

**creative generation**  
excellence awards in visual art  
**2018**

Artists' statements central exhibition





### **Keely Baker**

Trinity Bay State High School

#### ***Emotional restraint***

Earthenware, muslin, string, yarn, rubber bands  
35 x 120 x 100cm

This work encapsulates the overwhelming emotions inside me that I feel compelled to hide and constrain. My happy personality hides these emotions and how intense they are and how hard I fight to control them. To communicate this duality I created fragile egg shapes which have inside them words that describe the emotions inside me which are ready to explode. To hide, protect and contain each explosive emotion I bound them and constrained them in soft materials and carefully placed them in their muslin nests. With this ritual I now hope the emotions can't consume or overpower my life.



### **Divya Balasubramanian**

Mansfield State High School

#### ***Stacks***

Glazed ceramic  
30 x 45 x 30cm (variable)

Coral bleaching is a rising environmental crisis that is growing exponentially everyday as water temperatures continue to rise. Despite the severity of this matter, the majority of the population cast a blind eye to this grave environmental disaster. 'Stacks', inspired by Andy Goldsworthy, depicts the brittle vestiges that remain from the coral breakdown. The aim of these stony, skeletal statues is to raise awareness of an endangered ecosystem and the universal need for protection. Furthermore, this band of tiny monuments come together to symbolise the death, demolition, beauty and endurance of the Great Barrier Reef.



### **Olivia Balderston**

Mansfield State High School

#### ***Latitude 18°***

Clay and wool  
100 x 80 x 50cm

'Latitude 18°' responds to the threat posed to The Great Barrier Reef. It's unparalleled ecological importance is without question, yet our politicians still prioritise profits before conservation. White coral skeletons depicted through laborious hand crocheting illustrate the time and effort required to rectify the situation while the fragility of the slip casting alludes to the vulnerability of our reef. The juxtaposing textures of the soft wool and the rough clay in pristine white, presents the bittersweet beauty of the corals' destruction in sculptural form. The viewer is left to ponder, "What is nature worth to our society?"



**Georgina Beauchamp**  
Clayfield College

***Dead, lost and forgotten***  
Graphite on paper, wax  
110 x 65cm

“Home is where you ran to the sea, because the place you once belonged to, now no longer remembers your name.” – Nikita Gill

My work is a political statement concerning the plight of refugees. It explores the irony of the life jacket presented as a cocoon of safety to these evacuees.

The jacket is now an empty vessel, just a shell, the host absent, dead, lost or forgotten. The wax feet are a memorial candle; bare and vulnerable they symbolise the treacherous journey the refugees have made to survive. My realisations in this journey were heart-breaking, introduced me to the harsh reality for tens-of-millions of people. Let's combat this crisis, and make the 'Dead, Lost and Forgotten' alive, returned and remembered.

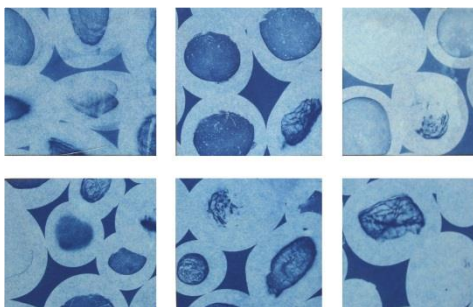


**Ouardia Belkessam**  
Maleny State High School

***Risen***  
Watercolour and etching on paper  
52 x 52cm

'Risen' embraces the interconnection between the human soul and nature. The complexities of the spirit cannot be portrayed physically though the personifications of a brushstroke, yet people continually seek to express themselves through interpretative and conceptual

forms of art. Risen takes a step back to acknowledge the powerful role that nature plays in pacifying and aiding the human soul. This artwork portrays the sheer strength of the human soul when exposed to the lucidity of nature.



**Cerissa Boddington**  
Mountain Creek State High School

***Sea of rocks***  
Cyanotype on paper  
140 x 55cm

Rocks are rocks and can be seen as just an abundance of miscellaneous objects, but for me rocks are the entirety of my body of work. The beauty of the translucent glass rocks

manifested through the process of cyanotype imaging, drawing attention to the exquisite fine details within them. My intention was to create a sea of prints arranged so there was a defined gradation of light to dark blue, giving form to my 'Sea of Rocks'.





### Jenny Cheon

Queensland Academy for Creative Industries

#### ***Logic and imagination***

Single channel digital video: 1:33 minutes, colour

'Logic and imagination' envisages the thought process as a ritual of movement and unfolding patterns. The red, rigid, animated lines represent a logical passage of thought whereas the blue, organic spiral represents the mind of a creative and emotional thinker. I documented the unfolding creation of these contrasting thought patterns through two separate drawings with stop-motion photography. The act of drawing became a ritual of contemplation and improvisation. The video editing, layering and blending of the sequences captures the way these opposite processes magically interact and fuse to create new knowledge.



### Alison Cowan

Pimlico State High School

#### ***Lost in transit***

Digital prints on foam core  
73.7 x 180cm

'Lost in transit' encapsulates the human casualty of an airport. The artwork highlights the strain on businessmen and women separated from their families that have to travel for work, such as fly in fly out miners, soldiers and travelling business executives. Airports hold thousands of people, making it a very chaotic

location; people rushing, boredom, delayed flights, greetings and goodbyes of loved ones, dealing with the emotional cost of loneliness and misery of missed moments. 'Lost in transit' communicates that emotional toll of how work and travel creates a negative impact on people and their connection with their families.



### Jessica Cunningham

Tully State High School

#### ***Haunted***

Digital print on paper  
100 x 180cm

Made from overlapped photographs printed on acetate, 'Haunted' is a digital art piece that links the destruction of aged homes with broken, and hurting families. Nothing but memories left; the two

ghost sisters destined to fight for an eternity. They are a potential insight into the emotional and physical battles between family members that these houses might have seen over the years in which they stood grandly. Now, as their floors grow mould and their rusted support beams give way, the stories within their crumbling walls are free to be heard if we listen.



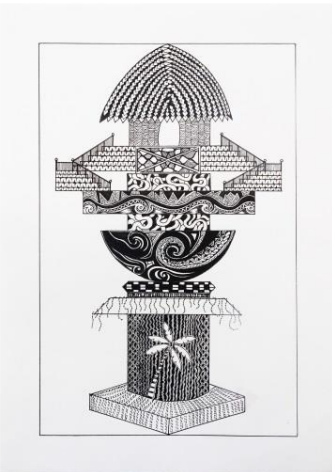
**Gabriella Dudman**  
A B Paterson College

***Home***

Graphite and coloured pencil on Stonehenge paper  
80 x 170cm

Journey is personal growth, past, present and future; ultimately our journeys are all we know. These self-portraits depict the loneliness accompanied with the exclusivity of our journeys. Ivy is ambiguity and suffocation that defines me. Loneliness is a state too much like home due to constant absence. Willow weeps for structure, consistency and the future. I desire structure, although past taught me demons disguise themselves in structure; bringing chaos and regret. My journey, with darkness brings light through the wisdom

they bring. Fear and absence only I can comprehend, gives signal that the only person I desperately seek, is myself.



**Marie Jo Duque**  
Kedron State High School

***Culture series (Totems)***

Felt tip pen on paper  
4 x 42 x 173cm

I created a totem template combining Papua New Guinean and Filipino architectural elements drawn from my Filipino heritage and from Papua New Guinea where I live. The intricately hand drawn patterns and designs are a cultural representation, preservation of identity and a search for place. I am displaced in Australia as an International student and by living in Papua New Guinea as Filipino where I often feel ostracised. I am not from Papua and greatly notice the daily cultural attitudes and differences. The totems are as

much for my family as they are the safety net for my culture.



**Thomas Isakson**  
Helensvale State High School

***Perception***

Plastic straws, digital prints on paper, single channel digital video:  
3:16 minutes, sound, colour  
80 x 120 x 15cm

By examining the subjectivity of the human visual process, 'Perception' investigates the complex relationship between visual stimuli and a person's understanding of it. Conditioned by the context from which the sculpture is observed and our own preconceptions, the image becomes open for interpretation. My mission was to create something that communicated more than what it seemed. Using a humble drinking straw to render a large three dimensional multifaceted perceptual sculpture is aimed to challenge my audience to use their personal opinions, knowledge and beliefs to establish their own evaluation.



### **Sunday Jemmott**

Queensland Academy for Creative Industries

#### ***Enveloped Mantra – Om, Om, Ham, Yam, Ram, Vam, Lam***

Fabric, thread, buttons, stockings

200 x 30 x 10cm

These postmodern soft sculptures organically replicate the Sanskrit mantras of the chakras in the human body. They are colour coordinated with the energy of the chakras, connecting them to physiological, elemental and spiritual meaning. The combination of fabric and cheap textiles wrapped, sewn and adorned create a feeling of playfulness and youthful energy, while alluding to the whirlpool pattern of vibrations of energy in chakras. The decorative quality of the materials makes the viewer consider the way consumerism and the comforts of the western world impact on the alignment of energy residing in the human body.



### **Kasundri Kulasinghe**

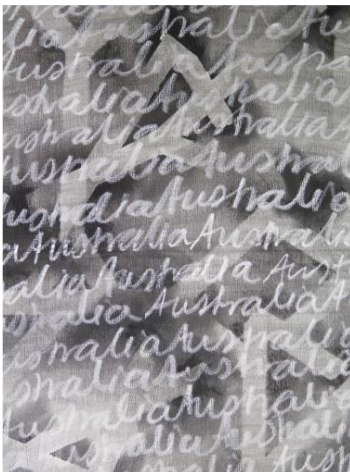
Somerville House

#### ***Redolence***

Acrylic on canvas

50 x 75cm

In my work I aimed to express the notion of remembrance through exploring nostalgia, mourning and eerie, heavy sorrow. I was interested in surrealist Joseph Cornell's use of ambiguous symbolism, which is what my response to these concepts revolves around. The painting consists of a broken pair of glasses lying on an arrangement of roses, letters and an old photograph of a figure. Respectively, each symbol represents decay, emotional ties and memorial. Overall, I aimed to encompass the meaning of redolence: an intense, moody and reminiscent atmosphere encompassed in constrictive energy, and the jarring, emotional nature of 'remembering'.



### **Shayna Lancaster**

Gordonvale State High School

#### ***Australia, Australia***

Charcoal and oil pastel on canvas

92 x 112 x 95cm

'Australia, Australia' is a reflection of me, who I am. The work is layered and combines two styles of visual expression, westernized cursive writing and traditional Aboriginal line making. The installation shows that I am an Aboriginal Australian. My family is the Kuu' Kuu' Yau people of Lockhart River. The work is layered and toned to directly express the connection and complexity of being a young Aboriginal Australian and how my identity is perceived by others.





### Jessie Makepeace

Corinda State High School

#### ***Prolonged acceptance of fate***

Digital prints, paper clay, ink

My series narrates the story of my grandfather's struggle with terminal lung cancer. He was an incredibly influential figure in my life, and as an artist, influenced my love of art. 'Prolonged acceptance of fate' narrates the slow decline of his life as the cancerous forms multiplied and spread throughout his body. The thin lines that flow within the works represent lung cancer cells under a microscope and the laying of ink and silver leaf reflects my love of manipulating media, encouraged by my grandfather throughout my life.



### Grace McLay

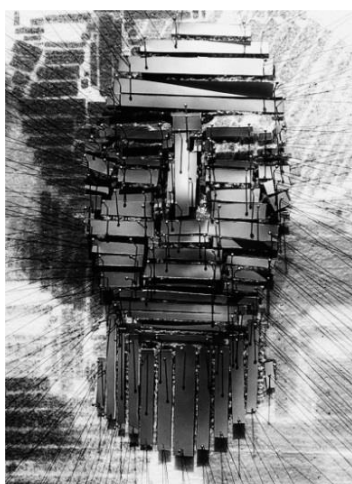
Brisbane Girls Grammar School

#### ***Snakes and ladders***

Oil paint with mixed media on board  
60 x 30 x 10cm

To comment on what it is to be human, I decided to focus on the idea of life and our journey within it. Life has many high and low points, with goals, regrets and beauty all in between. The snake is representative of the deceit and evil of the world, plotting our downfall in anything we do. The ladder symbolises the ambition humans hold to reach further and succeed. Finally, the crystal amethyst embodies the peace and contentment within our lives, a source of hope to drive us forward. In this

piece, I hope to provide a 'snapshot' of the detailed process of human life, and the struggles we face in today's society.



### Daniel Minter

Pioneer State High School

#### ***Dissection***

Digital print on paper  
55 x 45cm

'Dissection' is inspired by my need to constantly micro-analyse my appearance and stress about the smallest of flaws due to society's obsession with a perfect image. The geometric cut-outs depict my focus on minute aspects of my appearance, ignoring the big picture. Decayed Styrofoam symbolizes the degrading effect on my confidence when I am forever stressing over my appearance. Taunt string symbolises being held together by stress and the fragility of my confidence. The lack of colour in this work highlights the joy that has been drained from my life when all

society cares about is the perfect appearance.



**Ayla Newman**

St Margaret's Anglican Girls School (Ascot)

***Diana***

Oil on MDF  
84 x 41cm

The striking parallel between the infamous marriage of Effie Grey and John Ruskin, with the narrative of Ophelia from Hamlet, is explored within my appropriation of Millais' Ophelia. Tales of neglect and exploitation, they are expressed as the Goddess Diana repelling these negative forces; a contemporary perspective of a woman's position in marriage. These omens appear as camouflaged warriors whilst the pagodas create a distraction from the true darkness at hand. With the omnipresence of physical and emotional abuse within relationships, my work will strike chords with a vast array of audiences.



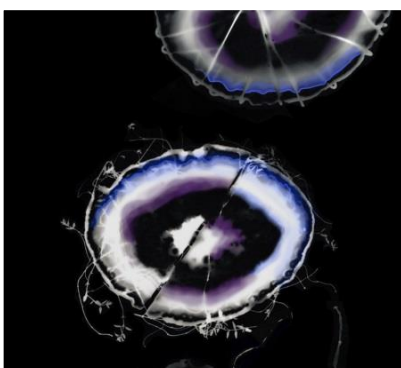
**Pelista Pilot**

St Patrick's College Townsville

***My island home - linocut dress***

Lino, acrylic paint, grass, raffia  
70 x 120 x 10cm

This piece is a celebration of my identity, culture and heritage. I have created an outfit using printmaking materials and techniques as this is a celebrated art form from my home in the Torres Strait Islands. My father is a printmaker, I wanted to honour the skill and techniques that I have seen him use to share our stories and traditions with the community. The central theme of my work is the flora and fauna found on and around the islands. I have also incorporated my mother's and father's totems. The outfit is bound together using traditional grass weaving.



**Gabrielle Pritchard**

Kelvin Grove State College

***Ties that bind***

Digital print on paper  
180 x 45cm

This artwork explores the delicate, fluctuating, intangible nature of relationships. Agate crystal has been linked to romantic fidelity, protection and strength to stabilize relationships. A progression of agate crystal halves bound together with organic and synthetic materials collectively signifies the connection and bond of human souls in relationships. The crystal form digresses - fractured, united and tightly bound, denoting the passage of story from the beginning of soul connectivity to elusive end. The bound fractured layers heal over time restoring damaged souls to harmonize again. Crystals float above the spindly tentacles of decay at the base. They may endure or succumb....





**Austin Reed**

Toowoomba Grammar School

***Self-portrait ("In conflict")***

Oil on board  
70 x 60cm

I painted the self-portrait as an outlet, a vehicle by which I can express my inner emotions in their truest, most transparent form. It is the first in a series of works exploring my personality and in particular the duality that exists. This work focuses on my darker side, that I describe as hardworking, perfectionist and analytical. I attempted to convey this theme through various elements within the composition, including the clothing, and the high contrast within the colour and tone.



**Emma Schoutrop**

St Aidan's Anglican Girls School

***Cocoon***

Textile, paper sculpture, digital print on paper  
200 x 145 x 100cm

Birth and death are points that act as bookends to a consciousness. Chronologically, they could not be further apart. Yet, in both of these states we have rested and will rest in a concaved, solitary space. This installation is essentially a vessel that works to assimilate the points of birth and death by placing symbols of each side by side. As the imitated internal organs cradle my fetal form, I lie within a grave-like cavity. And most prominently, the surrounding natural landscape directly illustrates the force where we borrow and inevitably return our forms to.



**Ella Seeto**

St Hilda's School (Southport)

***Suburban vizard***

Photograph on Kappa board  
108 x 80cm

This work looks at a search for self within the ordinary confines of suburbia. My aim was to suggest both the physical and psychological reality of this search, and the idea that these are often juxtaposed, leading ultimately to the alchemy of the inner and outer resulting in a unique individual. The concept was triggered by Basquiat's 'quasi self-portrait' and the idea that he was frightened of his spiritual discovery. In combination with my reflections on how people seem afraid of, or dismiss their true self on social media, even adopting a facade to conceal, protect, hide or shield their truth, underlies the notion explored in 'Suburban vizard'.



### **Kiara Smith**

Trinity Bay State High School

#### ***Reclaiming myself***

Single channel digital video: 2 minutes, sound, colour

This work communicates my experience as a young indigenous woman who struggles to understand the personal anxiety and intergenerational hurt that I feel accompanies me everywhere. In an effort to reconcile this anxiety and to conquer it, I recorded myself impacting upon, controlling and demolishing a single block of clay. Simultaneously I wanted to show how this anxiety is an all-encompassing shell that weighs me down and threatens to envelope me. My videos of the destruction and the suffocating nature of this anxiety are heightened by a soundtrack played by my grandmother using a traditional kulup and bamboo percussion instruments.



### **Anna Spilsted**

A B Paterson College

#### ***Missing piece***

Oil on birch ply  
87 x 69cm

My journey is written large in the sky and is a significant aspect that contributes to my character; who I am and who I will be. Growing up with separated parents was something that I found difficult as a child, particularly the emotions and feelings that followed. As I became older, I began to grow apart from my father and we lost our connection; he is the missing piece in my life. The clouds are a metaphorical subject matter that are emblematic of myself and translate into an emotive, personal narrative.



### **Kiara Tincknell**

Coolum State High School

#### ***The corners of childhood***

Single channel digital video: 1:03 minutes, sound, colour

This piece was constructed from a personal perspective through a series of photos that were taken of my childhood dollhouse. A small scale setting is explored as it would be with eyes of a child, the images themselves have been inspired by Alice in Wonderland, and sizes and interactions are experimented with in a similar theme to the story. This concept relates directly to me and how I have developed over time, from a young age and how the world was seen through my eyes to the new perspective I have now.



**Hai Long Wang Pole**  
Kelvin Grove State College

***Forty-one layers***  
Digital print on paper  
22 x 180cm

'Forty-one layers' represents a solidarity in life, it gives you the viewer this sense of freedom and serenity through the natural motion represented in the panoramic landscape. The work's different focuses of contrasting light and movement are at play in the scene, presenting a narrative of life as you look out over the expanse of your past, present and future scape.



**Lily Whitaker**  
Maleny State High School

***The Hive-auditory visions***  
Single channel digital video: 4:05 minutes, sound, colour

The concept of visual mapping, soundscapes and coexisting environments of a bee's life is investigated. Moving images utilising colour, line and shape of a mapped landscape are projected while the soundscape omits an auditory and visual experience for the viewer. The hive lit from within symbolises life force energy; the home/vessel for activity, nectar storage and essentially the memory of the bee's journey. The fusion of imagery and sound create a topographical view of the landscape and the bee's flightpath. The live recording of a queen bee's call and the instrumental/synthesised composition adds to the interpretation of a bee's life.



**Zicong Wu**  
All Saints Anglican School (Merrimac)

***Sinking***  
Acrylic on canvas, chair  
180 x 125 x 90cm

'Sinking' expresses the disappearance of my childhood memories. When my grandfather died, his home was renovated and rented out. In my painting, objects from his home, are sinking into the deep water noiselessly. The room is without windows and doors to represent that memories disappear from life silently and unnoticed. The room is newly painted representing the renovation of his old house, preparing for the unknown lodgers' new life and the obliteration of mine.





**Leon Zhan**  
St Andrew's Anglican College

***Pool of pleasure***

Oil on canvas  
152 x 101cm

'Pool of pleasure' dives into the hedonistic emotions of self-pleasure and satisfaction. What may seem egocentric and selfish at first, leads us to consider the fundamental need for times of pleasure and enjoyment. 'Pool of pleasure' identifies with notions of freedom - the antithesis of modern day stress and anxiety. The swimming pool and pool toys act as symbols of leisure in an environment of escapism.

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*Due to size limitations, some images in this catalogue are only part of the work.*