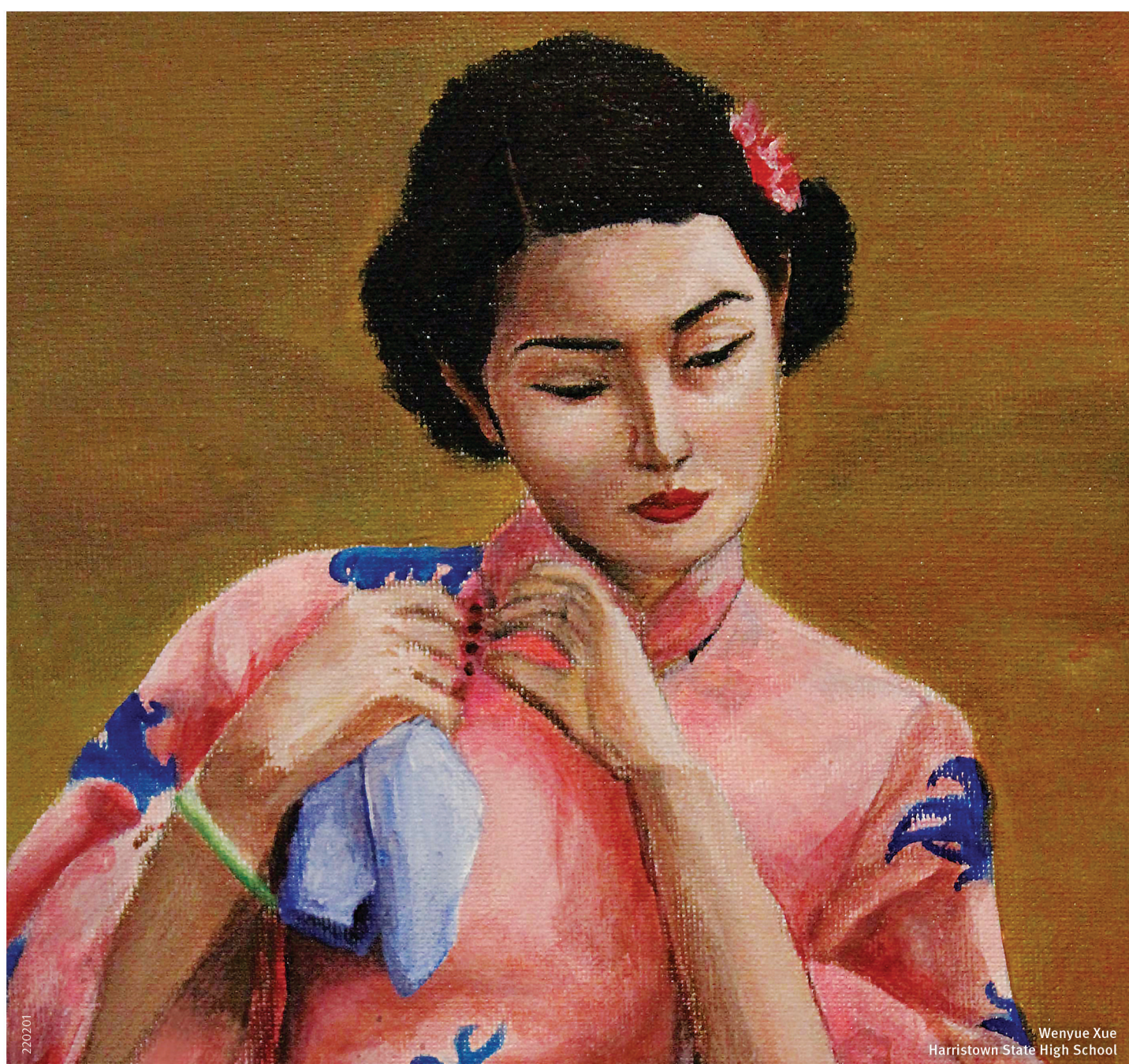


creative generation
excellence awards in visual art

2022 Central exhibition

Celebrating the 2021 excellence winners

Artists' statements





Sara Chapman
Brisbane School of Distance
Education

Memoir

Video and sculptural installation
200 x 180 x 30cm
(installed dimensions variable)

Memoir challenges time with oscillating universe theory – the linear made cyclical. An ouroboros, a universal symbol for eternity rests upon a piano's familiar form. Warping furniture into enigmatic landscapes challenges the fundamental nature of familiarity – time; panoptic, yet ironically abstruse. The overarching ring acknowledges water as fleeting moments, yet merely revolving in totality. Even the water's audio is distorted like metronomes, for worldviews are only fine-tuned into rhythm. This notion is something the loons' communication call symbolises we recall in turn. Hence, *Memoir's* witness is invited to consider time an equal collective, rather than a series of successive units.



Nicholas Wellington
St Joseph's College (Spring Hill)

Mindscales #2

Video and installation of nine oil pastel drawings on
paper
72 x 99cm
(installed dimensions variable)



Mindscales #2 explores art as alternate as an adapted video of the *Mindscales* series of drawings. The collection of framed artworks has now been transformed into a morphing film visualising the focus on alternate realities in a contemporary context. The film is comprised of a variety of contrasting landscapes, continuously merging from one to the other. Individual images depict simulated textures and highly saturated colours to emphasise the otherworldly aspects of each composition. *Mindscales #2* encourages the audience to experience a hypothetical plane of existence, enhanced by the ethereal soundtrack.



Frishta Rezaie

Yeronga State High School

The Point

Installation of plaster sculptures
30 x 30 x 7cm

Physical appearance is inherently tied to identity and life experience. We live in culturally diverse societies, yet segregation and prejudice still lurk in both subtle and aggressive ways. A horde of anonymous pointing white fingers emerge from a wall, a scene reminiscent of a horror movie or repressed memory. Forming the shape of a circle, they reference the continuous cycle of stereotyping and pointing out differences. Human experiences can be shared regardless of appearance, yet this mass reflects my memory and personal experiences; of being stereotyped, looking or feeling different based on my ethnicity and physical features being pointed at.



Jamie Ekert

Mary MacKillop College (Nundah)

Untold Stories

Left panel: charcoal, collage, quilling on paper

Right panel: synthetic polymer paint, charcoal, mixed media collage on paper

104 x 65cm

118 x 94cm

My body of work communicates opposing war environments through both a male and female lens. My mixed media portraits of my grandparents, while similar in context, are contradictory in representation. The imbalance of female imagery in art history is extraordinary. My grandmother's role as a nurse was always undervalued when compared to the heroics of battle stories from my grandfather. The quilling detail on her dress is a metaphor of the resilience she demonstrated on the home front while the etched imagery around my grandfather communicates the crippling effect of war on the extended family.



Kevin Wang

Brisbane Grammar School (Brisbane)

From the Great Depths

Aluminium mesh, Tasmanian hardwood, foam core, spray paint

152 x 182 x 6cm

The iconic cantilevered Story Bridge is the longest cantilevered bridge in Australia and is an integral part of Brisbane's history, featuring prominently in Brisbane's Sunsuper Riverfire. *From the Great Depths* takes fundamental architectural design features from the Story Bridge and provokes the audience to derive the somewhat familiar sense of place from the geometric abstraction. The audience's perspective defines the imagery created as the transparent and reflective nature of the metallic mesh reacts to the light. In composition with the large scale of the sculpture, the audience is encouraged to change their viewing angle to explore the altering illusion.



Emily Rossow

Cannon Hill Anglican College
(Cannon Hill)

The Transformation of Binary Opposites

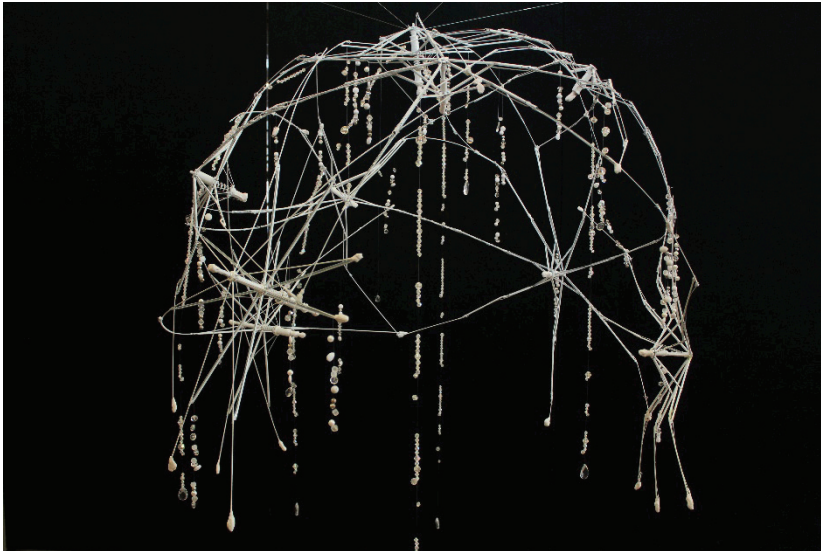
Installation of hanging wooden tiles

60 x 90 x 12cm

It's a funny thing, time.

A linear idea that can be described in so many painful and beautiful ways. We are all touched by it or bound by it. My kinetic work, reminiscent of Alexander Calder's swinging sculptures, rotates between the world of metallic binary codes and penned script; two timelines as snapshots of the ephemeral device. Each piece acknowledges the advancement of the human race by delicately combining, separating and joining the past and present. There is a poignancy in temporary beauty. Change is inevitable, unavoidable.

It's a funny thing, time...



Coco Righetti

The Gap State High School

Rain

Umbrella skeletons, crystal beads,
fishing line

144 x 122 x 122cm

Water is a natural element that not only can birth life, but cause destruction. Representing an acceptance of pain - a discomfort that drips into everyday thoughts - the crystal beads draped over the dome structure share a likeness to droplets of water frozen in time. They symbolise a moment of pause, bringing an opportunity for reflection upon the choice to accept wrong-doings and struggles in life. They denote the difference between rebirth and destruction. While the viewer stands within the installation, the dome acts as a barrier to this 'water', shielding them from the hurt they long to forget.



Rheanna Selby-Stubbs

Mansfield State High School

Bare

Digital photograph on cotton rag paper
110 x 95cm

Growing up in a Western society that bombards us with unrealistic beauty standards, many develop and continue to struggle with the irrational fear of gaining weight. This fear often destroys not only relationships with food but relationships with self. Influenced by my personal experience with body dissatisfaction, *Bare* was constructed from nude stockings and polyester filling to depict a female form that contrasts my own and challenges these social ideals. My work promotes a contemporary muse - one that will teach girls that it is normal to gain weight or exhibit imperfections.



Damian Acott
Anglican Church Grammar
School (East Brisbane)

Binding of the Past

Video and installation of three
handmade baskets (cane,
raffia), sugar
61 x 180 x 40cm
(installed dimensions variable)

I am combining traditional weaving techniques from my Papua New Guinean culture to communicate the nature of change in the contemporary world. Traditionally the basket was used to gather resources and valuables. In contemporary society it is devalued and has been replaced with modern technology. As the sugar flows through the basket, it destroys memories and practices that have been passed down through generations. The sugar acts as time moving through the reeds, eroding and erasing memories of the past and where we come from, highlighting the dichotomy between traditional and contemporary as well as the slow shift over time.



Rupert Brown
Anglican Church Grammar
School (East Brisbane)

Columns

Timber, twine, nails
264 x 180 x 180cm
(installed dimensions variable)

Columns explores the concept of the removal and extension of nature by replacing a missing tree form with vertical lines of string. The string wraps the void formed by the absent trunk. Each tree stump varies in height and shape, representing the shifting of time. As the audience continues around and through the work, they are drawn to nature's absence, emphasised by the lengths of string. The composition is unified through the consistent use of natural materials, from reclaimed tree stumps, to string. The work forms a forest of pillars, tying the modern world to its environment.



Aiyana Matenga
Brisbane School of
Distance Education

Who Are You?

Digitally manipulated
photographs on
photographic paper
26.5 x 66cm
23 x 147cm
23 x 92cm

For me as an Aboriginal woman, I've never received the chance to associate myself with my Indigenous culture and heritage. The loss of family and connections experienced during the Stolen Generations mark my own family's personal journey to loss of culture and identity. Inspired by my Granny Larry, this work explores the resilient warriors who have come before me. The modern day me can only stare at those from a distance. Despite the experiences and identity crisis, there is a sense of connection found with all 3 of us. Despite different time eras and past experiences, we can never really forget who we are.

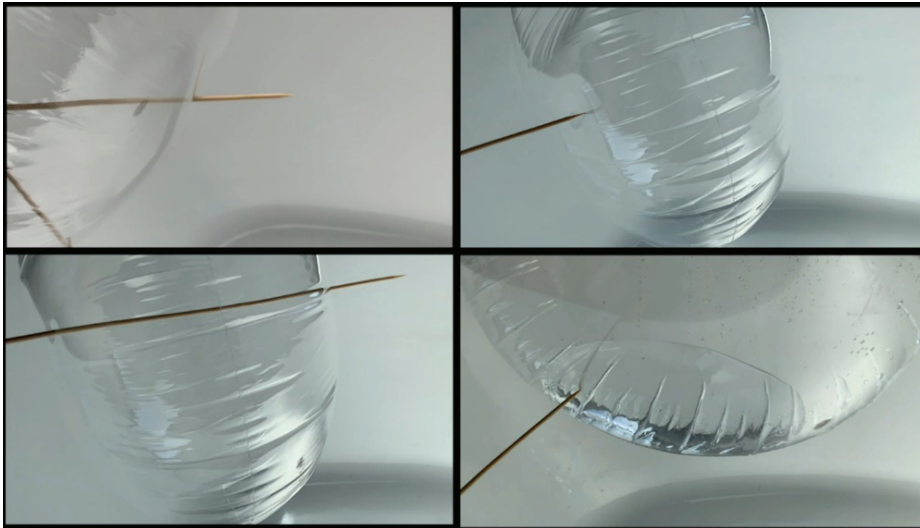


Dino Lopes
Marist College Ashgrove
(Ashgrove)

Individualidade

Installation of three hand-
painted and stencilled t-shirts
88.3 x 130 x 40 cm

The use of t-shirts as canvas and the use of bleach as a mark-making tool is an alternative way of communicating the meaning of this artwork. The imagery on each t-shirt depicts my cultural heritage and includes the outline of my homeland East Timor, a crocodile, which is part of my culture's legend, and a traditional Timorese hut and a portrait of myself with the word 'Individualidade', meaning individuality translated from Tetum (the language of Timorese).



Harmony Linthorne
Brisbane School of
Distance Education

Intersection: Innominate Gestures

Four channel video, 16:9,
1:09 minutes, colour, sound

Intersection: Innominate Gestures explores concepts of perception and reality. The work is deliberately innocent and ambiguous in subject matter. Despite the works predominantly androgynous elements, the work has subtle hints of possessing a gender: leaning in to softer, feminine womb-like shapes and contrasting masculine piercing gestures. *Intersection: Innominate Gestures* embraces confusion and tension between artist and audience through what the artist calls “situational anticipation and expectation”. The trigger-based sights and sounds provide an experience of autonomous sensory meridian responses (ASMR), which is potentially positive or negative dependent upon the viewer’s knowledge, experience and state of consciousness.



Arlo Tarry
Queensland Academy for
Creative Industries

Dysphoric Perceptions

Calico, wool, polyester
wadding, wax-clay
50 x 130 x 60cm

These sculptures were made to express the euphoria and dysphoria I experience within my body. The contrasting of soft and textile faces with small hard bodies offers an odd juxtaposition which portrays the harsh discomfort of dysphoria. The softness of the faces appeals to a sense of trust and solace found in toys, portraying gender identity as a comfort, while the deformity and otherness of the bodies acts in opposition, a discomfort. Their physical separation emphasises this dichotomy as the heads gently sway and spin with an eerie sense of displacement.



Jahla Harvey

Cavendish Road State High School

Sailing the Wind

Video installation of three digital photographs on paper and paper sculpture (cane, tissue paper)

160 x 80 x 50cm

(installed dimensions variable)

Recounting memories through storytelling provokes deep connections with others. I have always treasured the stories and memories told by my family, in hope of sharing them in the future. *Sailing the Wind* captures the memories of my family. It is an extension of the Torres Strait Islander people's connection with the sea. Boats play a significant role in this connection; the main vessel that reunites the land and its people. Through countless weathers, they return their passengers to their homes and families. This film showcases memories of my family returning back home; it is a remembrance of the past.



Samantha Eichler

Cavendish Road State High School

Escargot

Found objects, plastic, acrylic fleece, polyester wadding, posable wooden hands

150 x 135 x 50cm

Escargot is centred around the idea of the fear of bringing childish interests into adulthood. *Escargot* is a found object sculpture made from a 1999 Furby toy. By giving the piece a larger body, it gives the impression of growth, emphasising a transition into adulthood. The chains convey that this creature is being held back by the fear of entering an adult life. The audience will connect with this artwork, as Furby toys are highly recognisable and are often considered nostalgic, creating audience engagement. This is also heightened by the size of the piece, as it is larger than a typical Furby.



Grace Patterson
Wavell State High School

Her Heritage

Lino print, pencil and synthetic polymer paint on rice paper
50 x 70cm

Her Heritage explores the concept of how my heritage influences my personal identity. As my life is based in Australia, I've travelled to my family's hometown Levuka, Fiji. It's an important part of my identity as my ancestors travelled and traded all over Fiji. In contrast to the old town, I am fortunate to be living in a country of freedom and opportunity. The natural-textured mulberry paper and its patterning reference the traditional Fijian Masi. The patterns, landscape and silhouetted profile self-portrait integrate into each other gradually, which conveys the notion of attachment shared by many Australians sharing Fijian ancestry.



Jaeve Proberts
Genesis Christian College (Bray Park)

Apii Warukara (Kalkadoon language meaning 'Songlines')

Five panels (etched perspex and pyrography on wood, synthetic polymer paint on canvas)
Each panel: 90.1 x 60cm (*installed dimensions variable*)

This work centres around the reconnection of our family heritage and history, helping to educate the emerging generations through the materials and different mediums used. I trialled different techniques and methods throughout the planning stage to investigate the best alternate design and new textures to help encapsulate my family story. I will explore the connection that has lasted throughout generations through the combination of traditional and contemporary approaches.



Keeley Foster
Chancellor State
College

Polka
Digital photographs on
paper
89 x 65.3cm (each)

Polka challenges cultural limitations. Juxtaposing the ultrafeminine, 1950's style dress with powerful tools that are used to shape and transform our built and natural environment creates a stark hybrid between what is perceived as feminine and masculine. The polka dots themselves emulate society's pattern of thinking regarding gender stereotypes attempting to consume her. Through combining the two, the gender binary is broken, and society can begin to grow. Instead of a woman being perceived as passive in society, action and power enrich her. Her confidence is exuded through the dominant red colour.



Elizabeth Troon
St Andrew's Anglican College (Peregian Springs)

Dark Sided
Single channel video, 16:9, 0:54 minutes, colour,
sound

Dark Sided explores subconscious emotions, suppressed memories and their impact on mental health. The work utilises the alternate approach of combining sculpture using found objects from my past with time-based media (video projection and audio) that depicts my brother's subconscious frustration. The impact mental health has on emotions and relationships is exploited in this work by showing a perspective of frustration hidden beneath a seal of childhood memories and surroundings. Throughout the work, auditory hallucinations expose past trauma that is still affecting the mentality of my brother today.



Ruby King

Suncoast Christian College (Woombye)

Our Real Nudity

Mixed media installation (mirrors, wire clothes hangers, transparent plastic shirts, hand-painted ceramic sculptures)

148 x 73 x 38cm

(installed dimensions variable)

Nudity. A word associated with the genitals of a human being, interlocked with vulnerability and social taboo. But why are we embarrassed of the very thing protecting our organs from the harsh world? *Our Real Nudity* explores the concept of internal nudity, provoking questions of the minimal embarrassment associated with our internal structure, yet does with our external nudity. As hyper-realistic organs floating inside clear garments, the disgust surrounding external nudity is dismissed, metaphorically reassembled as everyday clothing. The pieces are in a comfortable wardrobe, whilst revealing how we take our body for granted, as we do clothing.



Lillian Herington

North Lakes State College

Cycle

Synthetic polymer paint on canvas

98 x 173cm

Mental states of mind are often hidden. Yet as they hide, they are constantly changing, growing and transforming people in a way that can never be seen by the eye. Fear, shame, guilt, disappointment and anger is often buried deep. My painting explores the underlying mental health issues of people who have a personal relationship with somebody who has been incarcerated. It portrays a candid scene of a father and daughter split by the glass window symbolising the good and evil in the world. The surrounding colours represent underlying emotions towards one another which are masked by their facial expressions.



Tom Cuzzubbo

St Augustine's College (Cairns)

The Llama Project

Mixed media installation (painted clay sculptures, digital prints on self-adhesive paper, social media project)

55 x 60 x 60cm

https://www.instagram.com/project_llama/

The Llama Project comprises of an installation and a multimedia interactive project that explores the llama as my own personal motif. *The Llama Project* aims to create a work that lives in the gallery space, the real world and the virtual world simultaneously through audience participation and engagement. By creating hundreds of llamas and printing hundreds of stickers for the audience to remove and take into the real world, this allows my work to enter the real world of public space and give *The Llama Project* a greater audience much like Shephard Fairey's *Obey* project.

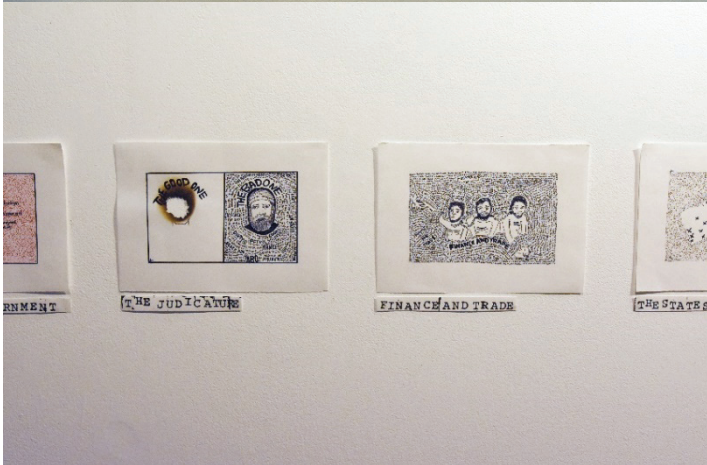


Varni Nona

Cairns State High School

The Australian Constitution

Pen and hand stamped lettering on paper
40 x 210cm



I am a Garawa and Warrangku woman from the Cape and Gulf region and a Badulaig from the Wakaid tribe in Zenadth Kes. Since invasion, my people have been fighting to simply exist. The Australian Parliament and legal system have a history of erasing, oppressing, and controlling First Nations Peoples which continues to have serious ramifications for current Indigenous Australians. This work explores this impact through both a contemporary context and personal lens, and as a vehicle to highlight suppressed histories, truths, and viewpoints. Each drawing symbolises a chapter in the constitution and a shard in our shattered history.



Hailey Rodger

Whitsunday Anglican School (Beaconsfield)

Look Up

Etching and ink on Fabriano Rosapina paper
80 x 105 x 2cm

At Eungella National Park, I encountered this Red Cedar Tree; the largest of its kind in the area. Although breathtaking, I could not help but consider the logging long ago that threatened this species. My intentions were to create something that focuses on the way humans are negatively impacting the environment and raise awareness among the community to preserve what remains. Displacement of the leaves and branches represents impact as some are missing and negative space is created where they once were. A sense of life is perceived through the delicate mark making and also of death through colour.



Charlotte Peachey

Redlands College (Wellington Point)

Settler

Mixed media installation (crocheted raffia suit and digital photograph on gloss paper)
180 x 150 x 50cm

Textiles have provided significant insights into the lives of individuals and their cultures over millennia. Delvene Cockatoo-Collins, a Quandamooka woman from Minjerribah, uses cotton tree fibres in traditional weaving practices to create a metaphor of how practices, family and culture are closely intertwined. Significant items of clothing from my European great-great grandparents have been passed down through generations. I replicated the style of garments owned by my ancestors, employing the traditional European craft of crocheting and integrated Indigenous weaving methods using raffia. Traditional Indigenous weaving skills were actively quashed by settlers, the European skill of crocheting was valued and actively passed down to me. The garment, combined with place, touches on the complexities of my European past with the Indigenous land that my family and I occupy.



Ryan Thwaite

Palm Beach-Currumbin State High School

Rabbit Hole

Pencil on cartridge

150 x 108cm

Children see everything through rose-tinted glasses. As we mature, this false sense of security slowly fades away and we start seeing things as they truly are. The rabbit hole is a nonsensical environment that is hard to escape from, paralleling the current state of the world. Cluttered objects symbolize modern day consumerism distracting us from more serious cultural and environmental issues. Each level of the hole gets darker as the human race regresses; continuing to act with childlike ignorance.



Allie Baldwin

Palm Beach-Currumbin State High School

Constrained by Discomfort

Graphite and embroidery thread on cartridge

48 x 66cm

Constrained by Discomfort delves into affecting a sense of unease in an audience. Extending from the exploration of an opposing view of comfort, I challenged myself to step out of an artistic comfort zone by researching techniques that were beyond my usual practice, only to find that I was constrained by the discomfort that this caused me emotionally. The result was to accept the contradiction that surfaced; I needed to be comfortable in order to generate discomfort in others.



Indiana Gough

Cleveland District State High School

Serial Cereal

Eucalyptus prints, posca pen, oil pastel, paraffin wax on paper
90 x 90cm

Serial Cereal juxtaposes ordered and chaotic visual elements to comment on the relationship between order and safety. I created *Serial Cereal* to articulate my personal need for rituals that impose order in response to life's chaos. The familiar subject matter of cereal is displayed in neat rows to elicit a sense of safety. Printmaking processes and layering introduce a scratchy texture, representing chaos bleeding through despite efforts to maintain order. *Serial Cereal* is intentionally left disordered, prompting audiences to recognise their urge to mentally organise the chaotic display, demonstrating the human impulse to forge order in the pursuit of comfort.



Gabriella Kilgariff

Palm Beach-Currumbin State High School

Blurred Barriers

Embroidery thread on natural cotton, embroidery hoops
80 x 60 x 2cm

Masculine stereotyping puts pressure on certain behavioural and psychological actions of men. Toxic masculinity is a term for the cultural pressures that have been placed on men to behave, dress and act in a certain way. Masculinity and manliness can be attributed to dominance, aggression, misogyny and stoicism, with an idea that it is weak for men to show their emotions. However, there are also stereotypes that are equally as pressuring for females. These stereotypes include objects, ideas and actions considered 'feminine'. This piece of work blurs the lines between what is considered 'masculine' and 'feminine'.



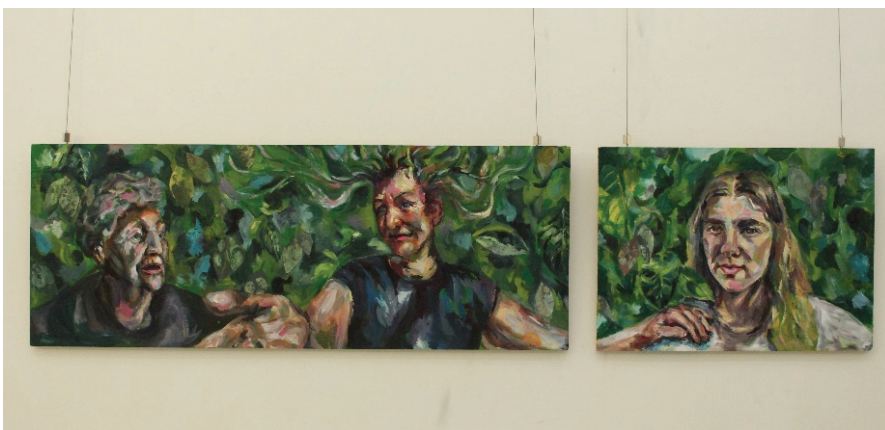
Bridget Kent
Saint Stephen's College (Coomera)

Sweet Times Ahead

Glazed porcelain, gold leaf
80 x 36 x 9cm



Sweet Times Ahead is a culinary inspired installation representing my future. I used porcelain clay to create small individual sculptures of food. This represents me, as after graduation I hope to be a pastry chef. Each individual treat are recreations of my favourite foods to make and what I hope to one day master. The small treefrog represents myself jumping from each treat to another to represent how I hope to move forward in the industry. I was lucky enough to work with an independent catering company where I learnt how to make some of my favourite food like macarons, sugar cookies, lemon tarts, meringues, cupcakes and more. I recreated these and displayed them all together. The sugar cookies were glazed with transfer paper to resemble porcelain plate designs to represent my grandmother. We often cooked together creating many desserts which stemmed my love for cooking and baking. Together, we often made cookies, pies, sticky date pudding and many more.



Marley Russell
Highfields State Secondary College

(Inter)-connected

Synthetic polymer paint and collage on board
40.5 x 173cm

Family shapes who you are. Their influence is a crucial part of the transition between childhood and adulthood. Despite this, the natural instinct when we are growing up is to shy away from family traditions and culture, trying to forge our own path in the world as an individual. Inevitably though, some elements from our family will stay with us in the pursuit of identity. Through a personal context, I painted a series of portraits – including a self-portrait – evoking reflection about how family affects young adults as we find our way in the world.



Mairead Webb

Fairholme College (Toowoomba)

What Are We Celebrating?

Synthetic polymer paint and ink pen on watercolour paper

162 x 122cm (*total installed dimensions*)

What Are We Celebrating? explores 'cancel culture' phenomena and the morality of celebrating art created by problematic people. The work focuses on Pablo Picasso, an iconic and celebrated artist, whose revolutionary art firmly established his place in artistic canon, despite his well-documented misogyny, infidelity and mistreatment of women. Imitating his style, the work depicts his 'muses' desperately trying to escape their frames (and abusive relationships) yet, the 'gilded frame' seemingly protects Picasso. The work questions if art can be separated from artist and seeks to understand why Picasso is applauded in a society that has 'cancelled' people for less.



Wen Yue Xue

Harristown State High School

Grace and Beauty

Synthetic polymer paint on canvas

25 x 20cm

The focus of this work is to explore different representations of women through the cultural lens of my Chinese heritage. *Grace and Beauty* depicts one such representation, that of the feminine woman full of grace and beauty. Symbols such as flowers, beautiful clothes and a demure posture reinforce this representation.



Katelynn Grobler

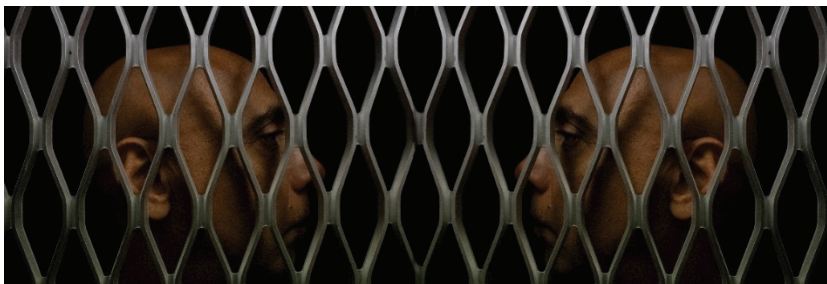
Toowoomba Christian College (Highfields)

Lost Cause

Oil on canvas

40 x 40cm

How do I become independent in a parasitic world? I am challenged with this concept every time I find myself on social media. I have discovered that finding my true identity is to separate myself from the toxic media that attempts to confuse and persuade a false reality. The glitch effect in my artwork is an allegory; when using the media to shape our identities, we can become fake, lost, confused and broken. My artwork is a message of warning. Don't allow the media to take away your true self.



Ezra Singh

Lockyer District State High School

Caged Bird

Digitally manipulated photograph
on paper

49.8 x 110cm

Have you ever felt imprisoned by your own mind? This photo represents the box or 'cage' created by our society, environment and thoughts. The feeling that you are restricted by a particular thing, that certain aspects of your life are stopping you from achieving the success you deserve. Making you look back at yourself and question the very essence of existence, value and worth. I used my father as the subject to convey the building pressures enforcing this metaphorical cage, the feeling of having to reach expectations and achieve certain accomplishments for the approval of others.



Holly McDougall

St Margaret Mary's College
(Hyde Park)

The Elegance of Rot

Installation of mixed media soft
sculptures

37 x 155 x 18cm

The nature of living things is ephemeral and the decay of a deceased organism is an inevitable natural process that connects the existence of all living things. To many, the idea of organic decay is repugnant due to the disintegrating texture of fruit, repulsive smells and discolouration of skin and flesh. *The Elegance of Rot* is a soft sculpture installation that applies a formal, contemporary context to challenge this ideology. The sculptures apply aesthetic value to the decay of tropical fruits. The application of delicate materials transforms organic decay into elegant symbols, challenging the viewer's automatic repulsion.

The Creative Generation Excellence Awards in Visual Art would like to thank program partners QAGOMA and QSuper for their ongoing support.



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