Department of Education, Training and Employment

creative generation
excellence awards in visual art

Artists' statements

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Jordan Azcune, Cleveland District State High School

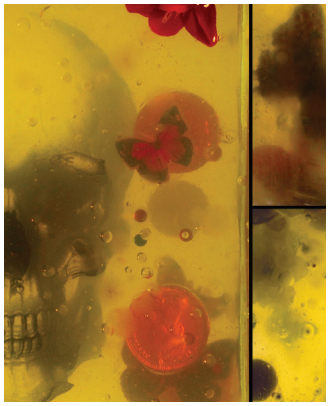
Mixed states – oil paint on canvas paper and board

This is a large resolved piece from a unit on Altering Reality. The piece consists of 15 small A4 size oil on canvas paper portraits. The student painted the different coloured portraits to represent different emotions that people experience. The connection of the portraits is important — it represents how as a community of different people with different feelings, we work together as a cohesive unit to form a society. The emotions conveyed often mirrored the student's at the time of painting.

Johanna Bradley, Cairns State High School

Jannaman – installation

My brother has always called me Jannaman, a combination of my name and the Hindu god Hanuman. I've grown up thinking I have a special connection with this monkey lord. Last summer holidays, I ventured with my mother to Kathmandu, Nepal, and saw this auspicious-looking Hanuman statue at Durbar Square, where there were piles of spices being sold for food and spiritual offerings. Turmeric in particular is associated with these offerings. These experiences were made possible by roads, whether it's the symbolic journey I travel, or the literal roads which lead to this promising Hanuman. Regardless: in the midst of a city square or a tightly packed village — spiritualism is there.



Sabrina Brown, Windaroo Valley State High School

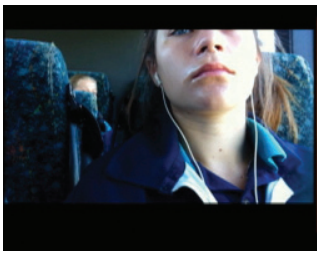
Untitled – photography of hand-cut stencils set in layers of gelatine, with mould and found objects

My artwork explores the way in which people try to preserve worldly pleasures throughout their life, even though death is inevitable. The materials that I have selected reflect this concept by layering photocopies of skulls in gelatine. Each layer is then filled with other symbolic objects. I have attempted to create an artwork that is a reflection of the complex and multi-layered nature of life, humanities pursuit of worldly pleasures, and the way in which we try to preserve these as we ignore the inevitability of death.

Jessie Chandler, St Aidan's Anglican Girls School (Corinda)

Alchemic vessels – mixed media on paper

This series of works resulted from experiments I did using salt as an alchemic agent on both black and white roses (symbols of life and death). In my final series, vessels have been constructed which, along with their contents, gradually disintegrate. I have used parts of my original experiments in them. I was physically and metaphorically investigating the passage of time, deterioration and scarring, and how to represent remnants of existence.



Elizabeth Charleson, King's Christian College

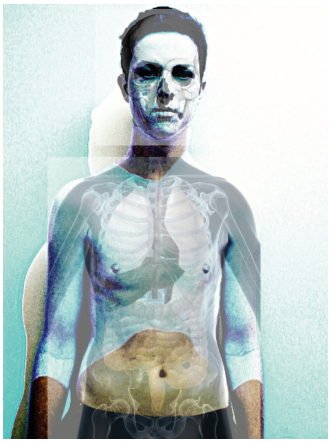
Stream – DVD

My artwork explores the juxtaposition of senior school life and the mysteries of femininity. Using the concept of 'The Self', I reflected on the mystery of Hamlet's Ophelia, and I re-enacted her death in a modern format. The flowers in the bath represent different emotions and feelings, as do the melting candles. The contrasting video of me on the way to school shows that I may be thinking about the bath scene, but this is only a snippet of the emotions that are felt during one day of school life. It is, at times, so stressful it can feel like I am literally 'drowning' in my demanding schedule.

Taylor Clarke, St Michael's College, Carrara

24 7 Google – DVD

Google has become somewhat of a brain for today's society. Without Google in everyone's lives, life would be so much harder. Google has the answers to everything — any question you have, your answer will be on Google. It is at everyone's fingertips, whether it be on their laptop or even on their phone. These days, society uses Google 24/7. In this artwork, it includes a time lapse to symbolise the fact that we use Google all hours of the day and night.



Jacob Davies, Pioneer State High School

Encephalogram – manipulated digital photograph

Encephalogram means x-ray or seeing the insides. My work symbolises my life since I was diagnosed with cancer. I feel like I have lost my identity. I am no longer who I was before the diagnosis.

I am empty and vulnerable. People see through me to my organs, which now define my existence.

Makayla D'Costa, Hervey Bay State High School

Lost innocence – coloured card, pastel, glue and perspex, digital projection

Lost innocence has inspired me to challenge myself by creating realistic faces from paper quilling — challenging my use of time management to organise and present this art piece using detailed elements of line, colour and tone, making me think outside the box and express my creativity at a much greater level. It presents a strong message of adolescence, as the innocence and imagination (projection) within a child can be lost through the stage of adolescence. As they leave the world of childhood and enter the world of reality (perspex box) and adulthood, they lose their youth as they start to grow older.

Martin de Rooy, Pimlico State High School

The binary friendship – digital print on canvas

The binary friendship is a self-portrait that investigates the focus of secrets, within the concept 'the artist's existence'. The predominant message of my artwork is about the binary opposition between 'The Artist' and 'The Businessman' as professions. This contradiction is part of my personal identity, as I have a keen interest in both art and business, and feel increasingly pressured as I progress through my education to choose between the two. Through the combination of an original oil on canvas self-portrait painting, applied photography, and digital imaging printed onto a second canvas, I portray the 'secret' struggle between my two passions.

Reid Evans, Mirani State High School

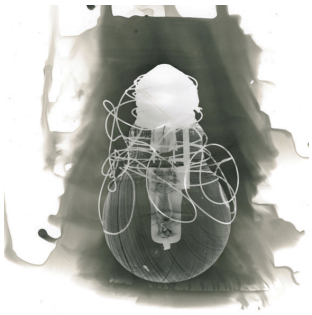
Colour blind – DVD

Bullying, stereotyping and discriminating are all caused by people's negative perception of difference. Those subjected to this don't follow the mainstream characteristics of society. The artwork I produced is based on this fact, with both subjective and mainstream bullying influencing me to produce this artwork. The site specific location was also important, as its isolation and abandoned nature emphasised the artwork itself. The movements, costuming and dance components also contribute to and emphasise the notion of bullying and the underlying motives they portray.

Niki Filitonga, Trinity Bay State High School

Motherhood – acrylic on Tapa cloth

Motherhood celebrates the role of my mother as the 'foundation' of my family. It intimately explores my mother's relationships with each of her seven children. Tapa cloth has been used to represent our Pacific Island heritage, and its traditional grid formation acts as a strong visual tool to communicate our familial connections. Each child has been arranged across the Tapa in chronological order of our births. The size and placement of each child relates to the types of relationships we have with our mother. Inspired by John Pule's storytelling abilities, the text reveals my thoughts on each unique relationship.



Maddelan French, Kelvin Grove State College

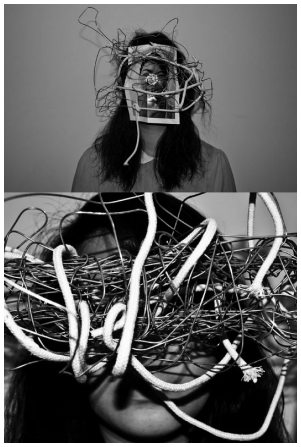
Filaments – black and white photograms digitally arranged

Filaments is a photogram and digital montage that explores the intuitive and sensitive nature of the photogram process. The direct developer technique allows another layer of investigation within the composition. The final composition suggests the downward momentum of objects sliding under the weight of gravity, and the 'filaments' that trail in their wake trace their slow downward crawl. The translucence of each original photogram, depicting objects tangled and wrapped in wire, creates the dominant visual impression, while the grid of images at the base record the way the final images evolved in the darkroom.

Isabella Fyfe

Untitled – acrylic on canvas

This work brings together aspects of modern society and depicts the way in which they coexist with one another. Each aspect in the work is represented in a raw and undefined manner, allowing it to be interpreted on a variety of levels. I was influenced by artist Jean-Michel Basquiat, whose paintings proclaim the existence of a more basic truth locked within a given event or thought. Almost subconsciously, I used varying techniques to manipulate the elements of design such as line, colour and texture.



Ayaka Hamatani, Trinity Bay State High School

Tangle – digital print on pearl acrylic, lightboxes

Tangle is a series of photographs that collectively forms an abstracted self-portrait. It represents the chaotic thoughts and emotions that swirl around inside my mind. I have focused on the compositional elements of line and space. The lines of the twisted and knotted ropes and wires are symbolic of the uncontrolled, tangled mind. The physical space used in the photographs, particularly the walls, was inspired by Roger Ballen's *Shadow Chamber* series.

Angus Hasler-Bail, Queensland Academy for Creative Industries

Living lifeless – monoprints and graphite pencil collaged onto stonehenge paper

Living lifeless is a diptych depicting effects of aging on imagination. Graphite rendering over the coloured monoprints creates rocky and pitted surfaces, marrying with and fading the underlying bright tones. Imagination is represented as present, yet lying dormant within an aged mind.

Edward Hatcher, All Saints Anglican School (Merrimac)

Partial perceptions – digital and pinhole photography, drawing

Personal bias is evident in all cultures, families and individuals. People can attempt to obtain absolute impartiality, and in many cases biases can be dissolved; however, it is seemingly impossible to erase all bias. 'It's not at all hard to understand a person; it's only hard to listen without bias.' (Criss Jami)

Partial perceptions as a body or work attempts to replicate the biases evident in society, specifically within the realm of architecture. Using elements of digital and pinhole film technology, interspersed with line drawing, the various techniques symbolise the gravity of biases evident in modern society.

Isabella Jacuzzi, All Hallows' School (Brisbane)

Life immersion – acrylic on fibreglass

I was diagnosed with a rare medical condition — 'diabetes insipidus' or water diabetes — which causes rapid dehydration, hence a dependency on water. As a child, this was difficult to understand — why was I different from other children? I feared rejection and developed an obsession with water. The girl immersed in water has an anxious expression representing uncertainty and confusion, reinforcing the obsession with and dependence on water. I tried to create the 'real' feelings that I had of submersion (obsession) and falling (rejection) by suspending the body over a background city, which ironically depends on water.

Yasmin James, A B Paterson College

Fly free – mixed media collage with found items

My body of work — *fly free* — encapsulates the idea of death being about the journey we are set to embark on rather than the end of one. The way the crows are used throughout my work reiterates the idea of an afterlife and a continuous path, in the way that a crow in many religions and belief systems is able to morph into different creatures and travel to other worlds. Life isn't just black or white, living and dead, it is a combination of the memories we create, the mistakes we make and the lives we leave behind. Don't doubt death, it's the only truth in your world.

Izzy La Macchia, Mountain Creek State High School

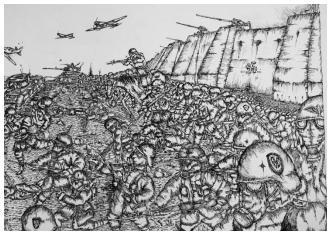
Big bad wolf – acrylic on canvas

Think back to your childhood. Remember the mystical fairylands, the rosy-cheek baby dolls and the menacing Big Bad Wolf. The wolf is a recurring antagonist in many fables, including Little Red Riding Hood, The Three Little Pigs, The Boy Who Cried Wolf and Native American legends. As young and impressionable children, we form a foundation paradigm of the world founded on the stereotypes present in these fairy tales. My painting challenges the stereotype of the wolf as a ferocious and ominous creature by contrasting the convivial wolf of the foreground with its aggressive depiction in the storybook pages comprising the background. The undulating red lines are representative of the diversity of fables featuring the wolf, and the red threat is symbolic of how they are interlinked by the wolf cliché. What did the Poor Little Wolf ever do to you?

Emily Lawn, Collinsville State High School

Impending – string and glue

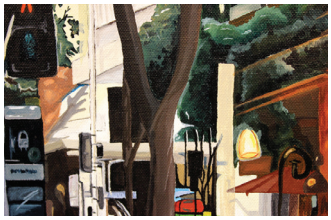
This sculpture is designed to represent the moment of time in which music was birthed, reborn or transformed. Erratic movement is suggested by the intricate contours that make up the shape, and they therefore imply that this sculpture is simply capturing a fleeting moment in time. The organic shape of this cocoon suggests that it is somewhat natural and earthly, while at the same time it appears dreamlike and surreal. This dreamlike and surreal effect is highlighted by its impending nature as it is suspended down upon the viewer.



Guy Lobwein, Sunshine Beach State High School

Dunkirk and Paschendale – pen on paper

The chaos shown throughout the drawing is to give an example of the hell that was thrown on Europe 70 years ago. While the two artworks represent two major atrocities in both World War I and World War II, they both recognise that behind the army of soldiers there is a higher authority giving the orders. This is represented through the nondescript faces, making each soldier lack individuality. The soldiers appear to be toy soldiers, something easily discarded once finished with.



Lachlan Marshall, Brisbane Grammar School

Fractured view – acrylic on canvas

The streets of Brisbane, unusually quiet on a Sunday morning, allow for moments of reverie. The experience of this parallels those used so successfully by Richard Estes in his iconic representations of Sundays in New York City. This quiet contemplation allows the viewer to pause and experience the complexity and sensory overload of the layering of images in a city of glass. My work is a veil, with the image extending out of and into the picture plane and, while the painting is about trompe-oeil, it is equally about the brush stroke.

Emma Maxwell, Brigidine College (Indooroopilly)

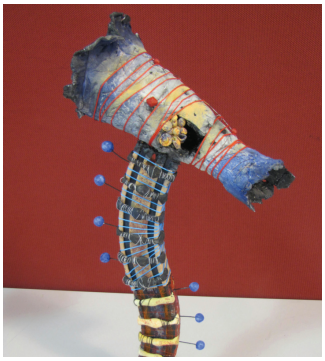
A world worth travelling – canvas, paper, wood, glass

'The world is a book, and those who do not travel read only one page,' (Saint Augustine). *A world worth travelling* is based on the human desire to travel and to experience the world in which we live. It features a large spiral of small paper circles made from atlas pages. The spiral is modelled around the Fibonacci sequence (a mathematical sequence of numbers found in nature). The small map pins placed on the map circles are connected by string, symbolising a journey. The glass jars contain various souvenirs one might collect from travels, symbolising the preservation of memories.

Ellie Morley, All Saints Anglican School (Merrimac)

The lives of women – cut and embossed paper, hand-stitched recycled books

The lives of women is a collection of works in cut and embossed paper, some of which are hand-stitched into recycled book covers. Paper is a fragile and delicate medium, stereotypical 'feminine qualities'. Symbolism used within this work speaks of tradition and femininity. Feathers, flowers, pages embossed with crocheted doilies, miniature artworks and handcraft techniques connote the roles appropriately assigned to women given their position within society. The blank white pages reflect the lack of book learning and institutional access available to women, as well as the absence of women's achievements from much of our recorded history.



Reshmeen Nadeem, Stretton State College

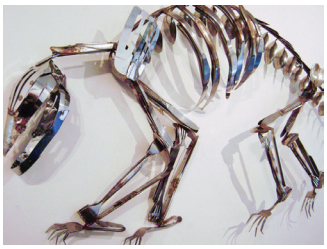
A woman's path – mixed media

A woman's path creates a dialogue about the modern woman and her relationship to, and her place in, Brisbane society. The installation visually maps the terrain of the Southbank area from the original Indigenous occupation to contemporary reflections and influences of multiculturalism and European fashion. The installation uses textile art, vinyl printing, drawing, painting, sculpture, found objects and collage to impart its message.

Eunbee Oh, Kelvin Grove State College

Paper, scissors, rock – cut paper installation

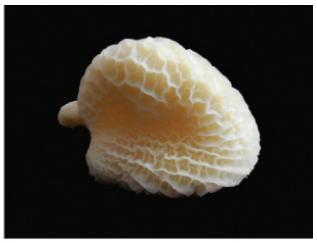
My artwork investigates the symbiosis of living things, and our connection to nature, expressed literally by the human-faced tree and the girl of leaves and branches. The face/tree, composed of a complex network of interlacing organisms, animals, birds and insects, together with the tree girl and the escaping birds, express my poetic response to this relationship, while the delicate shadows they cast express our fragile hold on the web of living things. In making this complex paper cut sculpture, I was inspired by the beautiful and whimsical works of Beatrice Coron, Kako Uedo and Elsa Mora.



Levi Panrucker, Coolum State High School

Dirty work – metal, clay and acrylic

My artwork is a metaphor that views the many animals that are killed by large industries in irresponsible and inhumane ways. These animals' lives are taken for their meat, fur or other resources. Because most people do not like the idea of raising their own livestock and having to kill it themselves, society has allowed large industries to do the 'dirty work'. People have become detached and uncaring ...



My Linh Phan, St Peters Lutheran College (Indooroopilly)

Preternaturally – digital photography

Preternatural is defined as something that is 'beyond the course of nature'. In this series of images, *Preternaturally*, this is explored to invoke a sense of our belonging. The viewer is challenged to look beyond what they see and gain a new and different perception of the object. The object used in the work presents a study on how perception differs between people and cultures, as what may be repulsive to one person can be, perhaps not attractive, but less repulsive and useful to another.

Natalie Vear, Redlands College (Wellington Point)

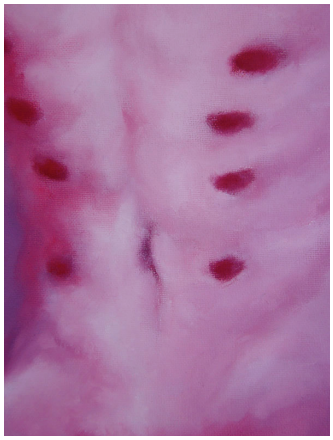
Washing dishes – A portrait of my brother – DVD, video tape, couch, books, running shoes, broken crockery

This piece is a portrait of my 20-year-old intellectually disabled brother, James. This piece depicts the frustration he felt because of his disabilities, and the violence which resulted from this frustration and how it impacted my family and me. The couch represents my family, and the shoes and books represent me being able to attend a private school and pursue my running career once James was moved out of home and his aggression was removed. The smashed crockery displays his frustration and aggression in a shocking manor, and is mirrored by the video of him washing dishes. The video tape then 'wraps up' the piece, as James was subdued with videos when he lived at home, and Mum could then attend to the needs of my other brother and me. The piece was constructed by covering the objects in video tape, attaching it with a hot glue gun, and breaking the crockery with a hammer.

Lisa Virgin, Centenary Heights State High School

Revelations – digital photographs on board

To make this work, I created collages of each invention from photocopied images. I added watercolour washes, then photographed and digitally manipulated the images to produce the final 72 photos. This work relates to the concept of identity and how the inventors' identities were notarised by the inventions they created. The identity of our modern culture is shaped and defined by these items. The use of repetition relates to the fact that, in first world countries, each item can be found in all households. We struggle to live without them and find their use — especially the television and telephone — shaping our own identity.



Zoe Westwood, St Patrick's College (Mackay)

Fetish – Oil painting

The artwork deals with the concept of androgynous pleasure. The blood expelled by the skull-less (and therefore mindless) creature symbolises a liquid manifestation of ecstasy. Its duplicated rows of nipples connect the creature with the 'animalistic' or 'primitive'.