has also taught me the importance of starting small before thinking big.



# THE TEAM

---





Farewell and good luck for your exams ppl xx

“ Has anyone seen where my keys are?”