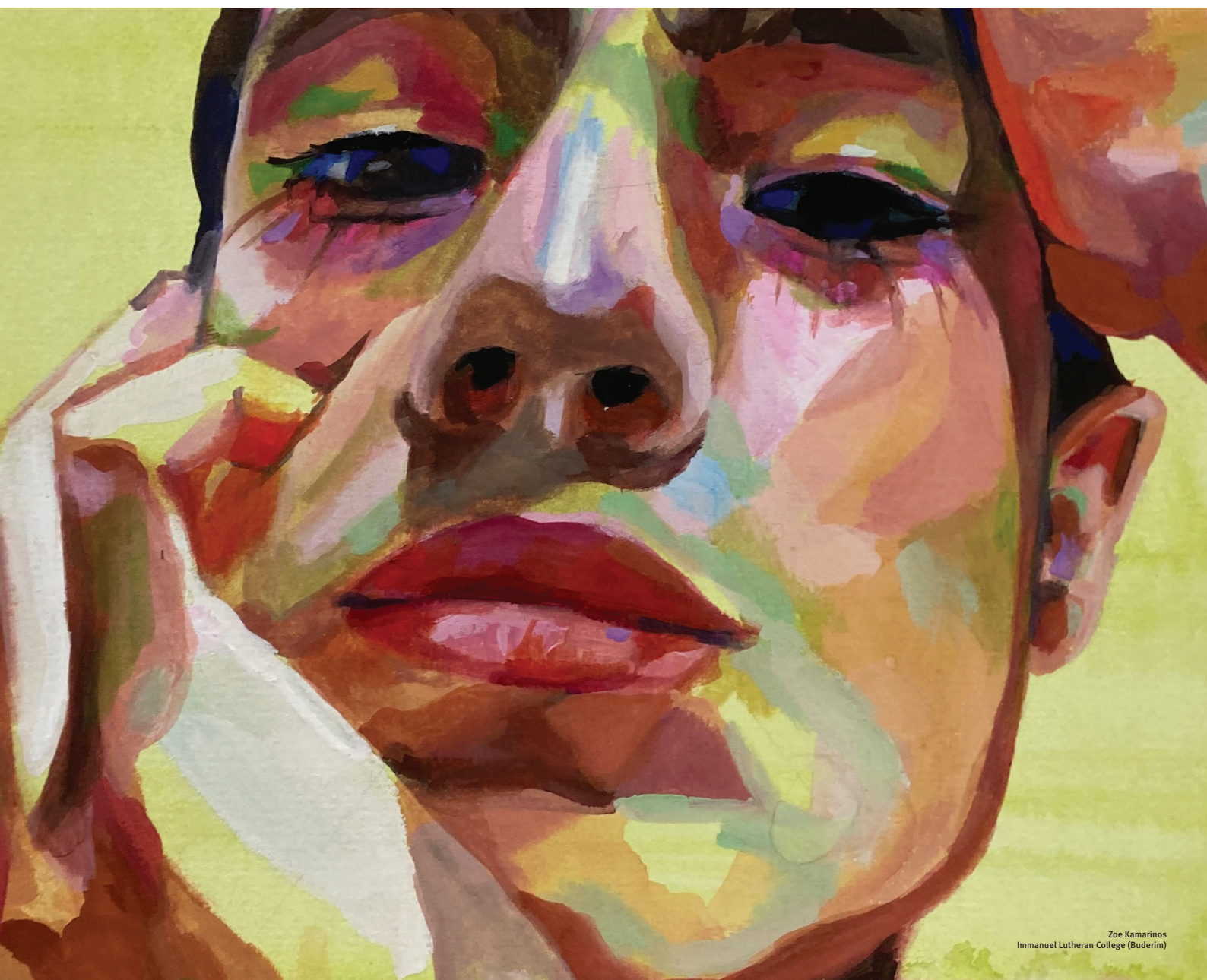


creative generation
excellence awards in visual art

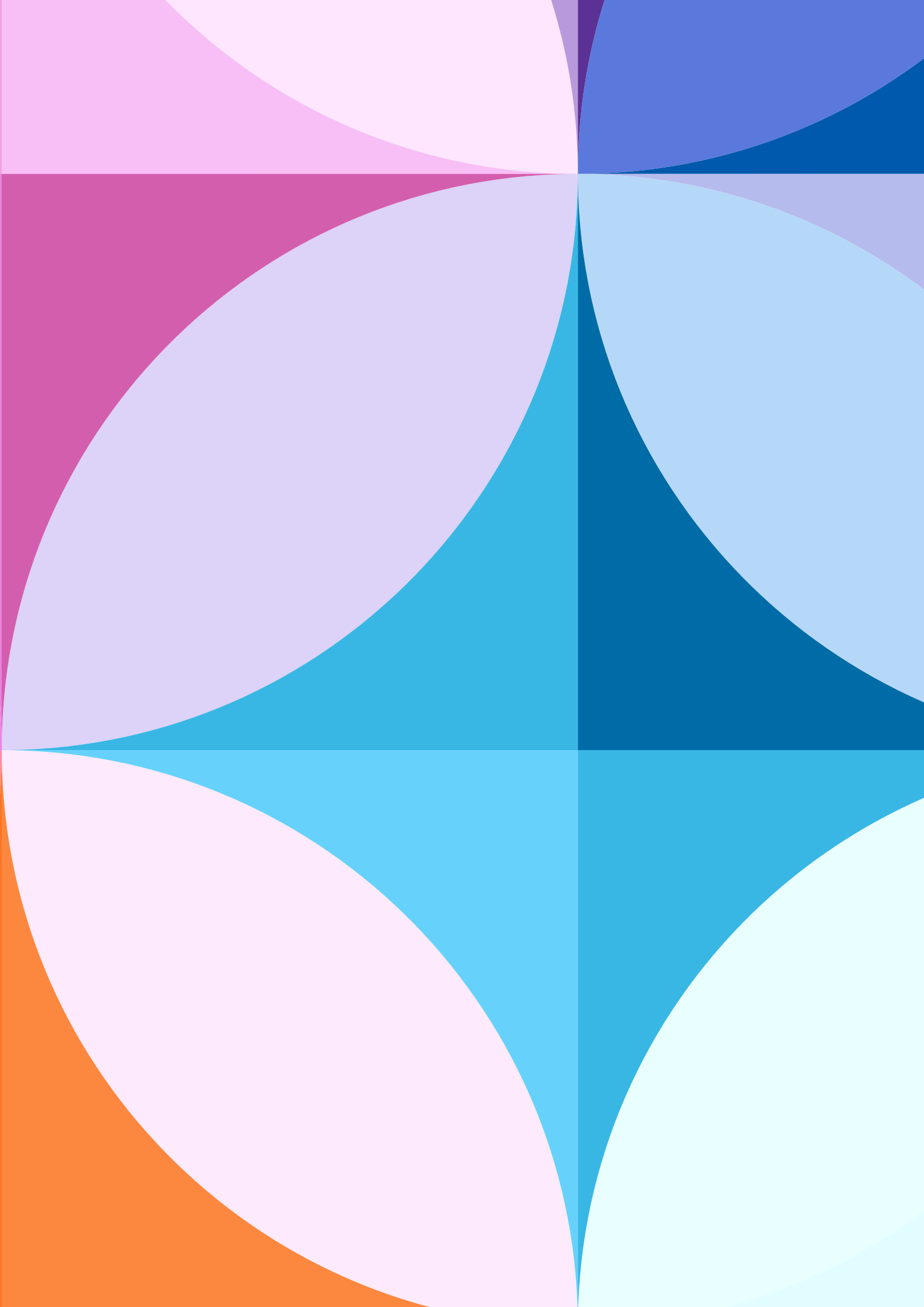
central exhibition

celebrating the 2022 excellence winners

22 April to 6 August 2023, Gallery of Modern Art



Zoe Kamarinos
Immanuel Lutheran College (Buderim)





Sapphire Banks

Lourdes Hill College (Hawthorne)

Consume

Synthetic polymer paint on canvas

Consume combines and distorts collaged imagery to explore the ugly realities of personal indulgences. Humanity is represented by an anthropomorphic rabbit that symbolises the impact of society's overconsumption, abuse, and detached relationship with the natural world. Selective use of colour emphasises the disconnect, deception and coldness of mankind in contrast to the pure vulnerability of the natural world. The work provokes an empathetic perspective towards the mistreatment of animals and encourages audiences to consider the cost of their actions.



Cooper Bell

Ipswich Grammar School (Ipswich)

Jacky-Winter

Hand carved synthetic polymer paint on board

"Have you been paying attention?"

Have you been paying attention to me? To my work? Have you been paying attention to the details? The little things? The Jacky-Winter bird is my cultural Aboriginal totem, which was given to me by my grandfather. The carvings in this artwork can be seen if you slow down, take a deep breath, and pay attention to the detail. My practice has over time evolved from cutting lino and printing traditionally to now creating artworks that embody the act of carving itself, that give life to the detail and all it represents. My culture exists in those carved lines.



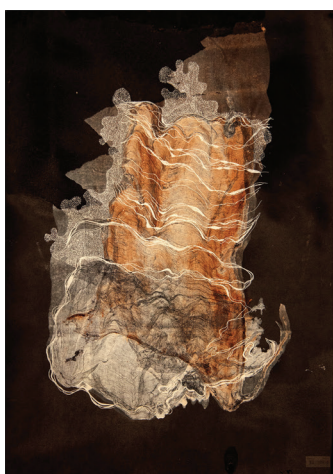
Angela Bevis

The Gap State High School

Dear Diary,

Installation of single channel video (16:10, 2:32 minutes, colour, silent) and mixed media support

Cast your own shadows upon my past, as that is what you inevitably do. For better or worse every second that passes and every action you take will always ripple around to every other soul on this Earth. For however frightening the concept of our own physicality is, please, sit and watch one person's memories. Watch them project onto and stain a clean slate, turning the invisible into physical, manifested illustrations before fading into one another. Imagine they are your own, because now they are. You have experienced my experiences and we are but a second closer to each other.



Saskia Billson

St Hilda's School (Southport)

Fragmenting Landscape

Monoprints, pen, synthetic polymer paint and ink on 300gsm paper

My *Fragmenting Landscape* triptych speaks about the Earth. It uses motifs and metaphors of metal to talk about the 'red heart', the 'centre', oxidation and the reclaiming, by the soil, of our industrial waste. The work of Lorraine Connelly-Northey influenced these ideas, while the textures, patterns and colours of nature suspended in the spontaneity of the monoprints are inspired by the heart-ful and connected work of Judy Watson. At the same time, this was a very personal journey for me about the creek on the land where I dwell.

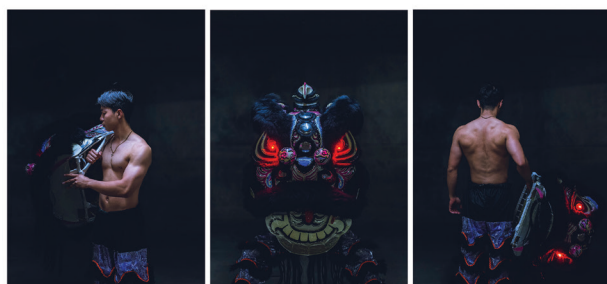


Thomas Chen

Trinity Anglican School (White Rock)

The Duality of Mankind – as I feed the lion / as I tame the lion

Digital C-type photographic prints on paper



The Duality of Mankind aims to question humanity's existence as it spirals into the two-faced reality that is the modern era. Drawing on my rich Chinese culture and Christian heritage, the work utilises the symbolism of traditional Chinese foods, cookware and auspicious guardian lions. It is inspired by 'The Last Cannibal Supper...cause tomorrow we become Christians' 2010 by Greg Semu, through the orchestrated juxtaposition of cultural foods, costume, ritual and biblical aspects. His practice influenced my own 'auto-portraits' and employ appropriation to subvert my initial focus – the Apocalypse – in order to invite the audience to consider how humanity has regressed.



Alexandra Clifford

Whitsunday Anglican School (Beaconsfield)

Disguised in the Dark

Collagraph prints on watercolour paper

The negative treatment of the environment is a repetitive human trait. In this work, the continual loss of ink across the three images demonstrates humanity as a parasite on nature. Within each print, the ink becomes lighter and lighter, showing the way in which humans are destroying nature. We can't instantly see the damage; however, if we compare the landscape over time, it is very easy to observe. The beautiful landscape of Cape Hillsborough National Park, a place I feel personally connected to and have visited many times, is marred by human impact, something I continue to see as remaining unnoticed.



Paige Edwards

St Aidan's Anglican Girls School (Corinda)

Mourning Jewellery

Mixed media (found objects, hair, dried flowers, textiles)

This work relates to both the loss of my grandmother and my companions of many years – my horse and dog. As a homage to them I used objects and parts associated with them: grandma's jewellery, my horse's hair, and flowers given to me on the death of my dog which I later dried. Inspired by Victorian mourning jewellery, I assembled these elements together in boxes lined with flesh-coloured fabrics as new jewellery mementos. I created a symbolic 'comfort blanket' from fabric and horsehair on which the boxes are displayed, arranged in a circle to represent remembrance.



Dash Enfield

Queensland Academy for Creative Industries

Upcycled Adolescence

Installation of upcycled canvas jacket and single channel video
(16:9, 1:28 minutes, colour, silent)

Upcycled Adolescence turns modern art into wearable fashion by repurposing second-hand textiles for new, unique garments. The process involved drawing naïve sketches onto existing paintings, and then sewing the finished artwork into a wearable piece. The sketches represent the free and unruly creativity of childlike imagination.

The animation is an extension of the jacket and contextualises the work in an urban landscape. It explores the narrative of a young man and his connection to the urban sprawl within which he lives.

The work is influenced by the Dadaist and Abstract Expressionist art movements, as well Jack Carden and Colm Dillane.



Mitchell Ferreria

St Laurence's College (South Brisbane)

The More Things Change the More They Stay the Same

Single channel video, 16:9, 0:39 minutes, colour, sound

The More Things Change, The More They Stay The Same is a contemporary work inspired by Dutch artist Pieter Claesz (c.1597–1660) – the ‘father’ of vanitas painting. I developed the theme of time, which I had started exploring in the form of two-dimensional works, into a three-dimensional digital animation. I wanted my work to convey a message across time – that materialistic wealth is not what truly matters but rather service to the common good. The hoarding of niceties is both arrogant and harmful.



Eloise Gilbert

Redlands College (Wellington Point)

Aussie Created

Two surfboards (paper clay, found objects)

Coming from a strong surfing family, I have been board riding on Minjerribah many times. Meeting artist Delvene Cockatoo-Collins highlighted the Quandamooka people's care for their country, which resonated with my own environmental concerns. The surfboards show the cause and effect of pollution by humans on the environment. The bleached corals, displaying the organic flow of a branching coral, were created with paper clay reflecting the effect of pollution. The rubbish are objects collected from beaches arranged into an industrial order, reflecting the cause of the ocean's destruction.



Isabelle Hacon

St Hilda's School (Southport)

The Chariot

Oil on board, oil on paper

The Chariot is a sacred form of transport; carrying the self through time and space. In the day-to-day, our body is a vessel: it holds memory and accumulates our actions as reminders of events in time. In this work, the visceral body is depicted in mundane, repetitive and intimate actions that explore the nature of gesture through the context of the human body as the holder of memory through time. Depicting layered and sometimes blurred moments, amplifying flashes of experience, the significance of small gestures are brought to light, aimed at triggering and eliciting moments of recognition for the viewer.



Tahlia Holden

Albany Creek State High School

Invasion

Installation of single channel video (16:9, 0:30 minutes, colour, sound) and graphite and pencil drawing on paper

Invasion explores fragility in internal and external environments using a contemporary perspective. The drawing and digital manipulations immerse the viewer in my selected subject matter – bees, moths and ants. I have created paradoxical notions of swarming, invasion and flourishing by creatures that are small and fragile. There is a subtle transition from graphite to coloured pencil, as the insects get closer to my head they transition to grey. This self-portrait represents how my mind operates in a constant state of anxiety and chaos with a formalist approach to realistic colour and representation.



Zoe Kamarinos

Immanuel Lutheran College (Buderim)

Control

Ink and gouache on paper

This work focuses on obsession: the persistent, disturbing preoccupation with a subject or often unreasonable idea, which negatively affects individuals who believe that these obsessions are justifiable. The bright colours, influenced by Andy Warhol, represent the delusion of a seemingly bright persona. This is contrasted with violent hands – associated with the controlling illness - grabbing each face. The calm expressions represent the facades those suffering from obsessive illness put on to ensure discretion. The audience is invited to reflect on how controlling obsessions can be.



Xuanxuan Ke

Kelvin Grove State College

Letter to Home

Installation of digital illustrations on archival paper and handmade paper envelope

Have you ever had the intense longing to return home? Many migrants across the globe have been stuck in a foreign country, desperate to go back after the long absence of embraces from family members; and I am one of them. *Letter to Home* centres on the theme of reconnection. It symbolises my attempt to reconnect with my Chinese culture and family, the importance of which I would not have realised if I never left China. This comic also represents my escapism – the childish thought of mailing myself back home, and my last bit of hope and comfort to fight against homesickness.



Carli Kite

Gilroy Santa Maria College (Ingham)

Blocked by the Screen

Installation of two oil and synthetic polymer paint on canvas paintings, iPads and easels

Living in a rural area, I am isolated from actual artworks. My only way of viewing artworks is through a device which can alter my perception of the works themselves. By accessing artworks digitally, I was able to explore the processes of Jenny Saville and Tracey Emin. I developed a process I can apply in my own painting practice without needing to know what the end result will look like. My installation reflects the textuality of an artwork — how the way we access a work affects our interpretation of it — and the relationship between the digitally accessed work and the ‘real’ artwork, to remind the audience that we live in a textual universe.



Sky Komaki

Trinity Bay State High School

Journey Beyond Mind

Installation of concrete-dipped clothes and single channel video (16:9, 0:47 minutes, colour, silent)

Remember a specific time from your childhood or a fond memory. Can you visualise its colours, smells and sounds? What were you wearing? What were you doing?

Impermanence eradicates and strips human memory and imagination to its core. Dusty and washed-out artefacts of a person's lived experience create stand-alone figures. Juxtaposed onto this eradicated surface is a time-based projection revealing a sanitised version of a life lived. Witness the vulnerability we all feel trying to grasp onto information of a life remembered, imagined and forgotten.



Abigail Koulakis

St Patrick's College Townsville (Townsville)

Metamorphosis

Aluminium

Influenced by 'Paradisus Terrestris' 1989–90 by Fiona Hall, this neck piece was created to emphasise the intricate texture of aluminium scales. Observations of forms and textures at a macro scale allowed me to explore these formal elements on the surface of the metal scales. The artwork exemplifies the meaning of butterflies both literally and metaphorically; reflecting butterflies' cyclical life cycle while alluding to their symbolic meaning as an omen. *Metamorphosis* is designed to be worn, allowing the artwork to move and refract light from a myriad of angles, but it can also be displayed just as effectively when stationary.



Dindi Lobo

Mary MacKillop College (Nundah)

Me Pynim Now (I've Found It Now)

Installation of ceramic and woven vessels and forms

This work explores my journey of identity and the interconnectedness of traditional Papua New Guinean and western culture. Using nerikomi and customary and alternate weaving techniques, the combination of ceramic forms and vessels with fibrous materials communicates my intercultural dialogue. The metaphor is extended through the meandering wire element that represents the Brisbane River, while the silhouetted clay birds symbolise the migratory Eastern Koel, whose flight transgresses both cultures. The vessels are a secondary formation within the installation which focuses on my feminine identity. They are totems of respect to the forgotten female PNG artisans of my heritage.



Crystal Luong

Glenala State High School

My Lake Dwelling

Timber

My Lake Dwelling is a 3D architectural model based on the concept that the landscape will influence the way buildings are designed and constructed. The artwork was inspired by the major floods in Australia that have left thousands of homes uninhabitable and created climate refugees. Using the knowledge of architectural composition to communicate issues of climate change, it highlights the polarity between the past and present built environment. This artwork is a call to action to architectural designers to build houses with external factors in mind in preparation for any future floods.



Marie Masson

Cleveland District State High School

You and Me But Never You

Synthetic polymer paint, Posca pen, and ultraviolet paint on canvas

In this work I critique the male gaze by creating its opposite: the female gaze. I focused on how women feel because of the male gaze – unsafe, sexualised and belittled. The main influence for this work was Jean-Michel Basquiat both technically and conceptually. I drew on his use of a range of hues, saturations, expressive strokes and abstraction as well as his focus on 'suggestive dichotomies'. I explored the dichotomy between the male and female gaze and the construction of gender within society.



Isla McWilliam

St Margaret's Anglican Girls School (Ascot)

My Mum and Her Mum

Mixed media (found objects, embroidery, textiles)

For many, familial love is the first form of intimacy they experience, unconditional from the day of birth. *My Mum and Her Mum* explores the intergenerational relationship between myself, my mother, and my grandmother to show how qualities associated with femininity create intimacy. The work invites viewers to experience a physical and emotional closeness in its small, delicate details and exposed personal subject matter. I wanted to show how time, vulnerability and care can strengthen a relationship. However, the stronger the connection, the more fragile it becomes, as the need to hold onto it is far more desperate.



Madeline Miles

Cleveland District State High School

Full-Blooded Theatrics

Pencil on paper

When looking at the concept of female madness, I was motivated to investigate this beyond its clinical definition to that of a construct/hyperbole/tool of misogynistic oppression. Artists Dorielle Caimi and Cristina Troufa paralleled my goals for formal and personal contexts – exploring mental health through a practice of realist illustration. With mental illness comes a social response – this, for people who do not benefit from male privilege, can be steeped in sexism. Female ‘madness’ is so often misinterpreted, and my work *Full-Blooded Theatrics* invites us to reflect on our own contributions to stereotypes of the ‘hysterical woman’ or the ‘drama queen’.



Summer Moore

Chancellor State College

Like No One is Watching

Synthetic polymer paint on canvas

Like No One is Watching communicates the strength and joy of living without conformity. Inspired by the discipline learned in my ballet training, this painting is a self-portrait of dancing unreservedly at the serene Bunya Mountains. In reaching towards the viewer, it is an expression of the freedom and joy of dance; it is a gift from me to you. This painting is a metaphor for shedding the rigid structures that dictate how one lives, where some trade their life for systems that are meant to bring success. There is a freedom in detaching these expectations and expressing from the heart.



Ava Murdoch

St Peters Lutheran College (Indooroopilly)

Xplor

Mixed media (collage, etchings, embroidery, found objects)

Xplor investigates how the natural world shapes human existence. Our experiences with nature are integral in shaping our identity and finding value in nature brings an enriched understanding of life. Travelling to different places and learning from people of different cultures provides a different perspective on the environment. Transient moments in nature become fossilized in our memories, forming who we are. These memories will eventually fade, they will be deconstructed and reconstructed until they no longer resemble their original form. We are forever bound to coexist and must care of the natural world.



Alana Murphy

Queensland Academy for Creative Industries

In Quietness and Full Submission

Installation of handmade and embroidered corset and handmade and handbound mixed media book

The corset, a garment that historically aimed to restrict and reform the female body, was made as a form of rebellion against biblical depictions of women. The gory wound reveals the inner pain of the constricted woman presented in contrast with delicately embroidered biblical scenes. The scenes do not necessarily intend to ridicule the Bible; rather, they seek to reveal the heroic origins of iconic Biblical women and to critique their historical misrepresentations as purveyors of female shame. Within the book, a complementary depiction of Baroque and Regency-era fashion slowly reveals a hidden wound, as layers of social stigma disguise an inner turmoil.



Diana Mwizero

Toowoomba State High School

Erased

Installation of digital photographs on metal board, cotton kitenge, kitwaro and single channel video (9:16, 3:36 minutes, colour, sound)

Imagine being too white to be black and yet too black to be white. *Erased* explores the internalised disconnection and projection of my Burundian culture, as I find myself drifting away from a sense of belonging since immigrating to Australia from Tanzania in 2009. As I navigate my adolescence through a culturally mixed lens, I have been forced to reflect on how tokenistic inclusion has changed my ability to authentically express my Burundian identity. Inspired by Yinka Shonibare's expressions of contemporary African identity, this is my struggle to protect my culture while also yearning to belong.



Mikaylah Parker

Redlands College (Wellington Point)

Footsteps

Single channel video, 16:9, 5:02 minutes, colour, sound

Captured on Yumba Nunhi, the land of the Jangga people, through my ancestors, Pompey Earl and Emily 'Earl' Nicol (Nana). The footage was taken on a significant camping trip with my family. This was our first time setting foot on the land where our nana grew up. This experience gave me new knowledge of my nana's life as a young Aboriginal woman in the 1920s and helped my family come together and develop a deeper connection to the land. This work shares my nana's journey interwoven with my own journey of identity.



Emma Rawson-Harris

Trinity Bay State High School

Daintree Birds

Digital photographs and synthetic polymer paint on board

Are things really how they appear? Today we are so connected to digital imagery and consuming the world through virtual realities that we struggle to tell reality from the artificially generated. These seemingly classical paintings of wildlife from deep within the Daintree rainforest are not what they seem. Traditional frames make the work appear precious, timeless, and handmade, when they are actually replicas of my original paintings, which were themselves drawn from AI manipulated imagery. Painted analogue glitches are the only clue to suggest these digital disruptions, leaving us with the uncomfortable question, "Are our perceptions artificially intelligent"?



Ella Rinon

Indooroopilly State High School

Mother

Oil on canvas

Mother portrays the prevalent societal issue of sexism against women and female subjugation and employs my personal, yet familiar, experiences. The work explores the negative emotions and experiences associated with gender-based discrimination by composing elements that aren't usually seen together in one homogenous artwork. The work uses this imagery to visualise how female subjugation is embedded into numerous aspects of our society. The artwork aims to tell the female story and validate women's collective experiences.




Cheyenne Rowe

Everton Park State High School

Submerged

Acrylic, oil pastels and oil sticks on canvas

Death isn't as cruel as we make it out to be. In truth it's just an unpaid bill, an old acquaintance, or the song everyone knows word for word. Grief, however, is the cruel one; it drags you down into dark depths. In *Submerged* I portray how I see grief; it's a feeling I am terrified to feel because I'm scared that, like the man, I will be submerged by my grief and eventually drown. It suggests how even the most mundane activity without them feels like torture, washing the dishes turns into a chronic sharp pain. I wanted this piece to not be just a window into myself but a mirror for those who have felt what I fear to feel.



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Queensland Art Gallery | Gallery of Modern Art (QAGOMA) for their ongoing support.



The views and opinions expressed in the artist statements contained in this document
are those of the student artists and not those of the Department of Education or QAGOMA.



