

creative generation  
excellence awards in visual art

**Artists' statements**  
2016 Central Exhibition

Sophie Raymond, Goondiwindi State High School  
*Sucked in* – digital print

150201



**Jarom Anderson**, Redlands College (Wellington Point)  
***Panem et circenses*** – charcoal on paper

Literally ‘bread and circuses’ — the cynical formula of Roman emperors for keeping the masses content with ample food and entertainment. With hindsight it is easy to see the state-sponsored circuses used throughout history. It is harder to see when we are in the midst of it. My charcoal drawings represent various historical and contemporary versions of this formula. It introduces the idea of the contemporary use of media, gaming, technology and entertainment as a means to distract us and keep us subjugated to government corruption, sponsored war and violence. We are desensitised by media images, which mimic entertainment images.



**Johnzel Babijes**, Mackay North State High School  
***Surviving 198 years later*** – mixed media

*Surviving 198 years later* is a memento to the classics. Amid the hustle and bustle of modern life we still rely on and love the classics of old. They give certainty, form and structure to an otherwise messy, ‘anything goes’ 21st century. The parched old books relegated to cardboard boxes still have a place in our world of overstimulation and technical chaos, and offer quiet space to revisit the complex characters who inhabit the weathered pages.



**Joel Berechree**, All Saints Anglican School (Merrimac)  
***Cut from the same cloth*** – cloth and paint brush

‘Cloth covers our bodies all our lives, awake and asleep. We are intimate with cloth. It is built into us from the day we are born. We are fluent in its wordless languages and metaphors, just as we are with the unspoken language of touch.’ (Jane Whiteley)

My father is a painter. This drop cloth has seen over 20 years of service. From this symbolic cloth, I am cut. Our parents work hard to give us the raw materials for our future — it is up to us what we choose to do with that.



**Alex Boundy**, Varsity College  
***Royal*** – video

This is Una Royal Price, my 96-year-old great-grandmother; loved by her 11 children, 23 grandchildren, 44 great-grandchildren and two great-great-grandchildren. I call her GG. A week after filming, she was moved from her home of 42 years. My grandmother had never seen her cry, until then. Her life stories are locked behind a wall of dementia; stories of two world wars and the Great Depression. She lost a husband, four children and her mother at birth. Before she died, her mother gave her the middle name ‘Royal’. Maybe she knew that, one day, GG would be our queen.



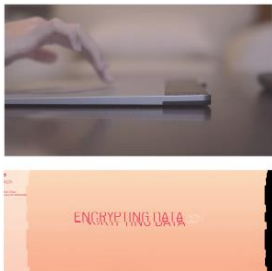
**Jordan Bradford**, Pioneer State High School  
***Nostalgia*** – digital print

*Nostalgia* is a dark portrait of myself. It depicts me reliving a happier, simpler day before a friend left Mackay permanently. This moment captured in time shows the Mackay boardwalk trailing and blending into my face, as if leading into my mind. My facial expression displays bitterness; of what has happened, of what resulted, and what could happen. The black and white colour palette emphasises the stark nature of the meaning, and dramatises the image.



**Alexandria Bragg**, Fairholme College (Toowoomba)  
***Spliced memories*** – digital image

*Spliced memories* focuses on personal memories of living on a large sheep and cattle property in Outback Australia. Three different photographic images were digitally manipulated and visually enhanced to create three different multi-layered images that evoke poignant memories of my home and family. The repetition of work boots belonging to each member of my family has been embedded as a collective device in order to heighten the visual impact of the work, but also serve as a unifying element. The images were spliced together to represent that, while they might seem muddled to others, they're crystal clear to me.



**Kelvin Chan**, Varsity College  
***Digital memories*** – video

*Digital memories* presents an alternate reality situation if brain data were to be treated as digital files. The film comments on the vast digitisation of current life and our reliance on technology. With this, memories and information that were once contained in our minds lose their sensory value, becoming just bits of lifeless data.



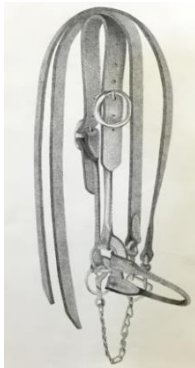
**Jamie-Lee Coward**, Columba Catholic College (Mount Carmel Campus)  
***Waterfall*** – digital photograph

This image was taken on an iPhone, and created by experimenting with different editing tools and the shutter speed to change colour and light. I threw flour and coloured ground chalk at the subject, as she was tossing back her hair, to show movement and contrast. In the work, I used flour to give the impression of water. By manipulating the contrast of the image, the flour appears to drip from the subject's nose like water. I hope the viewer is inspired to wonder where the movement begins, rather than focus on how it is happening.



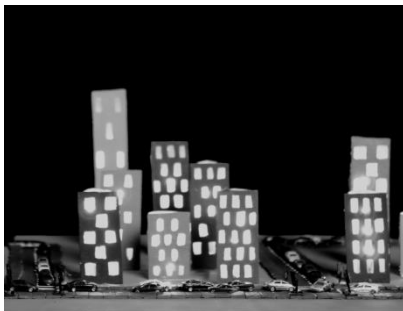
**Tyler Dahms**, The Cathedral College  
***Entangled*** – video

My film *Entangled* metaphorically explores the concept of 'emotional geography'. In it, the protagonist Felix Flint discovers he has a unique gift of teleportation. This he discovers when his father, to whom he is close, passes away. Felix's emotional instability causes him to uncontrollably transport himself to places he associates with his father. Despite the obstacles which stand before him, will Felix navigate the hardships of loss?



**Matthew Harvey**, Bray Park State High School  
***Unharnessed*** – pen on paper

Everybody has an identity which not only defines who we are, but sculpts how we think and feel. This artwork reflects my background, having spent much of my childhood on rural properties. This drawing of a cow halter represents what has become a significant aspect of my identity as a young person living and working in a rural environment. After viewing the work of CJ Hendry, I was inspired to create a large scale drawing. I have created tonal contrast using black fine point pens and a stippling technique.



**Samantha Hope**, Redlynch State College  
***In the crack of a pavement*** – video

*In the crack of a pavement* was created in response to the concept of revolution (a complete or marked change) and focuses on landscape and urban narrative. My mentor artist Thomas Doyle constructs small scaled environments to create scenes and scenarios that convey an enormous impact. I have applied the concept to my work by creating a number of miniature environments to show the revolution from natural to urbanised landscapes. The work continuously loops, as it cycles through the revolution, with sound to represent the phases in between the environmental change.



**Tayla Humphries**, Hillbrook Anglican School (Enoggera)  
***Thick skin she grows*** – tin, copper and wire

*Thick skin she grows* is inspired by feminism. The work represents the thick skin of women's battle armour, and is comprised of tin, copper and wire. This armour has grown from the pain women have suffered throughout history in their battle for equality. Red wire represents the suffering and scarring of women. The work raises awareness, even warning, of female strength. As a female developing in society, this piece displays my state of mind, my desire to fight for my rights and my firm belief that I am equal to men.



**Mia Johnstone**, Matthew Flinders Anglican College  
***The unknown*** – synthetic polymer paint on canvas

My artwork provides a glimpse into the unknown future of childhood. We live in a world connected through social media and technology, and it's so easy to forget about reality. Our innocence is depleting. Technology has taken control of our lives and affects how we play and interact with the world and the people in it. The children in *The unknown* are similar to aliens — they play in new ways and they see the world differently. What will we evolve into with the introduction of new technologies? It cannot be stated what the future holds, it can only be imagined.



**Alexander Leybourne**, Anglican Church Grammar School  
***Heart*** – video

*Heart* reflects on the subtle connection between time and emotions. The video demonstrates the power of the heart and the other elements in your life that it may control without you being aware. The power and control is represented in a strange and almost gory manner that follows the strange and twisted overall artistic style of the work. These emotions are listed by the narrator and drawn out by the mise-en-scene. The harsh dark colour scheme and the constant stimulation of dancing static, work together to portray strong emotion and a connection between the emotions and time.



**Kit Lindgren**, Brisbane Grammar School  
***Please do not disturb*** – digital photograph

My photograph of a Weddell seal captures the monumentality and beauty of its lounging form set against the pristine landscape of the Antarctic Peninsula. To convey the concept and sense of place, I compensated for the irregularities of the icy surface and the high-contrast subject matter by using a telephoto lens and overexposing the photograph to highlight the intricate details of the seal's fur and the pendulous drop of drool.

The title reflects the quiet repose of the seal, and reminds the viewer of the ephemerality of a place subject to destruction through human actions and climate change.



**Ichsani Lorentzen**, Brisbane State High School  
***Landscape*** – photography

Scholars have debated the term 'sublime' in the field of aesthetics for centuries. The word, of Latin origin, means something that is 'set or raised aloft, high up'. Sublime is further defined as having the quality of such greatness, magnitude or intensity, whether physical, metaphysical, moral, aesthetic or spiritual, that our ability to perceive or comprehend it is temporarily overwhelmed. In my work, I have sought to create a sense of the sublime using a macro lens and shallow depth of field. These photographs depict shadows of travellers set within a landscape constructed from banal aspects of the classroom.



**Jade Luscombe**, Chancellor State College  
***Finally there*** – recycled timber

*Finally there* communicates my personal growth through my travels to Japan, as the energy and vibrancy of Tokyo allowed me to gain self-confidence. Tokyo has been metaphorically conflated with my body to convey the significance Tokyo had in directing my inner transformation. By layering recycled timber in multiples, a cityscape is formed, and the placement of branches signifies natural growth and transformation. Elements of Japanese culture can be seen through the use of coloured origami paper, which further portrays the vitality Tokyo embodies.



**Lauren Maher**, Whitsunday Anglican School (Mackay)  
***The masks within society*** – digital images

Within society, judgment is continuously clouding people's thoughts. People nowadays focus so much on their appearance simply because they care what society thinks of them, and they know that if they do not reach society's high standards, whispers of judgment will follow them. This forces women, and sometimes even men, to try to hide their true selves from the individuals surrounding them by using cover up methods such as makeup. People are being used as canvases for society, and are constantly trying to hide their flaws behind a mask, which results in the distortion of their true features.



**William Mather**, Brisbane Grammar School  
***Goodnight, I'll stay here*** – photograph and fine line pen

I like to perceive my home and the people in it as being within a state of static peacefulness. In my series, *Goodnight, I'll stay here*, I explore this concept through a focus of voyeurism and contrasting images of occupancy and vacancy, which evoke a feeling of peace. I drew inspiration from artist Gregory Crewdson when taking these photos. Although I'm not Aboriginal Australian, I pay homage to the works of some favourite Aboriginal artists, such as Lin Onus, by reflecting my own spiritual connection towards my home within my hand-stippled recreation of the contained atmosphere represented.



**Sian Mewburn**, Sandgate District State High School  
***Untitled*** – resin, wire, clay

This artwork explores the notion of worship and attempts to convey the human need for constructed belief systems and ideals that represent a reflection and embodiment of human nature. The creation of these sculptural forms, cast in resin and embellished with copper, use precious materials to fashion totems or icons. The collection and arrangement of forms symbolise the reality that worship and ideas of religion are created and valued by humankind alone in an attempt to make the finite nature of existence infinite.



**Teagan Miklavc**, Corinda State High School  
***Flooded memories*** – photograph, dress, gumboots

This artwork portrays my memories of the 2011 floods. Having my home completely inundated by flood water, with little time to evacuate, I lost most of my belongings. Despite the passing of time, I have never lost the memories of the smell and imperviousness of the mud. As nature reclaims the land and little evidence of the disaster is left, the memories have stained my conscience. They are like a ghost, still haunting me.



**Madelyne Moody**, Kelvin Grove State College  
***Crossroads*** – silver gelatin photogram

Urban life is hemmed in with rules and limitations. Signs shout at us. Cameras watch us. We are ordered to start and stop. In this world there are hidden survivors who leave signs hinting at an underworld of rebellion and dissent. Their marks remind us that this is a city of individual lives, not merely of workers and obedience. They cling to the city like a strange outgrowth (mould), gradually colonising its artefacts. In my artwork I contemplate this process. I show rebellion rising like a slow burning tide. Some might find it disgusting, I find it beautiful.



**Jake Neville**, Cairns State High School  
***Chromatics*** – video

Colour is the celebration of existence in the natural world. Colour governs the vast majority of our perceptions across reality. We are exposed to an immeasurable number of pigments, tints and spectrums from the minute that we are born. We know that red means 'stop', green means 'go', yellow means 'happy', and blue means 'sad'. My film is designed to sing praise to the endless wonder of colour that we all take for granted each day. I was first inspired by a fluorescent yellow tennis ball, and thus began my journey into the infinite world of colour.



**Kathleen O'Hagan**, Northside Christian College  
***In the zone*** – colour pencils, gel pen and cartridge paper

Just as my father explores his creative process through technology, I use art to express my creativity. I have drawn my father as I usually think of him; intelligent eyes focused on his monitor, with his tacky 80s glasses and greying hair framing a face that I love dearly. Likewise, my grandfather has inspired both me and my father, as he continually adopts new ideas with enthusiasm. Pointedly, this portrait shows my father fixing his latest computer. This artwork spans three generations. It tells a story of a family that fosters learning and the pursuit of individual creative passion.



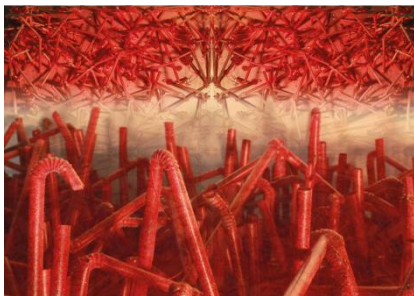
**Madelyn Rabnott**, Matthew Flinders Anglican College  
***Perceptions*** – vinyl, acrylic and timber

In my apartment building I look through my window and admire the eclectic collection of buildings in Caloundra. I wanted to portray the same experience of looking through the window and taking in the diversity of the surrounding suburb. I have empathy for those who live in the Queensland homes, with towering multi-residential structures around them. *Perceptions* is a response to how living environments are modernising. The perception of apartment buildings is that they are impersonal and lack individuality, but on the inside we decorate and embellish our dwellings and they become our homes. I love my home.



**Georgie Rankin**, Emmanuel College (Carrara)  
***Stepping back to look forward*** – mixed media

This work is inspired by people who impact on our lives; those who come and go. Each life weaves a new thread that may stretch or tangle, but will never break. It explains to the audience that we must be open to each 'thread' that comes into our lives, because while some changes appear negative on the surface, you will soon realise that they are simply small cracks creating space for something new to emerge and weave into a positive and beautiful life.



**Sophie Raymond**, Goondiwindi State High School  
***Sucked in*** – digital print

This appropriation of the Garden of Eden is a satirical parody representing temptation, consumerism, waste and the consequences of pollution. Red plastic drinking straws replace trees to form a forest of degradation and a man-made battleground. The original sculptural maquette has been digitally manipulated to create a labyrinthine forest resembling Armageddon and a human wasteland. The plastic drinking straws are also a metaphor for temptation, and allude to the figure of speech 'sucked in'. As humans we are aware of our impacts on the environment, but we are unable to curb our temptations to use and then throw away.



**AJ Reano**, Trinity Bay State High School  
***Becoming form*** – charcoal, ink, encaustic

My work is inspired by the Japanese Gutai art movement and its philosophy to allow material to expose its own innate characteristics. External input by the artist on the materials was only done as a catalyst to allow the materials to find their form. I challenged myself in these works to suppress my instinct to control or force the materials into a predetermined form. Through constant repetition of a single action performed hundreds of times, the action takes shape and a form is created. The works are both drawing and sculpture, with the material ultimately determining what the form becomes.





**Ally Rowe**, Goondiwindi State High School  
**Hybrid** – digital print

Living in a society heavily dominated by technology imposes stereotypical expectations on teenagers. This triptych featuring adolescent hybrid prototypes symbolises teens who are blinded by a false desire to attain a socially accepted physicality. The human form adorned with silver is fused with technological imagery to create a metaphor for a mediated representation of beauty and purity. These stereotypical humanoids are a reflection of the power of the media in relation to teenagers' desires to meet social expectations.



**Chiara Stegert**, Northside Christian College  
**Strings attached** – mixed media

When considering the acts of depravity that human beings inflict on one another, I always wonder how people justify believing, supporting or committing such base inequities. Did they believe their actions were noble? Did they ever come to realise the blood that was on their own hands? If such a revelation occurred to them, how did they feel? And along that train of thought, I began to wonder, in 20, 10, even five years time, will I look back and wonder at the things I believed, supported or committed?



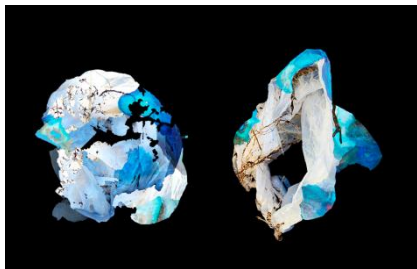
**Ebony Jade Turner**, Clifton State High School  
**Missing piece** – felt tip pen and cartridge paper

*Missing piece* is concerned with generating lines that are a symbolic representation of existence. The lines speak for every memory, experience, lesson and piece of advice, both positive and negative. The first work on the left has a central focus of a white void which suggests that a piece of life is either missing or incomplete. The second work is comprised of only the inner triangle suggesting that the space around it is yet to be mapped through experience. The central triangle is everything you have yet to live and experience — this is the missing piece to the rest of your life.



**Charlotte White**, St Peters Lutheran College (Indooroopilly)  
**Religiously salty** – mixed media

At the beach, a certain calm comes over us. It's that calm that locals along the Australian east coast seem to possess and city dwellers envy. *Religiously salty* is an insight into this unique Australian culture, which is centred on an understanding of, and respect for, the ocean. The locals are so easily identified because this culture has shaped their identity. *Religiously salty* expresses the general concept that the culture we immerse ourselves in shapes who we are today. But after every calm, there is a storm...



**Kayla Wratten**, Mansfield State High School  
***Suffocation: the plastic plague*** – digital photograph

*Suffocation: the plastic plague* is a fusion of photography, watercolour and digital manipulation. It investigates the environmental impact of over-consumed plastic bags in Bangladesh. Environmentalists and urban planners blamed plastic bags for choking the substandard drainage systems and exacerbating deadly flooding in a remote fishing village. The subject matter is purposefully unclear, as the primary feature is the audience's response to the sensitive content. The artwork invites the onlookers to feel the despair of flood victims, hear the roar of unwelcome water and imagine the ubiquitous power of the destructive plastic in order to increase awareness of this devastating environmental issue.

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