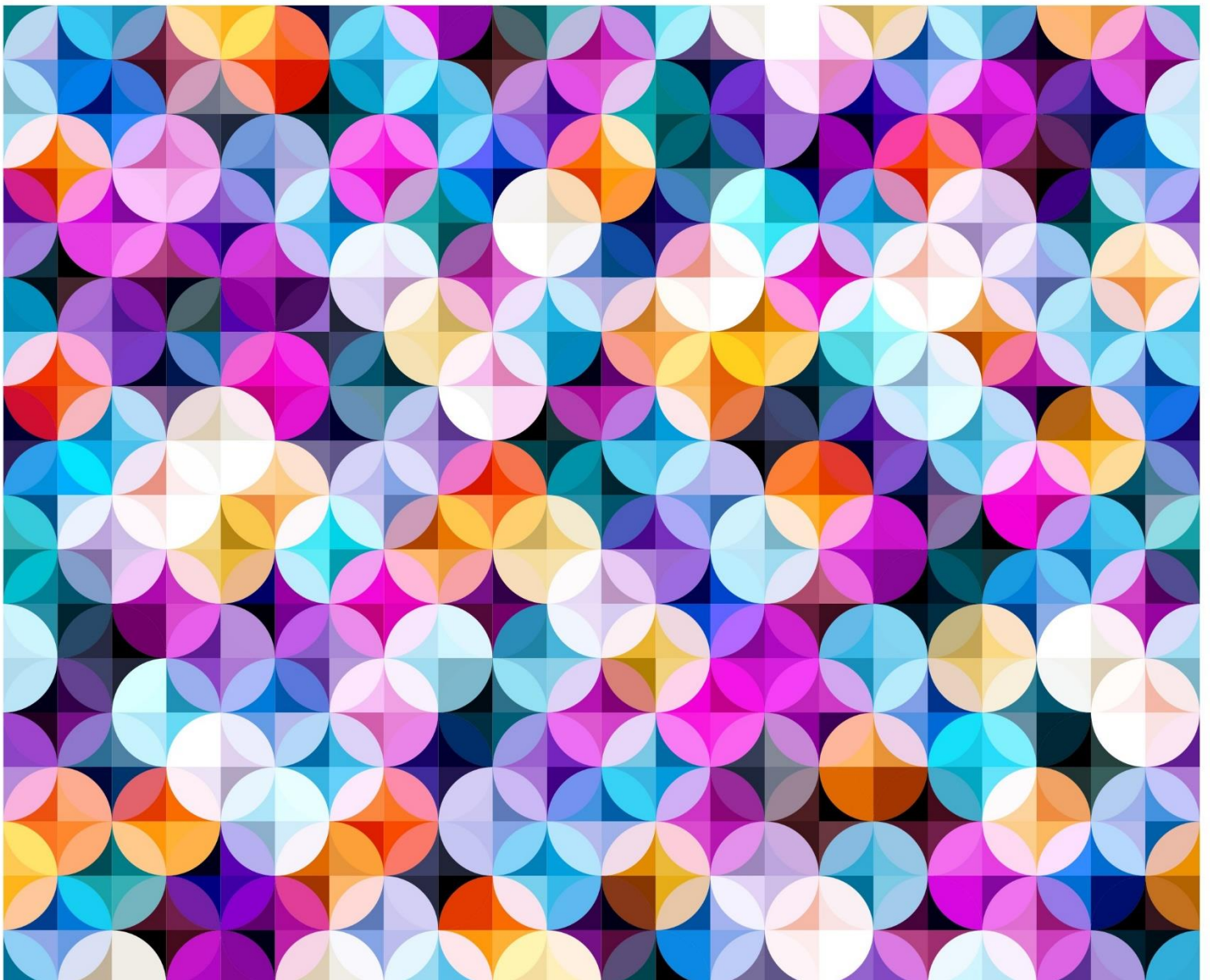


creative generation
excellence awards in visual art
2021

Brisbane Metro
regional exhibition catalogue



Aliesha Buckley
San Sisto College (Carina)
Unknown
Other

Who are we? *Unknown* presents identity as an intangible, unobtainable concept. Society becomes a foreign place for individual belonging due to the ever-changing perspectives communicated within the diversified art techniques. The stimulus environment and focus artists influenced the conceptual component of this work, developing a personal approach to explore my self-understanding in an evolving modern world. The delicate process of each hand-sewn line, constructing the identity of *Unknown*, juxtaposes the abrupt confrontation found within the forceful dimension. The peculiar image and powerful lines drawing from the symbolic red unknown displays how the permanent attachment to cultural influence can overlook individuality.



Mia Bromage
San Sisto College (Carina)
Pandora
Film/Electronic Imaging

History has proven that those who control story control the world. Consequentially, story's truth has become distorted with lies. *Pandora* explores the corrupted entity of story across time through a girl's dreams of Pandora. The original story revealed a dark purpose: propaganda for male domination and the condemnation of all women. Symbolism and audial motifs entices viewers to reconsider the blurring of fiction and reality in modern society; the maintenance of these misguided ideals of truth is wrong. How is it that fiction still has the power to shape the course of our current reality?



Rebecca Buchanan
San Sisto College (Carina)

Perspectives

Other

Every fine, unique, repeated black lines tell a story of decay within the survival of the insect wing from multiple perspectives. The escape of life is illustrated where time is dependent on past, present and future decay. Driven by formal contexts, the painted images of decaying insects by Nicholas Blower show the investigation of decay. Decline throughout the visualization and formation of the insect's wing was depicted successfully. Meanwhile, formal context recognition has been used to acknowledge the different perspectives of life manifested in the connection between the profound emotions of the insect and which thrive among the work.

Sara Chapman
Brisbane School of Distance Education

Memoir

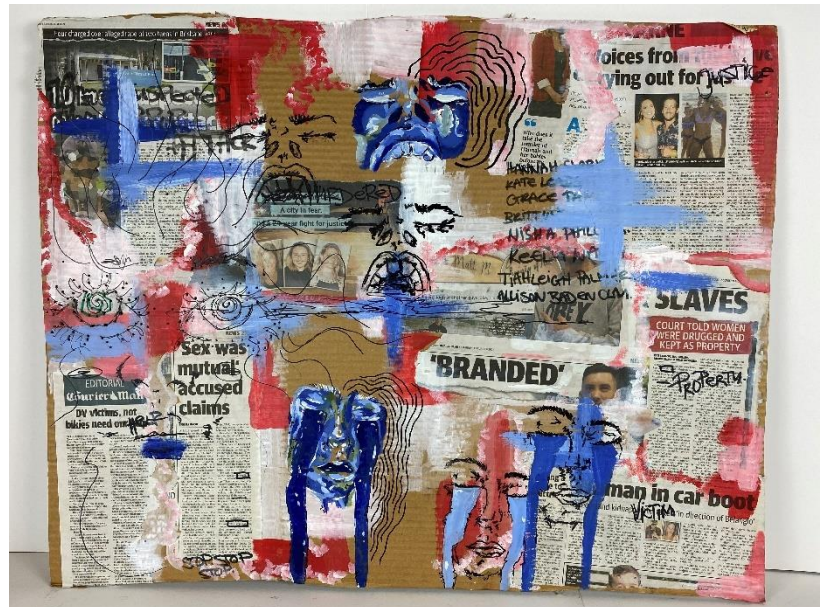
Other

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.



Grace Kerr
Our Lady's College (Annerley)
Remember
Painting

'Remember' depicts multiple portraits of women in pain with layering of newspaper headlines and stories relating to violence against women are depicted in the mixed media artwork. I chose the title 'Remember' to communicate that these women should not be forgotten, despite whether their stories are famous or not. This work highlights the extreme violence which women face everyday. The use of face aims to represent the constant fear which comes with being a woman. The stories and names I have used in this piece are mostly Brisbane based, creating a personal link to the stories from my local area.



Yolanda George

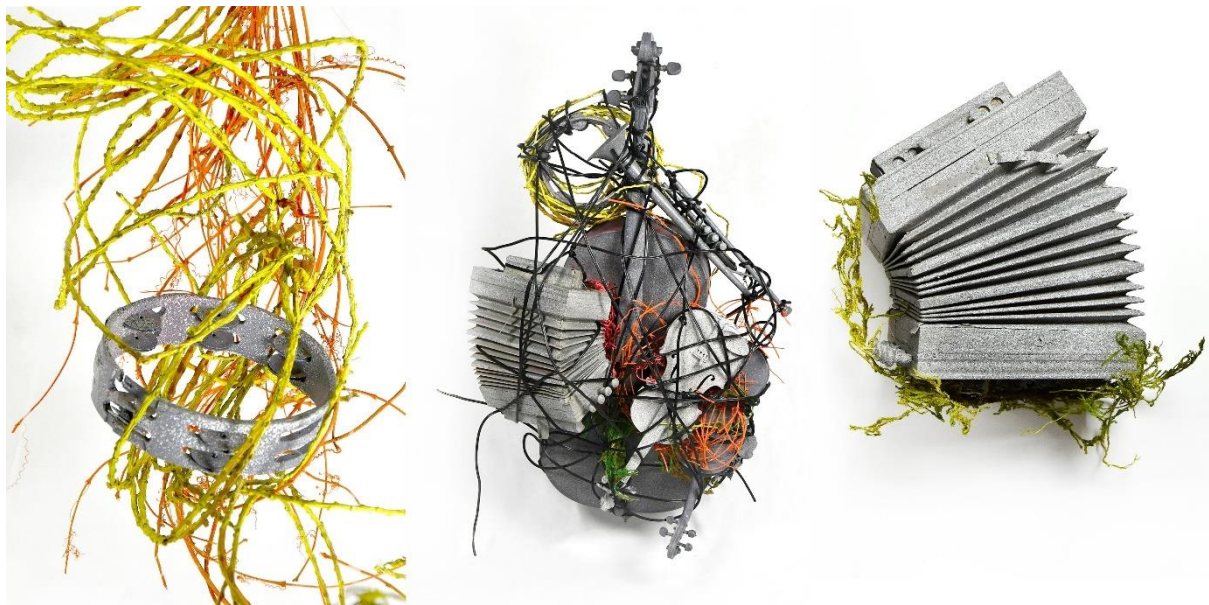
Mount Gravatt State High School
Creepy Baby Doll
Photograph

This artwork explores the modern day sexualisation of young girls and how they are forced to grow up too fast because of society's prohibitively high beauty standards. I have collaged cut-outs of women's faces over the photograph of a baby to make the baby appear older, a modern-day grotesque. It warns of, or perhaps wards off, danger. The women represented in magazines are in fact often adolescent girls, thus blurring the boundaries of age, beauty and age-appropriate behaviours. This work asks the question, "How young is too young?" and encourages the viewer to question where do we as a society draw the line.



Lara Skaanvad
St Mary's College (Ipswich)
Belong in the Terrain
Other

Endemic flora become signifiers of the place where they belong. Plants can shape the identity of a place by being used as symbols to signify that place. *Belong in the Terrain* explores the connection between place, personal experience and symbolism of plant life. As our eyes are drawn across the pages, experiencing the peaks and elevation of the land, the feeling of connection to the terrain is inspired. Meandering lines picked from contour land maps of Noosa, Stradbroke Island, and the Bunya Mountains, as well as flood plain maps of the Bremer and Brisbane Rivers reference the physical representation of place.



Morgan Kerr
St Aidan's Anglican Girls School (Corinda)
Quiet Music
Photograph

Music is a healing power for the brain, it can psychologically be used to release 'gravitas' and internal pressures like anxiety and depression. Music often provokes an emotional response from the listener; in this work the audience must suspend reality to imagine they can hear music to connect with the work. Music's impact cannot be quantified and measured through weight itself. This is 'played on' in my works by making instruments look like they are made of solid graphite rock and the central image replicates the shape of a human heart. Although music is fleeting and ethereal its impact may be life affirming and everlasting.

Jessica Kim
St Aidan's Anglican Girls School (Corinda)
7 Stages of Grief
Photograph

The human life-cycle results in death; from death the healing process needs to begin. Swiss-American psychiatrist Elizabeth Kübler-Ross determined seven stages of grief: anger, denial, bargaining, anxiety, depression, acceptance and peace. Concrete is often considered a nonconventional, 'lowly' art material, generally associated with construction, monuments and graves. I used these along with selected dried botanicals to represent necessary processes with the ending of the human journey. Solidifying botanicals within the concrete and plaster symbolise emotional changes and ultimately closure. Spiral, circular molds were used to represent the cyclical nature of human existence. This work was influenced by Anne Goddard and Arte Povera.



Sarah Campbell
St Aidan's Anglican Girls School (Corinda)
Crowns for Queen Bees
Sculpture

My work is inspired by the nature of both adolescent Queen Bees and nature's Queen Bees. The crowns represent the superficial and tenuous authority that adolescent Queen Bees hold, similar to that of a hive's Queen Bee who is given limited power and life span by the drone and worker bees. A hierarchical system is common to both environments they are in. Beeswax was used as it can melt and is a metaphor for change and 'erosion' when there is a shift in power. Crowns were made as they traditionally represent authority and are symbolic of the tenuous power both Queen Bees hold.

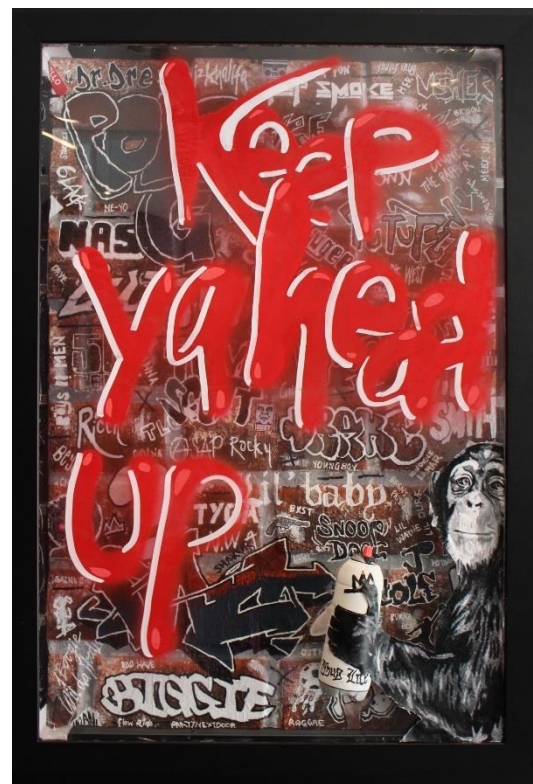
Erica Gu
 St Aidan's Anglican Girls School (Corinda)
Emotional Flux
 Installation

My work explores how much control we have when our emotions fluctuate, and how unstable our emotions can be when the outside world puts pressure on us. This work consists of four self-portraits (Fear, Sadness, Surprise, Acceptance), each representing four very distinct and recent remembered feelings. Four paintings are fixed in frames and the audience passes by and interacts with them they move back and forth. The 'shaky pictures' obscure and blur my reality metaphorically suggesting someone else is responsible for how I am feeling.



Imani Mohammed
 Centenary State High School
"It Ain't Skin Deep"
 Other

My work explores the recurring issue of racism throughout society for decades upon decades through a contemporary lens. Attacking the racist imagery and attitudes in contemporary society, my resolved art-piece highlights the issue of offensive stereotypes. I have delved into the street aesthetic of hip hop and graffiti. With influences such as CORNBREAD and Banksy, my unique personal perspective of the contemporary context will be portrayed. Manipulating media with varying techniques and metaphors, I have created a large multi-media piece to highlight the societal issue of racism, and how it has formed stereotypes.



Mary MacKillop College (Nundah)

Zara Martins

"Disproportionately Ambitious Women"

Other

My installation is an appropriation of Rudolph Zallinger's "The March of Progress". I replaced the image of the man evolving from the ape with the faceless 'successful woman' and the consequential women who support her unconditionally. The focal point of the "Disproportionately Ambitious Woman" installation is a sculpture of the female form. This Renaissance carving skill Sgraffito has been employed as a metaphor to communicate the scratching of layers so a new image can emerge. This alternate exploitation of the surface is symbolising sexuality as a debilitating force imposed on female ambition.



Ethan Lewin

St Joseph's College Gregory Terrace

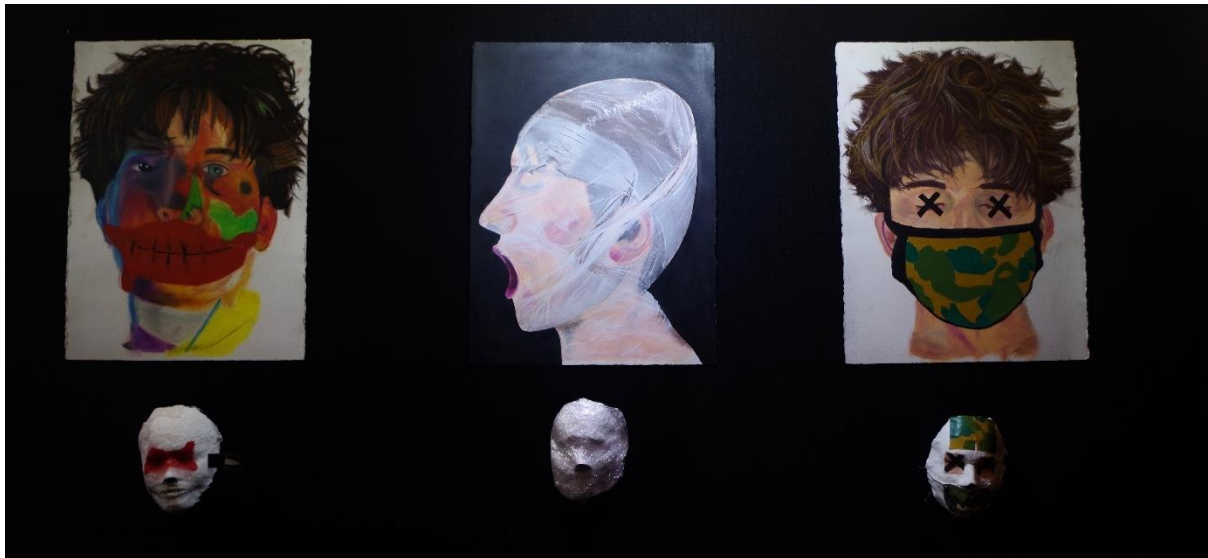
Heaven's Door

Installation

'Heaven's Door' combines elements of sculpture, found objects and video art in a personal and contemporary context to portray the fear of death through suffering.

The monolithic construction invites audiences to peer into the concealed video, an animated alternate artwork of a man gasping for air and attached to life support, developed from my painting Memento Mori. To communicate complex emotion through visual language, the blue tones illicit the melancholic atmosphere reminiscent of comforting a dying loved one, with grotesque elements such as the gasp, black air and certain features, outlining the confronting nature of that experience.





Dominic Hayes
St Joseph's College Gregory Terrace
Facets in Society
Other

Within society there are many human facets, often merging. The subsequent behaviours mirror each other and form social groups. Facets in Society resembles these many faces of society and how each person's interpretation of conformity alters slightly in a cultural context. My peers participated, actively embellishing a mask with materials provided and media to reference a word linked to the previous drawings. The resulting masks reflect the collaborators individual and personal understanding of my focus on conformity within society.

Nicholas Wellington
St Joseph's College Gregory Terrace
Mindscales #2
Video



'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 other-worldly aspects of each composition. Mindscales #2 encourages the audience to experience a hypothetical plane of existence; enhanced by the ethereal sound track.

George Hogeveen
West Moreton
Anglican College
(Karrabin)
*Aesthetic of
Exclamation*
Photograph

Formal and personal contexts were explored to investigate how photography can communicate a personal focus of self-expression and human experience. The use of chiaroscuro was inspired by photographer Annie Leibovitz and Italian painter Caravaggio. The



title, *Aesthetic of Exclamation* is a statement extracted from my Grandfather's 1989 university art assignment connecting Caravaggio and chiaroscuro to family. Chiaroscuro photography pioneers a cinematic message of drama, isolation and vulnerability. My work explores the internal emotional dialogue of determination, hurt and hope. My family is determined to defeat their demons, though scared of the pain, and so wishing to escape it.

Joel Elliott
West Moreton Anglican College (Karrabin)
Sense of Joy
Installation

Our Covid 19 world is unbelievably unpredictable. Simple tasks have become complicated, while mundane activities have become exciting occasions. We spend more time than ever indoors, and this has allowed me to develop my drawing skills to create childlike, whimsical characters. Using the Exquisite Corpse concept employed by the Surrealists, I have created an artwork that suggests the unpredictability of our lives. My drawn strips are manipulated by the audience as they transform my basic character into their own bizarre configuration. My drawings enable the audience to find their own sense of joy as they play with the segments.



Ella Chapman
Coorparoo Secondary College
you
Painting

I intended to convey to the audience the juxtaposition of the concept of Gurokawaii. A Japanese term translated to 'gross cute'. I was inspired to create a personal representation of female adolescents and the idea of how growing into a young woman within a patriarchal society is extremely harmful. The main colours seen within this piece is a variety of pink shades, as these colours are heavily associated with female gender roles and the reinforcement of the patriarchy. Within the age of the post 'me too' era it is important to consider the everyday trivialisation of rape culture and sexism which massively contributes to this issue as I strive to address within my art. Through the examination of the recontextualization of traditionally accepted gender roles I invite the audience to question their own internalised misogyny or identify with the idea of suffering for the sake of the patriarchy.



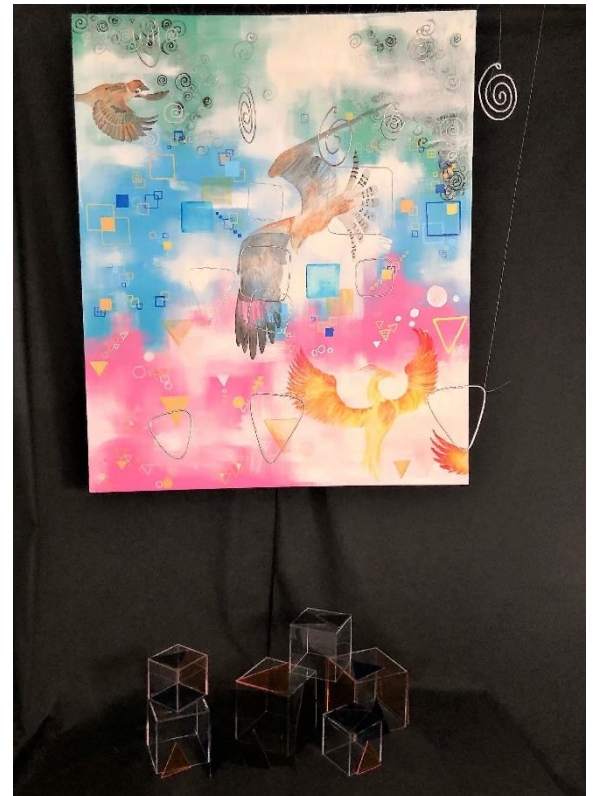
Amalia Levick
Moreton Bay College (Manly West)
Broken Structure
Painting

Broken Structure explores through a personal lens the experiences and emotions I endured throughout my parent's divorce throughout my childhood. Likewise, connecting and exploring the concepts of abandoned and broken structures through a formal lens. In which abandoned buildings are places of remembrance and strong links of identity tied to the individuals who once called the structure home. My body of work intertwines with this concept through the strong connections and memories once shared in my childhood home before the separation. The combination of all elements in my body of work has significantly influenced by Ben Quilty, Frida Kahlo and Tyrone Wright



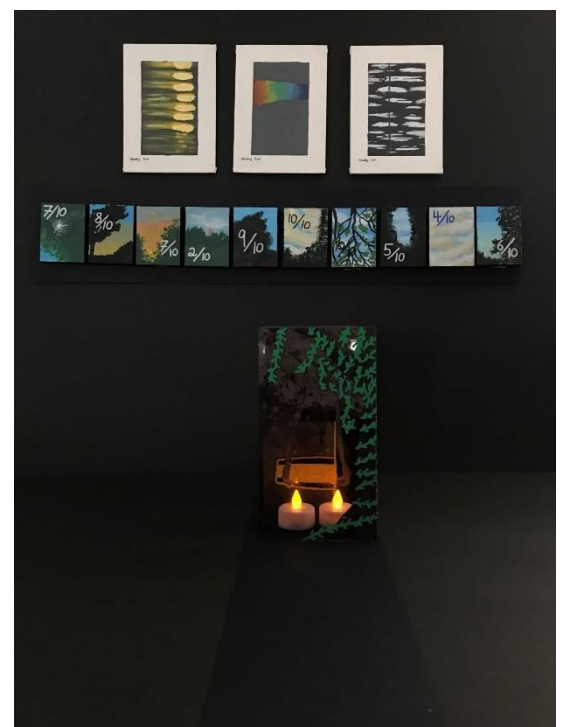
Ruby Thomson
Moreton Bay College (Manly West)
Transitions
Installation

My work investigates how individual's emotional journeys can alter one's identity. Through the manipulation of media incorporating colour, shape and animal symbolism, my artwork communicates the predicted emotional journey I will undergo in my post-schooling transition. My personal love for animals formed the focus of my work centring on animal symbolism. The background colours contrast against the monochromatic shapes symbolising life transitions. A sense of unity is created by the repetition of the shapes and the connection between the partially transparent shapes and birds.



Ashley Reardon
Moreton Bay College (Manly West)
Mind, Body & Soul
Painting

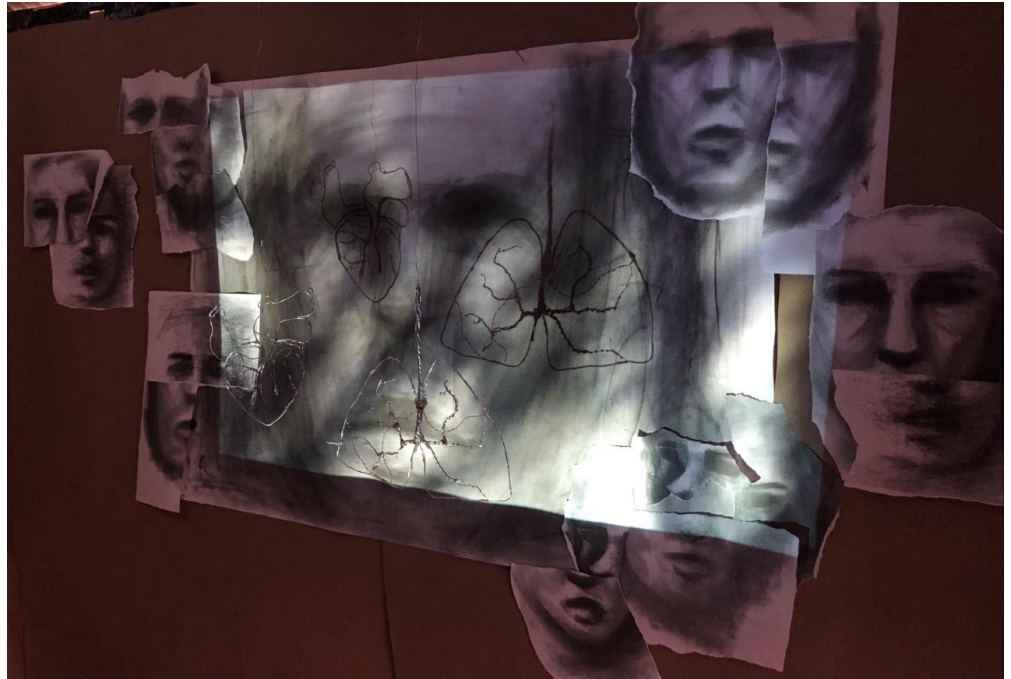
This body of work explores the ideas around self reflection. How do I view and interpret the world throughout a day or week or month. How do I connect emotionally? How do I expressively react to daily changes. Reflecting on my personal experiences and context, I aim to communicate a message through ambiguous symbols of colour and landscape, abstraction and numeric value.



Anna Priday-Ashby
Moreton Bay
College (Manly
West)
Hearts and Minds
Installation

The installation artwork I have designed and created reflects the aspect of connection within the hearts and minds framework. This public installation effectively attributes to the required criteria outlined within the client brief - the installation is

site-specific, needing to be installed and displayed within a dark environment, and exemplifies the school incentive of connect through the display of interconnected peoples through charcoal portraits. To create these portraits, rather than focus on the details of anatomy, I simply used tone to communicate light and shadow to illuminate the curves and textures of the human face. This structure of display encapsulates the inherent connection of student.



Celine Culpeper
Mary MacKillop College (Nundah)
Overloaded
Sculpture

The second law of thermodynamics states "as one goes forward in time, the net entropy (degree of disorder) of any isolated or closed system will always increase". The nature of entropy is a hidden force that complicates individual life choices and made decisions. My soft sculpture communicates human relationships in an alternate representation, delivering the softer identity of individuals. Through the expressive stitching and purposeful organically stuffed shapes, this organically shaped sculpture encourages a multi-sensory experience. By challenging the audience's supposition of complex relationships through divergent shapes, tones and patterns my sculpture aims to express an alternate visual language.



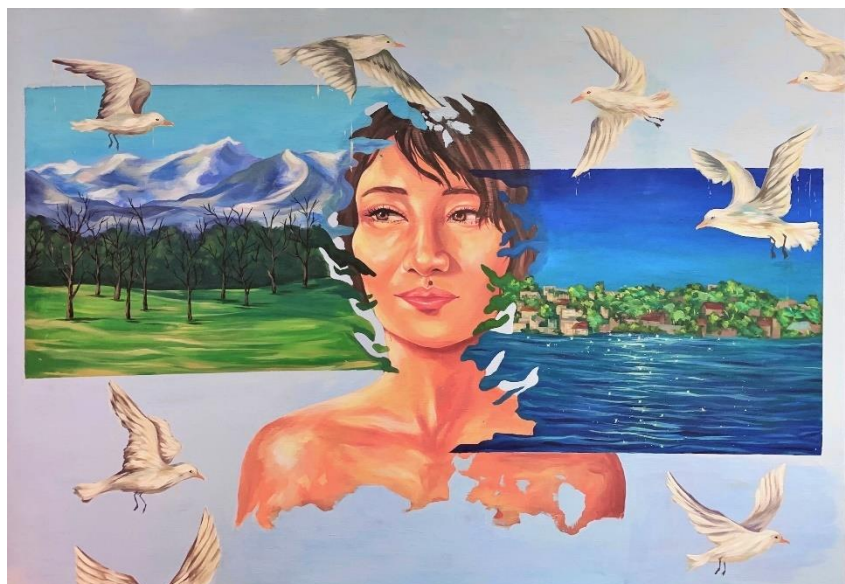


Lisa Nguyen
Corinda State High School
Social Memories
Painting

The beauty of life comes from appreciating the simple things surrounding us. Humans are encased in the exquisite wonders of nature. However, in contemporary society, we view it through our phones. 'Social Memories' explores our lack of real appreciation for our natural world due to phone addiction. Layered videos of social media scrollings represent society's inseparableness to technology and social media. Blurred oil paintings created from memory, symbolise our weakened relationship with nature. The mixed media canvas represents my life, overtaken in waves, by my attachment to technology. We must look beyond our phones and appreciate the beauty of nature.

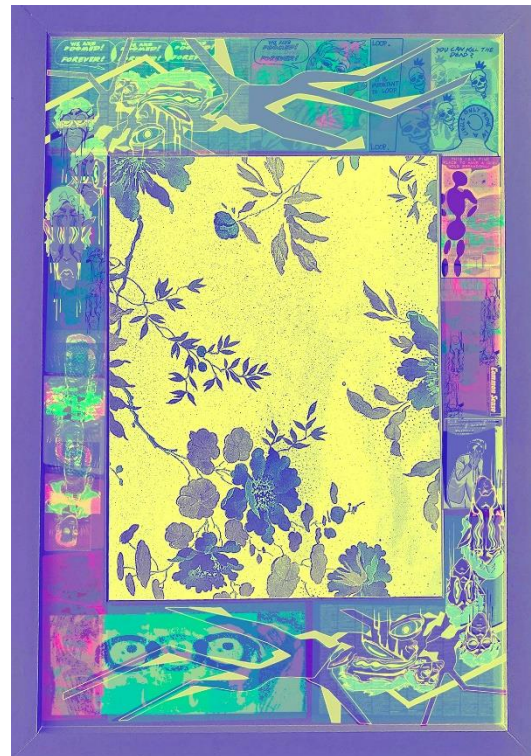
Keina Dixon
Ferny Grove State High School
Okaasan
Painting

Throughout life, every individual evolves from personal experiences. However, the complexity of a person's life is never entirely comprehensible to anyone but themselves. My painting explores these themes by focusing on my mother's immigration from Japan to Australia. On each end of the composition are landscapes from Gifu's Iwate and Brisbane's New Farm Park, they disperse and distort near the center of the piece to meet the edges of my mother's portrait, suggesting that her character is the amalgamation of the two countries. Surrounding these subjects are flying birds, they symbolise the transition from one home to another.



Connar Allen
Ferny Grove State High School
Bioluminescent Kafkaesque
Film/electronic imaging

Personal experience—both as an artist and otherwise—has shown me mistakes are an important step of growth. However, grappling with these transgressions can be daunting, alienating and deeply saddening. *Bioluminescent-Kafkaesque* is an exploration of this liminal emotional space. The colours used in the piece shift constantly, leaving the observer disorientated. Similarly, the characters I have drawn and appropriated are heavily smeared. Smear distortions are reminiscent of the strange broken characters seen when pausing animations, such as the classic films of my childhood. They symbolise—alongside a repeated eye motif—the pained nostalgia and reflection that dominates this emotional state.



Tristan Amorsen
Ferny Grove State High School
High to Death
Painting

How does one's relationship with addiction affect their relationships with those around them? My intentions with "high to death" were to create a piece reflective of the emotions hidden within an everyday scenario from my life. The composition uses jarring imagery to build off my personal connection with the subject, and to stir negative emotions in the audience. Bright and vibrant colours link with the fire centric imagery and serve not only as a parallel to the themes of addiction, but also as a metaphor for the deterioration of the subject's psyche, as reflected in the stretched and obscured environment.



Ellie Hobi
Mary MacKillop College (Nundah)
Take A Seat
Installation

Most of us will spend some time thinking about what we eat or what the next meal will be. Conceptually my artwork focuses on my unsettling anticipation, fear and anxiety that is experienced around the ritual of eating. Take A Seat explores the critical role food plays for a minority of people that suffer Anaphylaxis, Anorexia, Bulimia or Diabetes. The wooden chairs symbolise the tumultuous imagery of a disrupted culinary setting and the sensory disturbance of eating. The vibrant patterning of flowers reflects my family's fine China dinner sets that ironically juxtapose the seriousness of the focus.



Frisha Rezaie
Yeronga State High School
The point
Installation

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.



Danel Strydom
Citipointe Christian College (Carindale)
Find Your Peace
Painting

We go through millions of hardships and emotionally draining times in our lives. Although they are said to be beneficial for personal growth, more often than not they are immensely difficult to overcome. These experiences become engraved into our path and can sometimes hold us back from the opportunity to exceed happiness. One must find a source which allows one to escape by letting go of such internal battles and becoming free within the moment. These moments are crucial, so go and embark on the journey of finding your happy place.



Emma Chen
Citipointe Christian College (Carindale)
Little Memories
Sculpture

Memories which are our reflections, can teach us important life lessons. What we chose to remember from the past determines our attitudes towards the future. This artwork is an epitome of my delightful memories, about the food I liked and the view I saw. Through this artwork I hope to share the sense of happiness and satisfaction behind these beautiful memories and remind people to enjoy what they have, instead of complaining about what they didn't get.



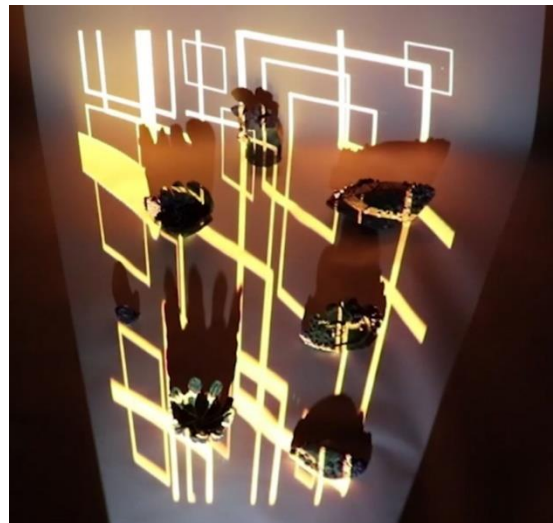


Olivia Colstick
Citipointe Christian College (Carindale)
Conservation
Painting

This two-part series manipulates my prior knowledge from the Moreton Island experience to communicate a message of impact and reason. I was inspired by many photos I had taken from around the island. Unfortunately, the continuous damage over the years has overshadowed the growth of new life. This is due to human-directed bush fires, erosion, and climate change. Despite this negative view of destruction, I wanted my first artwork 'Rejuvenation' to shift your perspective, by showcasing a healthy hidden cove at Moreton Island exhibiting refreshing, pure water, surrounded by luscious, vibrant greenery. This illustrated hope and that achievability is possible for nature to be rejuvenated, instead of dwelling on what has already been damaged. Alternatively, the second portrait; 'Conservation' of the two-part series incorporated a range of art techniques to create the illusion that bubble wrap 'protects' the pre-existing glimpse of Moreton Island's beauty. Altogether this series exemplifies the rejuvenation of nature at Moreton Island and its importance in conservation. My artwork aims to convey that it is possible to achieve this.

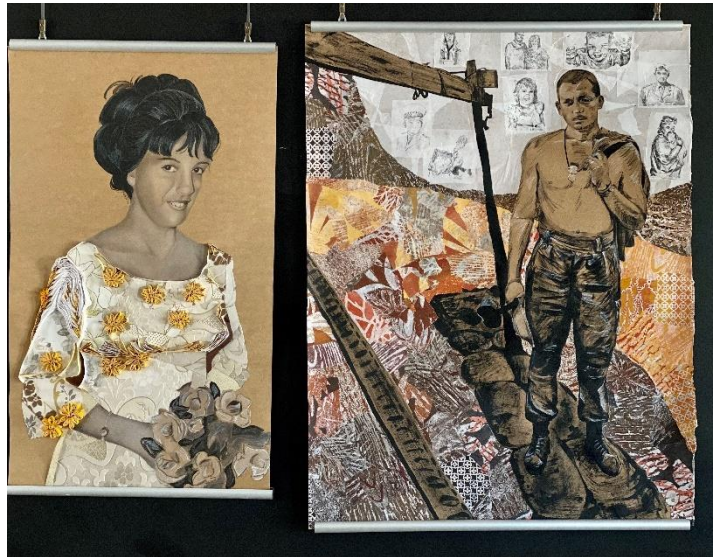
Sunny Kwon
Mansfield State High School
Fractal Terrain
Installation

'Fractal Terrain', provides an immersive journey, where the viewer connects with the beauty of mathematical fractals within the natural world. The installation consists of an animation of never-ending fractals, projected over organic, ceramic sculptural forms. This visual juxtaposition emphasises the inherent relationship between nature and mathematics. References are drawn to land and sea environments with the use of diverse leaf morphology (or leaf-like forms), barnacles, undulating land forms and a cool colour scheme. When paired with a computer-generated soundscape the audience is transported to an imaginary landscape, one where nature can be viewed from a new perspective.



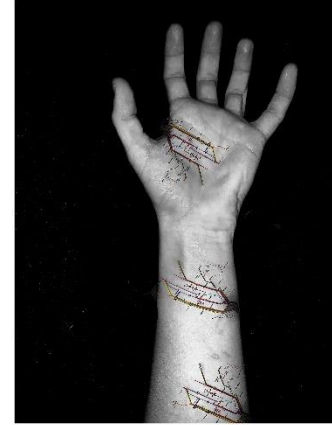
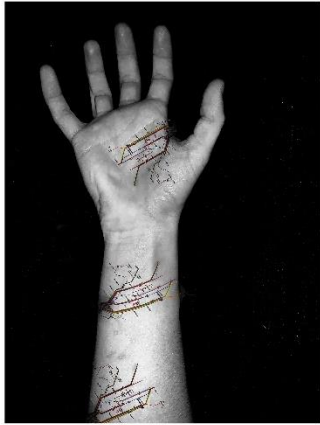
Jamie Ekert
Mary MacKillop College (Nundah)
Untold Stories
Other

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 Homefront while the etched imagery around my grandfather communicates the crippling effect of war on the extended family.



Georgia Blasl
Mt St Michael's College
Hail Caesar
Photograph

The Roman Republic's Civil Wars are a rich example of the bloody brutality of patriarchal power and its most eminent figure, Julius Caesar, and his assassination. My artwork is a patriarchal mockery, using the irony of the Roman Republic's politically dysfunctional patriarchy, by flipping the roles of male Roman senators, with a woman in powerful senatorial poses. We can so easily wrap ourselves in a bedsheet and imitate the ego and outlandishness of these rulers. Today, we are compelled to reconsider the truth behind historical events as historic glorifications only serve to perpetuate the self-entitled bloody patriarchy we still endure.

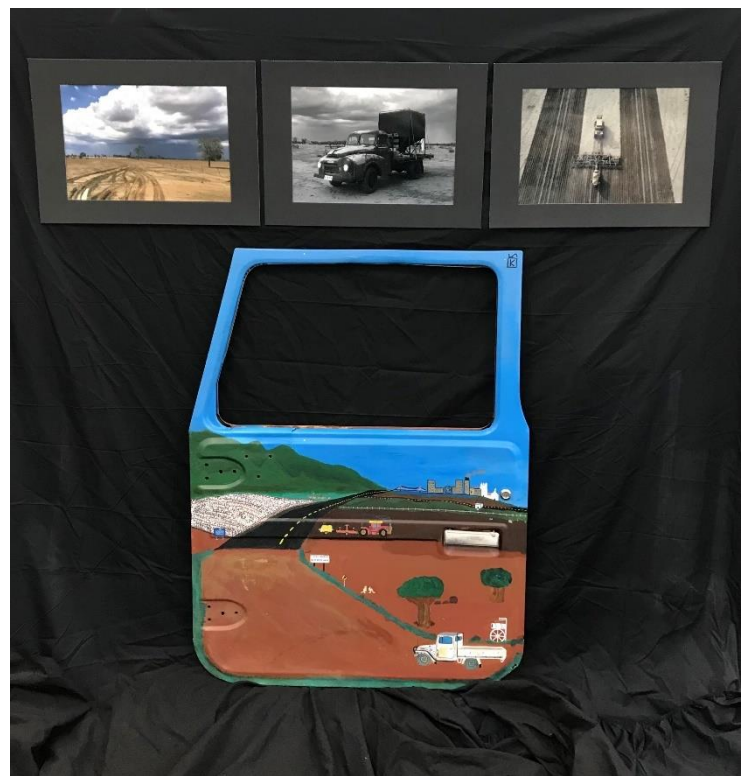


Olivia Webster
Mt St Michael's College
Infection
Photograph

When the feeling of vulnerability infects a host, it feeds on every ingrained insecurity and fear. Through digital manipulation, *Infection* draws upon all-consuming feelings of helplessness I experience as a young woman being cat-called and followed when unaccompanied on public transport. Brisbane's trainline map is embedded in the body as a visual metaphor to symbolise the infectious, entrapping, and alienating nature of fear stimulated by distressing environments – in my instance, train stations. In purposefully de-identifying the subject - lack of eyes - I ask you, what makes you vulnerable?

Darcy Knight
Marist College Ashgrove
Bush to Built
Installation

My artwork, "*Bush to Built*" is based on my own experience growing up in outback Australia and the journey I must take to get to Brisbane where I attend boarding school. The imagery represents the contrasting environments of my home in Collarenebri where there are dirt roads, wide open plains and clear skies, moving through the lush, green region of Cunningham's Gap and transitioning to the urban jungle of the city. The digital photographs show scenes from my family's property and the use of the LandCruiser, known for its toughness and durability depicts the nature of life in the Outback.



Angel Batten
Marist College Ashgrove
Coiled Keratin
Sculpture

My sculptural piece explores one of many forms alluding to the prevalence of senseless sacrifice being enacted upon terrestrial and aquatic ecosystems as humanity continues to progressively bottleneck biodiversity without heeding the possible consequences. The empty sea-turtle shell in the centre envisions the victims of humanity's sacrifice, garbed in coils of stained rotting seaweed, drowned in waves that made its livelihood. The ambiguity of how the shell became empty, insights contemplation of the many ways in which animals are silently sacrificed by humanity's detachment from the struggles of nature.



Georgina
Magometovs
Lourdes Hill College
(Hawthorne)
Metamorphosis
Other

Metamorphosis responds to the statement; 'Those living in poverty are unfairly exposed to the elements, addiction and injustice'. The cocoon, usually reserved for the insect world, is a symbol of home and the need for protection. Through using this symbol, homeless humans are equated to insects: pests within

society. Delicate materials such as plaster bandage and the thousands of tiny openings within it represent exposure of the homeless as well as the fragility of life and circumstance. The cocoon's large entrance exposes the dweller to threat and danger, while the red blood-like thread depicts life and violence intertwined.





Tania-Marie Grimes
 Lourdes Hill College (Hawthorne)
Trepidation
 Other

Emotions have strong influence on people, including perception. Trepidation explores the viewpoint of an individual emerging from childhood using contemporary, unconventional media. Depending on the emotion expressed by a person, can another perceive them in an entirely alternate perspective? The series of drawings Trepidation, reflects how fear influences life choices through the inevitable transition from childhood to adulthood. Colour is known to represent meaning. Blue represents acceptance, by drawing in this colour, an alternate perspective towards accepting fear is comprehended. This alternate view allows the audience to look past fear itself and instead question and accept their true fear.



Grace Smith
 Albany Creek State High School
Beyond the Skin
 Painting

Beyond the Skin explores the notion of internal beauty from the fundamental perspective of human anatomy. People are encased in layers of skin that hide the wonderful mechanics of the body. When stripped back, we question its beauty. Using the blood orange as a metaphor of the body's flesh fragility and beauty, I have crafted symbolic contemporary imagery of an exterior skin stripped of identity to reveal the beauty that lies within.

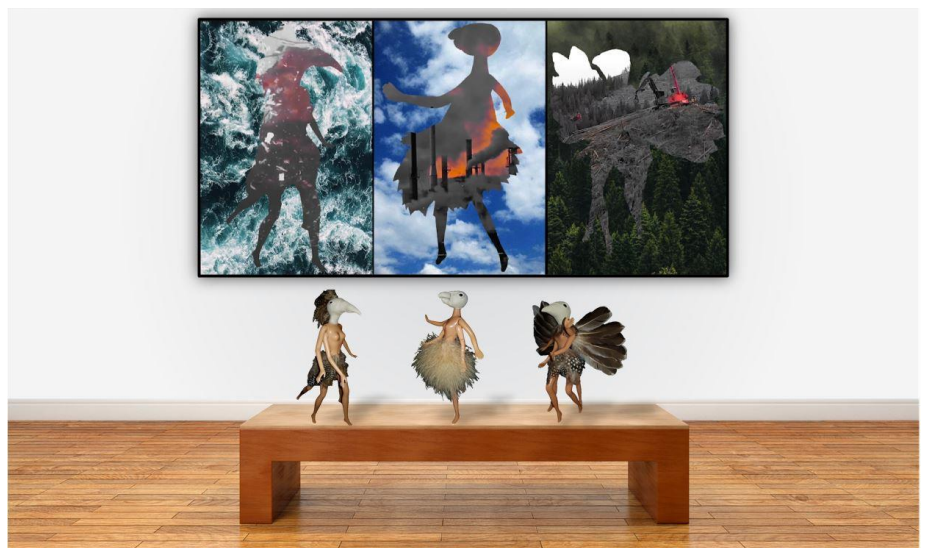
Laura Hughes
Albany Creek State High School
Sleeping Dogs Were Always Awake
Painting

Sleeping Dogs Were Always Awake forms an alternative visual commentary on domestic family violence (DFV) and child abuse. Children place trust in relatable cartoon characters, akin to the instinctive trust of parents. These friendly persona's appearance is fractured by a gory juxtaposition, symbolic of the betrayal of an abusive parent. These monstrous figures symbolise childhood fears of insects, heights and body disfigurement. The all-seeing eye represents the police and their awareness, yet lack of protection, in DFV cases. Surrounded by biblical wings and rings, the compositional elongated height signifies the law enforcers hierarchical placement in society.



Emily Russell
Albany Creek State High School
Handle with Care
Installation

Handle with Care is a set of sculptural works inspired by Deborah Kelly's morphing bestial subjects with the human form. *Handle with Care* refers to habitat destruction, fragmentation and modification as a result of human-led activities, which have taken a severe toll on endangered wildlife at an alarming rate. Though the animal depicted in the work is bird-like, this representation advocates for wildlife as a whole. In the foreground of each video the still image shows the environment before it had been destroyed, contrasting with the background video in the silhouette of the sculpture, which highlights the devastating result after human interference.



Hannah Conway
Albany Creek State High School
Breathless Decay
Painting

In my composition *Breathless Decay* I explored how death is portrayed from a contemporary viewpoint. I was inspired by the style of Instagram artist IdzyDraw's animalia confronting interpretations, Tara Sellio's gory still life's, Zdzisław Beksiński's dystopian imagery and Albrecht Dürer's 1498 *The Four Horsemen*, from *The Apocalypse*. My aim is to alter how people view death, by portraying two contorted, falling, decaying horses. The green horse symbolizes our remains when we pass and the purple horse symbolising what we take with us, such as our reputation, actions, soul and secrets. The black stringy blood connecting the horses symbolises the question of an afterlife.



Samantha
Blundell
Ferny Grove State
High School
*You Are Sitting in
Bed and a
Monster Might
Watch You?*
Film/electronic
Imaging

Psychological
danger is something
that remains to be a
common experience
in the lives of many.



As the shadow of a hand reaches across to the main figure, a disturbing amalgamation of faces watches through a window in a psychologically modified home invasion. The psychological modification could be the anxiety the main figure is experiencing. The use of a mirror as the head of the main figure serves to invite audiences to view themselves in the piece. My artwork serves to make you question, is there something watching me?



Lachlan Kemp
Stretton State College
INNER SABOTEUR
Video

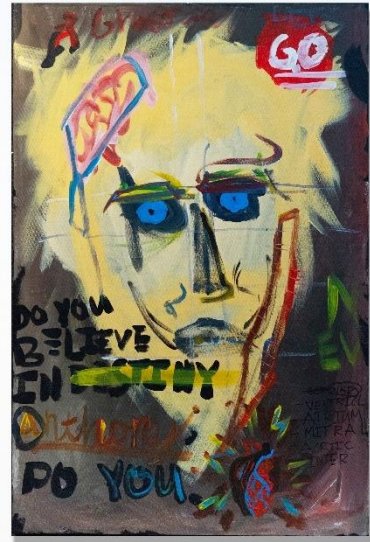
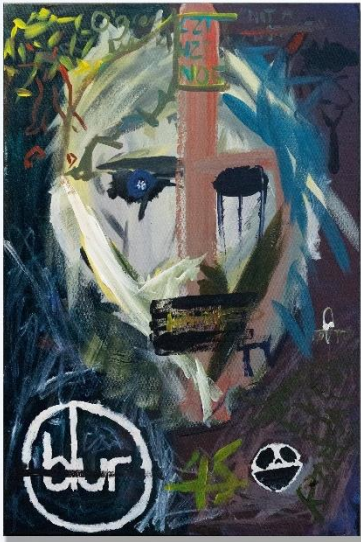
"No-one will ever find you attractive." These six words have haunted me for most of my teen years, not because anyone told me so, but because I was unable to believe otherwise. INNER SABOTEUR addresses how warped self-perception has led to a constant battle, fighting an internal dialogue that fights to tear down my esteem. The motif of fire operates consistently within this video as a symbol of self-destruction, which has led to a decline in my wellbeing. Self-deprecating internal dialogue is depicted through conversation with my inner saboteur, relating my self-destructive attitude to the emergence of social media platforms.

Molly Bell
Wavell State High School
Face Values
Painting

It could be argued that portrayals of biblical figures in Western art history reflected that dominant culture, not the middle eastern origins of those individuals. As Christian countries raced to colonize territories,



so did these biblical figures, elevating the white race's sense of entitlement. Face Values traces the role that religion and centuries-old racial prejudice continue to have upon contemporary ideals of beauty. Both panels use abstract imagery and colour that pay homage to traditional icon paintings, juxtaposing religious iconography, indigenous symbols and commercial logos. The single altar represents the duality of religious and secular 'worship' today.



Eddie Cochrane
Brisbane Grammar School
Quality Control
Painting

Quality Control is the epitome of my conscious and subliminal influences- the distillation of my experiences expressed through art. I seek meaning through introspection and expression. We may be old before we can securely identify what gives life meaning. Could meaning be the summation of what is presented to us by others? 'Quality Control' is chaotic and messy because my thoughts are fast and complicated. The meaning in 'Quality Control' is not immediately apparent. It challenges the viewer to look more carefully and even consider just how much of your life is a summation of someone else's.

Kevin Wang
Brisbane Grammar School
From the Great Depths
Sculpture

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 River Fire. '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.



Charlie O'Sullivan
Brisbane Grammar School
Shifting Values: 1300BC- 2021 AD- Charlie O'Sullivan
Painting

Since the known beginning of humankind, we have idolised valued figures, Egyptian deities, or Rome's Julius Caesar – yet in modern times, the values that we recognise have changed from physical strength and divinity to that of wealth and intelligence. My work encourages reflection on this change in perspective that we as a society have adopted, portraying two recognisable idolised characters from both the ancient world and our modern world- Heracles and Elon Musk. The concept of changing 'perspective' is explored metaphorically and literally, as you have to physically change the perspective from which you view the artwork to transition from one portrait to the other.



Christopher Spencer
Brisbane Grammar School
Scars: a shared human experience
Other

Every scar has a story behind it. 'Scars' is a shared human experience centred upon personal experiences and aims to share and tell the six subjects' stories. The use of direct quotes captures the jokes and vocal mannerisms to show the character of the subjects for this series of portraits. I have scratched the quotes onto the paper, scarring it and following the subject's contour to deepen the connection between story, scar, and person. I invite audience members to look at their scars and recollect and share the memories and experiences behind them.

Alexandra Borjesson
Stuartholme School (Toowong)
Interference
Other

Climate change and the introduction of invasive organisms that tear through Australia's environment, results in decline in distribution and abundance of species. Currently in Australia there are 88 endangered species and 58 extinct. The coloured strips symbolise individual species. The horizontal band smothered in black ink symbolises catastrophic human interactions. The change in the coloured strips as they emerge from the black ink shows the changes to species after human interaction.

The photographs of coloured strips encapsulated in ice reinforce the message that these natural organisms are irreversibly changed after human interaction.



Brandon Bentley
Rosedale State High School
Bloom
Other

The contemporary theory of sexuality and gender focusses on the concept that individual identity exists somewhere within a spectrum. As a queer artist, I have taken inspiration from the culture and philosophies of my community regarding the nature and purpose of identity in contemporary society and chosen to depict this in my resolved work, Bloom. I have chosen to represent the liminality inherent in modern queer identity using fluid and organic mediums. This artwork aims to challenge the social expectation that individual identity can only exist within the confines of certain social labels, pushing the boundaries of modern identity.



Deanna Pham
 Rochedale State High School
Passage
 Painting

With every passing day we become a different version of ourselves, for better or for worse. *Passage* is a statement of my own journey of growth over the course of this study. All the mistakes and beginnings of this piece are covered by layers of refinement in a way that is parallel to a person making up for their past mistakes. Like many other artworks, the message of this piece is written on the canvas but is not obvious. Only those who dedicate their thoughts will see my message and learn the meaning of the words written in gold.



Ariana Wainwright
 Rochedale State High School
Begotten
 Sculpture

Betrayal is something we all face in life; by those you love; you trust and even yourself. *Begotten* explores this concept through cultural and personal contexts. Betrayal is the love of ones-self, which is inspired by Jesus Christ's crucifixion. The women are lashed and beaten, hunching over and ashamed - the same physical and mental pain that Jesus faced. Betrayal is indicative of transition from death to life. There is light ahead, if they look forward. Elements of the dead tree show pain and suffering but there is healing—if you root yourself in healing there is 'new life'.



Naomi Howell
Rosedale State High School
Hanging, Distressed (Series)
Painting

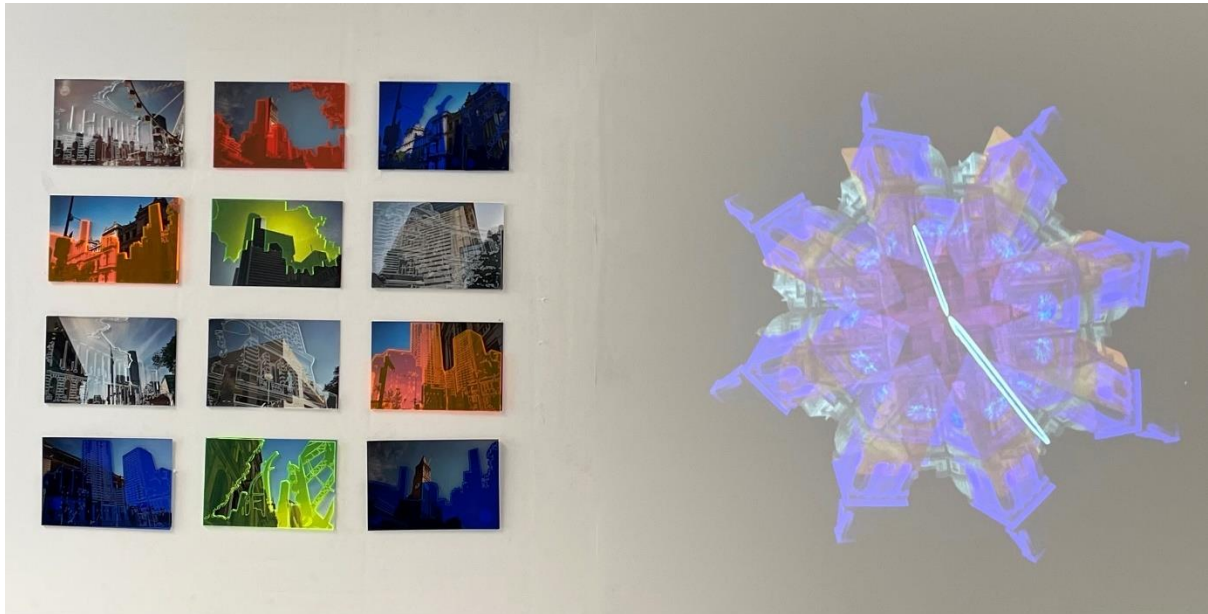
My work explores my experiences throughout my childhood and depicts the distress and confusion around the clarity of my memories. Using acrylic paint and textures I have combined realistic and abstract techniques to depict the ideas that memories fade, perceptions change and that a perfect childhood is a fantasy. I have also used layers and colours to manipulate and alter the subject. Through the lens of a child, this series develops the idea of having clear memories and eventually vague ones as we get older.



Rhylee Upton
Corinda State High School
Parvelar the First Man
Installation

"Parlevar the First Man" depicts the creation story of my people - Palawa Kani. Moinee and Droemerdeener were spirit children who transformed a kangaroo into the first man. Truganini, a Palawa Kani woman, is the only great Aunty I have images of. The installation explores my loss of cultural identity, desire reconnect and re-educate. The creation story is foregrounded, with the Black War illustration hidden in the background, much like history books. The viewing voids are at different levels within the work to create discomfort in viewers whilst suggesting that history has many layers that need reflection and re-evaluation.



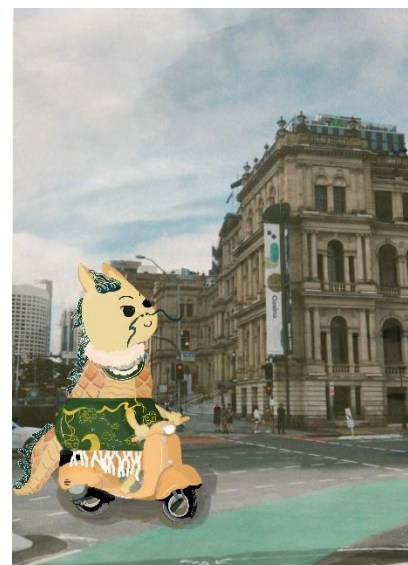


Frankee- Jane Dale
Corinda State High School
Blooming
Film/electronic imaging

'Blooming' celebrates the innate juxtaposition between contemporary and heritage architecture in Brisbane City. Overtime, the expansion of contemporary developments in the city precinct have contrast with ornate historical landmarks such as the Treasury and Town Hall. Brisbane has a shameful history of demolishing its heritage buildings. However, those protected buildings that remain, stand as a testament to our history and form the foundations of our flourishing city. The film photographs overlayed with laser cut acrylic imagery celebrate the fusion of contemporary aesthetics and materials contrast with heritage features. The animation exemplifies this variety of architectural styles as time marches on.

Ami Nguyen
Corinda State High School
Off the Beaten Track
Film/electronic imaging

"Off the Beaten Track" portrays the contemporary experience of International Students unable to return home due to COVID-19. The creature forms a personal metaphor and my connection to home - Vietnam. A pho bowl upturned symbolizes my predicament and Brisbane, my current home. The audience is invited to empathise with the character's vulnerability, whose autonomy has been highjacked by COVID-19. Like all Australians, I've experienced our city's restrictions, but for nearly 2 years making connections to family and culture has been constrained. Eyejack enables the visualization of the anxiety and frustration of COVID-19's impacts on me, enhancing the still images.





Oanh Tran
Our Lady's College (Annerley)
Eluded
Other

Waste is an integral part of our lives. Everything we consume contributes to our carbon footprint. As global waste exponentially grows, we must act. Yet, we choose to avoid it; we always do. 'Eluded' highlights our ineffective choices and conscious ignorance that endorses consumerism. I used discarded materials and white paint to capture moments in time where we neglect our environment. The monochromatic palette represents purity. The piece confronts the deceptively optimistic outlook we created to disregard and bring temporary comfort to the extremely terrifying environmental catastrophe. I used simplistic objects to embody overconsumption, and the continuous negligence that follows.

Tina Nguyen
Our Lady's College (Annerley)
Asian Virus
Other

'Asian Virus' is a response to the increasing anti-Asian crimes around the world since the development of the COVID-19 pandemic. The surge of racist incidents involves verbal and physical abuse against Asians who are assumed as Chinese descendants or look Chinese. This is triggered by an assumption that Chinese people are to blame for the cause of COVID-19 pandemic. This racist assumption is represented through the photographs of a Vietnamese-Australian female wearing different mask signifying various South Asian communities, by incorporating South-east cultural sites, practices and colours. While the tear of photographs symbolizes the emotional trauma of the Asian community.



Christine Rowell
Mt St Michael's College (Ashgrove)
Used and Abused
Photograph

Used and Abused an appropriation of Drew's Lorikeet, adopts the practice of long-exposure photography and objects of a deceased nature, and luxury articles, to express a contemporary context. Crushed gerberas delicately scattered amongst symbols of wealth, including the perfume and jewellery dish, signify the extraction of nature for production of extraneous goods. Contrast between the emphasised pink tones and black background depict nature's elegance compared to humanity's corrupt gluttony, symbolically engulfing the foreground. The manipulated lighting producing soft illumination, evokes a sense of intimacy and fragility of focal objects, while suggesting consumers' naivety of their contribution to the planets' destruction.



Kim Ngan Nguyen
Glenala State High School
Inevitable
Video

Anxiety is the rabbit hole of endless nervousness, frequently associated with expressions such as suffocation and solitude. Inevitable explores the mutation of human perception triggered by the pressure anxiety induces. Inspiration has been taken from the experimental critter activity where I utilised a new viewpoint on the world through the lens beauty and aesthetics to help create a scene in my resolved artwork.



Through the application of the lens, illusions of reality, my resolved artwork can be further extended to showcase the mutation of human perception. This is achieved through a narrative about the main character's disappearance in the city of smoke, but in reality, it was merely a dream. A contemporary context is explored through taking inspiration from contemporary artist, Joachim Froese who specialises in still life photography. This will be shown in my artwork by incorporating the look of analogue photographs into the plot of my animation.

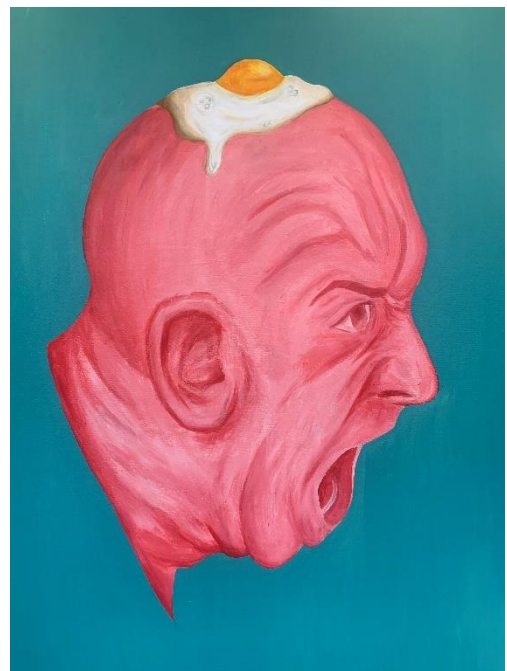


Mabelle Maynard
Mt St Michael's College (Ashgrove)
Defying Gravity
Photograph

Dancers recognise that the beauty of dance conceals its level of difficulty. These photographic images portray dance from a dancer's perspective. The coloured strings symbolise the overwhelming thoughts a dancer experiences while performing. Intertwined with string, the dancer attempts to navigate the demands of the choreography. To accentuate a sense of the impossible, the images were rotated to capture the dancer in unique angles, defying gravity. These improbable poses prompt the realisation of the complexity of dance and the burden placed on the dancer's body and mind.

Molly Porter
St John's Anglican College (Forest Lake)
Hot Head
Painting

Within this piece I wanted to delve deeper into the idea of gender norms and roles, more specifically, men. This led me to focus on the specific trait that is most commonly associated and encouraged within societies view of 'masculinity', anger. The metaphor 'hot headed' inspired my artwork as it allowed for my focus to take on a literal meaning through the use of a fried egg. The fried egg serves as a visual metaphor to emphasize the idea that when a man expresses anger the intensity ignites heat capable of frying an egg.



Olivia Beach
St John's Anglican College (Forest Lake)
Their Moirai
Painting

In previous artworks I displayed three types of mental illnesses through the perspective and imagery of a 'sibling'. Following a similar concept for *Their Moirai* by painting the siblings again in a singular artwork and displaying an angelic tone throughout the piece. The middle sister holds her hands over her siblings' eyes. It is an act of protection, to 'shield them' ironically from an illness that cannot be seen. Although it's symbolism is to show audiences a wholesome display between a family, it is mostly a wish. My wish to shield my siblings from the self-destructive disease that we share.



Ayat Msayer
Glenala State High School
The Keys
Painting

The Keys explores the significant lens that lies between the juxtaposition of Muslim faith and 21st century Western ideas of Islamic faith. The applied lens is showing the illusion of Western thought about Muslims being terrorists with the reality that Muslims are a beautiful race. Capturing concepts of the Islamic faith in geometric imagery, my body of work defines the sectors of the Muslim faith on four panels. Each panel has its own meaning and backstory that relates to Muslim belief systems. The detailed work illustrates patterns that are infringed in each panel. The first panel uses repetition in a form of symmetry to showcase a mosque. The second and third repeated patterns reflect on the language of the universe and helps the believer reflect on life and the greatness of creation. The fourth is a Shemagh that explores differences in symbolic language between the Eastern and Western cultures and represents the misconception of Arabic symbols in the western world.





Alyssa Philips
Cannon Hill Anglican College
Clones of the past
Sculpture

Clones of the Past explores my family connections in an effort to uncover my true identity. This installation is representative of my love for Australia and discovery of ancestry. My art practice challenges superficial characteristics; I am not black, and I am not white. I am the product of a mixed Australian lineage. Discovering the marriage of my 3x great grandparents; Tharawal woman, Susan Ellis, and convict William Rollan. The five clones signify members of my family, the impressed symbols represent different connections to Australia. Inspired by contemporary artist Ah Xian I found my past meeting my future self.

Emma Gleeson
Cannon Hill Anglican College
Beware the Nestlebeast
Sculpture

Beware the Nestlebeast; a warped effigy of its namesake, a modern-day Jabberwocky, predator of the consumerist biome. While its stylistic predecessor—the 1982 film *The Dark Crystal*—has proven the source of many childhood tears, it cannot compare to Nestle's rapacious global conquest. To be human is to gather, barter and buy—collect trinkets and inevitably fall prey to earworm jingles and romantic antiquities. The bright marvel of childhood shopping trips serves only to obscure the unsightly. Slavery, infant deaths, child exploitation, animal experimentation, human rights violations, water theft: This is the contemptible corruption that gives our KitKats their crunch.



Emily Rossow
Cannon Hill Anglican
College
*The Transformation of
Binary Opposites*
Sculpture

It's a funny thing, time.
A linear idea that can be
described in so many
painful and beautiful ways.
No one has ever not been
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...



Josh Trotter
Cannon Hill Anglican College
Conversations to Last me All my Life
Video

Conversations to Last me All my Life, explores the delicate and confronting nature of death. Humanity's greatest unknown, one which we must pay with our life in order to experience. The best we can do without paying this price is to envision what we think death entails. So, what do people imagine? Inspired by Andy Warhol and Joon Lee, when creating my film, I interviewed four different people. Each sharing their own unique perspective and experiences with through fascinating personal anecdotes. Although each perspective was wildly different, a beautiful common theme emerged: death is not the end of people.

Truc Tang
Glenala State High School
Jade
Painting

The idea of utilising non-traditional art materials was implemented in creating a 'rich' body of work. Focused on the idea of appreciation of prosperity and good luck, the use of tea as a medium in replacement of paint is an important aspect of the work. Initially, tea was discovered as a medicine, and later on tea began to be popularised as a beverage, available for only high officials and noble lords. Several rare types were gifted to the emperor as tributes and to earn favours.

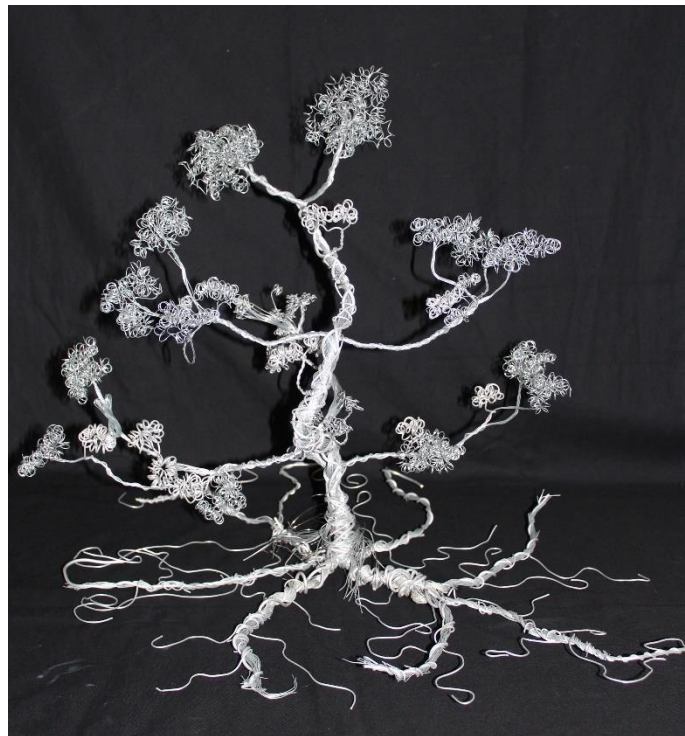


The resolved artwork 'Jade' is a series of illustrations of the well-known money tree derived from Chinese myth. Legend has it that the money tree (搖錢樹) is a holy tree in which is capable of bringing in money and fortune for individuals and their families. Furthermore, it symbolises affluence, auspiciousness, and nobility. It is very common to find the beautiful jade-green tree presented in the homes of many East-Asian families as they are high believers of ancient myths and legends.

Timnit Leake
Glenala State High School
Tree Vibe
Sculpture

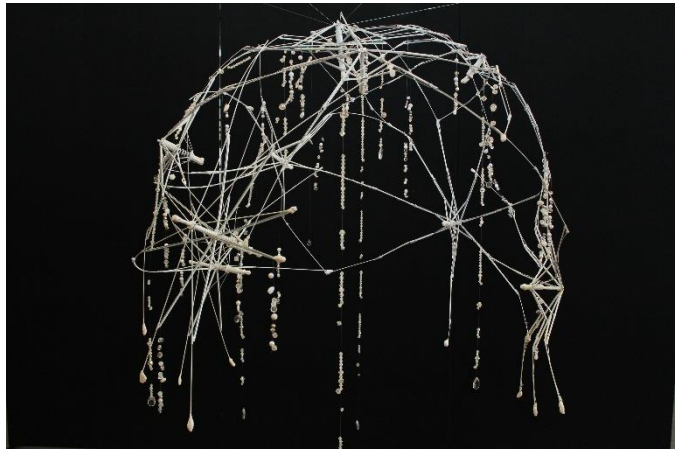
Temperature, humidity, and length of days start changing as the new seasons begins. Correspondingly, humans may also notice shifts in their mood levels when the seasons change. Beauty and aesthetics are defined within contemporary artworks as the philosophy that is concerned with the nature of beauty. Beauty in terms of my body of work, refers to one interaction between line, shape, texture, and size that is pleasing to the senses.

Inspiration has been taken from nature. The use of the elements of art coupled with nature has been applied in my final artwork. The curly oaks, twisted branches and wavy roots made out of wire creates an aesthetically appealing artform. The main idea is to show the viewer part of the trade-off any tree must make is gathering light and staying stable throughout its growth cycle. This is achieved by displaying the tree growth through the root system and the seasonal changes represented by the continuous cycle of circular leaves.



Coco Righetti
The Gap State High School
Rain
Other

Water is a natural element that not only can birth life, but cause destruction. Symbolising an acceptance of personal pain and suffering - a discomfort which drips into everyday thoughts - the crystal beads draped over the dome structure share likeness to beads of water frozen in time. A frozen moment, or a moment of pause brings opportunity for reflection upon the choice to accept wrong-doings and struggles in your life. It denotes 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. Although this artwork evolved from my personal struggle with acceptance, the work also reminds the viewer of the past they may have neglected to accept. The soft movement of the crystals and ability to physically enter the dome encourages audience interaction and an appreciation of the beauty of 'protection'.



Jessica Neck
The Gap State High School
Magical Thinking
Drawing

The human race is the most culpable curator of natural absurdism. Our relative inability to gain truly intimate access to their world, informs our absurd perceptions and behaviours in response to the creatures we share this planet with. This work is a hybridised amplification of my perceptions of the Earth's varied natural landscapes, surrealism, mysticism and the experience of Magical Thinking. A psychological phenomenon, Magical Thinking references the idea that an individual's thoughts, feelings, and actions can change or manipulate a specific event. It is a parable of sorts, describing the human condition with respect to the surging climate crisis.

Orla Brassil
The Gap State High School
Cocoon of Solace
Installation

Here I reclaim the tender and feminine quality of embroidery. A veil of hand-made doilies conceals a dreary underdress, with only a small opening in the shield of fabric granting an intimate view within. It reveals only a hint of vivid red lace creeping across the textile. Scarlet pattern juxtaposes the creamy nightgown sewn by my paternal grandmother. Lace droops from the suspended slip, weighing the delicate fabric down; a motif of comfort and familiarity. A defensive veil of crochet doilies, owned by my maternal grandmother, cascades from a hanging hoop, concealing the nightgown in a modest manner.



Lauren Deards
The Gap State High School
Metamorphosis
Other

With every harmful situation or relationship, there will come a time when we inevitably break away and thus undergo change - a flourishing transformation as we escape our confinements. Working with photographic practices and technology, this is explored through symbolism. Collaged characters in wedding dresses represent fear and restriction, as weddings at their most sinister mask lost autonomy for women. By physically dismantling the figures and reclaiming qualities once lost, it symbolises overcoming one's binds to toxicity. In a greater cultural sense, I aim to portray how young women can succumb to societal pressures, suppressing themselves to fit a mould.



Angie Lau
Mansfield State High School
The Silencing
Installation

Freedom is an inherent human right. However, the Chinese government is depriving the Hong Kong people their freedom. Hongkongers' passion and resistance is expressed through art as words are no longer sufficient. The wilted Bauhinia flower, a modified emblem of Hong Kong, represents eroded freedom. Dense oil, representing the government's oppressive regime, covers water and yet water still flows freely across the paper. This says that even with the Chinese government's suppression and deprivation of the Hong Kong people's rights, we will continue to resist and fight for freedom.



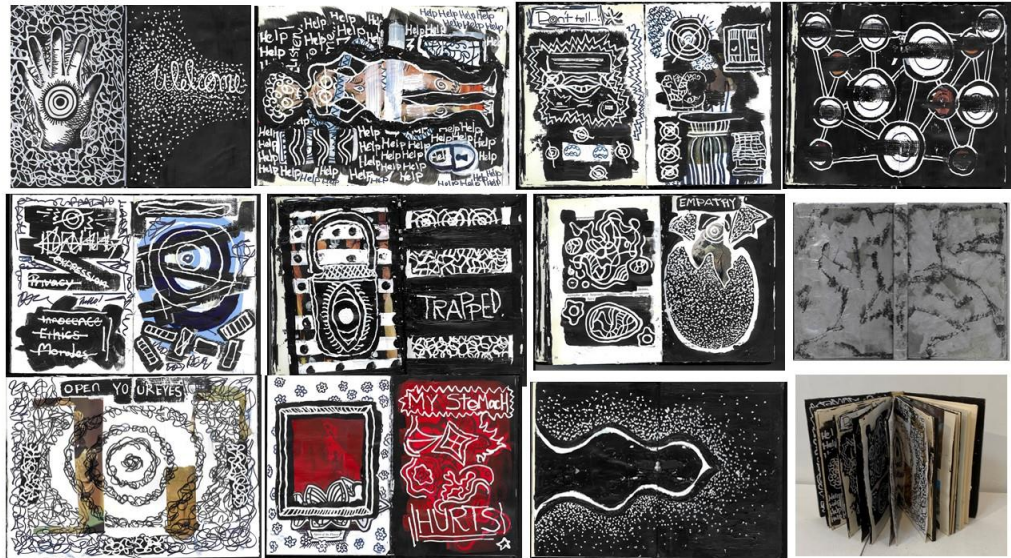
Rheanna Selby-Stubbs
Mansfield State High School
Bare
Photograph

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.



Chris Millis
MacGregor
State High
School
"The Orate"
Other

'The Orate' is
an artist's
book, one
reads the
imagery as
they would a
book. Created
to give form
to an
emotional



experience of sexual assault and religious trauma. Crafted from a found book, I negated and fragmented the text, and marked it in a child-like scrawl, to ensure the act of opening the pages, causes them to deteriorate with touch. Wet and dry media was scraped across surfaces and manipulated with layering and collage. The work is deeply reflective, it is my voice against the system, heavy with political meaning and aligns with my beliefs of division from church and state.

Sara Cox
MacGregor State High School
"One is not born, but rather becomes a woman"
Painting

This painting is my personal rebellion against the culture of rampant purity and the sexual objectification of women. Distorted and gestural, this is a depiction of the Virgin Mary as she mourns for herself and womankind. The application of media in watery drips is purposeful, the intention to create space and define the vacuum of the form. The drips that run off the canvas suggesting a floating form, with enough constructed negative space to isolate both the subject and viewer. The pink opaque colour, 'Drunk-tank pink' is both purposely confronting yet oddly calming to the viewer.



Neyvaatha Ravi Chandran
MacGregor State High School
"Discarded Matter"
Photograph

The beauty of the ordinary is so often overlooked in life. This work began as a response to nothing more than a pile of discarded tape. I found joy and potential in the intricate lines and shapes it embodied. My intention was to embellish and glorify the charm that disregarded matter can possess. In this series I exploited the simple lines through manipulation, arrangement, layering, outlining and projection of light. With each layer the original form was rendered unrecognisable ultimately creating a beautiful new form as a tribute to the everyday and overlooked in life.



Matte Dixon
Moreton Bay Boys' College
(Manly West)
Anatomical Construction of Self
(2021)
Sculpture

Our personal experiences are truly unique, creating the foundation for emotions and responses to our world. Experiences are what make us unique, human. We can identify with other humans, hence the introduction of human bones and flesh. The real space they inhabit, allows the viewer to witness my experiences and how they structure me. I can touch and feel, but without the bones of my past, I would not be who I am today. A



hand can't function without bones, a person can't function without genuine experiences. The flesh is simple, but the experiences which structure it, are truly unique.

Selina Maccheroni
All Hallow's School

Direct Action

Sculpture

Direct Action is an exploration of the glacial pace of Australian climate policy over the past 24 years, focusing on how climate action has been used as ammunition for the personal political gain of Australian policymakers. The melting wax symbolises the irreversible impacts inflicted on delicate natural environments through policy inaction. Everyday plastic waste products and coal are cast in vibrant coloured wax and piled up, mimicking a rubbish mound. Audio quotes of speeches and parliamentary floor chatter are intertwined; policymakers repeating on a vexing loop of political rhetoric. The absence of effective climate change policy in Australia is devastating.



Lily Carroll
All Hallows' School

6LL3

Painting

6LL3 explores the polarizing debate regarding bioethics, and the consumption of genetically modified food. Focusing on recognisable farmyard imagery, the grotesque possibility of genetic modification is explored. 6LL3 is an exploration of societies developing relationship with and reliance upon genetic engineering and the length we will go to meet human consumption. To represent the evolving nature and scale of genetic engineering in our society, a red web of wool spills over the central artwork. The audience is encouraged to reflect on their own consumption of the animals before them and realise their role in the expansion of genetically modified animals.



Danielle Shim
All Hallows' School
Surrounded
Photograph

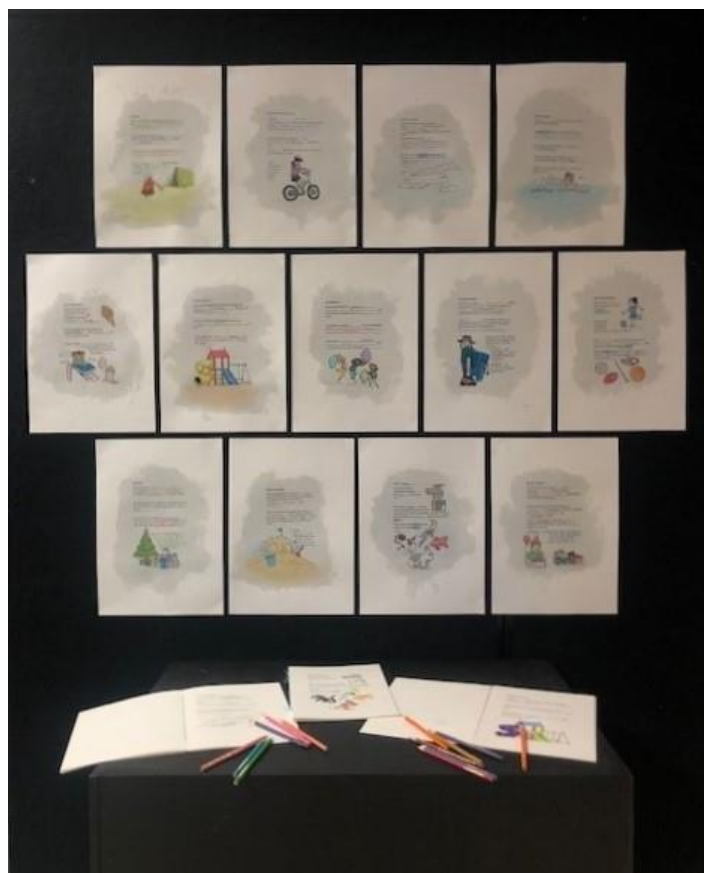
COVID-19 has led to a rise in systemic racism against Asians worldwide. The installation explores personal experiences with micro-aggression and racist attitudes, alternately placing the audience in my position of constant rejection. The concept 'loss and concealment' is conveyed through manipulated and dehumanising



photographs, simultaneously capturing the cycle of emotions the Asian community face as racism becomes normalised. Viewers are urged to feel from the perspective of the victimised; recreating feelings of alienation by surrounding the audience with imagery and sounds triggering their fight or flight response. The viewer is prompted to question attitudes that may be harmful towards others.

Ella Raddatz
All Hallows' School
Dear Diary
Print

Dear Diary is an exploration of the shared childhood experiences of 21st century teenagers and our desire to preserve these memories in fear of the harsh realities of adulthood. This is explored through 'fill in the blank' journals for the audience to complete based on their memories. My own completed journal pages contain recordings of my childhood memories. Audience participation shows shared childhood experiences and a common desire to preserve them by recording them. Dear Diary encourages the audience to feel nostalgic and to consider the connection we feel when sharing common youthful experiences.



Samuel Jenson
Marist College Ashgrove
The Divine
Sculpture

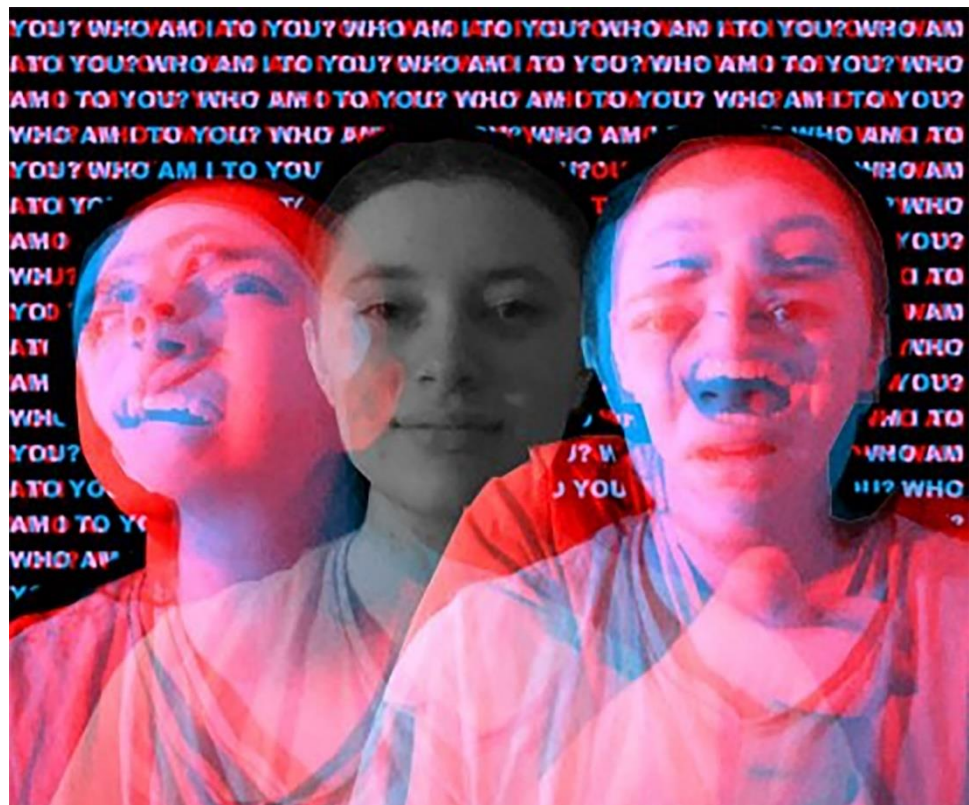
Process - The focus of my artwork centres on the human form which for centuries, has been used to understand the human experience. At the core of the human being is the human form, what makes all living and dead people, which in-turn reveals immense vulnerability. Through the prominent use of wax throughout, a subtle sense of mood and isolation is created. Drawing from the

contemporary context, a prominent feature within the work is the torso of a woman, which explores the immensely profound status of women in contemporary society, while drawing upon that of the past.



Ruby Rienks
Cavendish Road
State High School
Who am I to you
Photograph

Everyone you meet will have their own perception of you, that is something you cannot control. If you let the insecurities fill you, you begin to create a false personality aiming to appease those around you, separating your true self from who people know. The triptych communicates the constant internal existentialism I face



and pushes it back onto the audience. The collection utilizes both personal and cultural contexts due to society's constant expectations of perfection and what is deemed acceptable. The two different lenses offer two different experiences from which the audience must choose from, evoking deep self-analysis on identity and perception. Your perspective of someone and their perspective of you may never change; seeing another side of someone's personality can be jarring, knowing that they aren't who you thought they were. What do you think when you see these pieces, how do they make you feel?

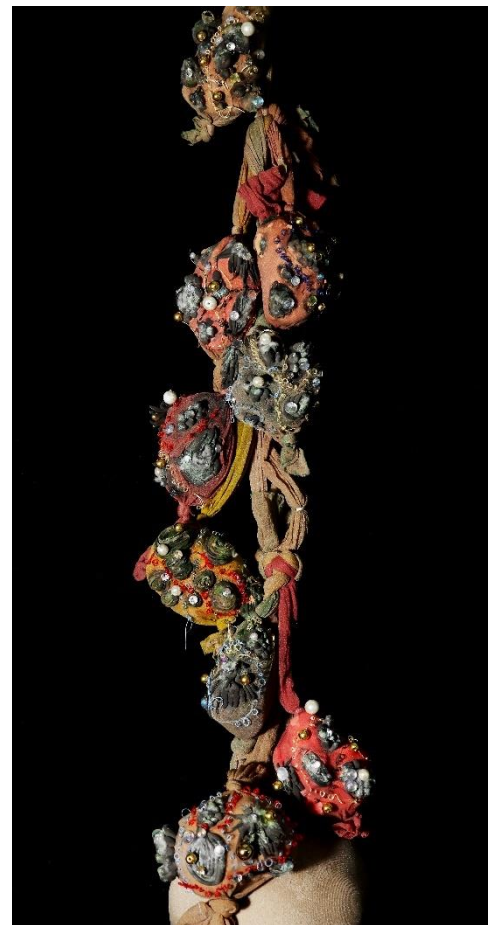
Samuel Lake
Anglican Church Grammar School
They All Fall Down
Other

Mental health issues are on the rise within Australia's youth and so many teenagers dealing with mental health concerns hide their emotions. In many situations, when emotions are not expressed, damage can be done to both the victim as well as their family and friends. This work is a metaphor to portray these affects and emotions in an artwork. It reveals the hidden emotions that youth may experience by placing the words, 'I'm Fine' on the reverse of the domino. The '1 on 4' on the domino refers youth the 25% of youth that struggle with depression.



Chamini Wickramasinghe
Mansfield State High School
Forbidden nature
Photograph

She devours with unrestrained gorging, to eliminate the pain. It's a reflex compulsion, a craving, a need. The secret disorder rises to power and she becomes enslaved in the distorted irreversible cycle of disgust. Powerlessness in the face of her own fear, she pursues a primitive visceral supremacy to control and dominate her desperation. She creeps and shifts beneath the states of euphoria and repulsion, sinking slowly into denial. The endless purging, hording and hiding the prize. The distended, bloated and embellished trophy of regurgitated shame hangs long and heavy in the twisted desire of the bulimic.



Damian Ascott
Anglican Church Grammar School
Binding of the Past
Other

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 tradition and contemporary as well as the slow shift over time.



Rupert Brown

Anglican Church Grammar School
Columns
Installation

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 forrest of pillars, tying the modern world to its environment.



Connor McGovern-Cubby

Anglican Church Grammar School

Pollution

Other

Pollution explores the nuanced relationships between humans and nature, specifically in the context of the ongoing fight of Indigenous people's knowledge be recognised by contemporary Australia. For years mining companies have exploited Indigenous sacred lands, demonstrating ignorance towards First Nations spirituality and culture. It is this ignorance which pollutes the hearts of people with greed for wealth at the expense of nature the human's dependent on it. My work represents my experiences as a mixed white and Aboriginal person who wishes to create more understanding between both Indigenous and non-Indigenous people. It is inspired by Tony Albert and Janet Laurence.



Angus O'Neill

Iona College

Not for Public Use

Installation

Despite being biologically similar, no two personalities are the same. You can replicate anatomical features, but identity is unconditionally unique. The way a person is raised and their experiences of joy and trauma throughout their life build character. This theory is depicted throughout my series of works using the repetition and focus on human anatomy and the use of 'copyright' and 'not for public use' across the works. The chaotic aesthetics of these pieces perfectly sum up this theory, showing we are not the same, we are not perfect, but we are all different and that is worth celebration.



Miriam Watkins
Stuartholme School
Untitled
Other

After my father Sid died, my mother packed his possessions in small plastic boxes, in an effort to preserve his memory for my siblings and I. In life we often cling to the people we have lost and refuse to let go. Eventually, he was reduced to a box of dusty objects and outdated tapes, tear stained family photo albums with cracking spines. Through my work I explore the personal context of remembering him, as well as a broader cultural context of how our materialistic society remembers those who have passed.



Lily Thomson
Stuartholme School
Parental Planters
Sculpture

Divorce and family separation can alter the entire course of a person's life, limiting opportunities and connections. However, this doesn't mean they are completely restricted from the ability to enjoy an exultant life. The challenge lies in refocusing the energy you are presented with and creating an environment to persevere and flourish. 'Parental Planters' explores the concept of growth in a challenging environment. The alternate use of phones as planters represents the desired communication needed for support and family wellbeing after a family fractures. The vibrancy of the flowers signifies the possibility of growth in the dispersed family environment.





Sneha Reju
Mount Alvernia College
Captive
Installation

Captive echoes the delicate and frangible equilibrium between humans and nature. The progression of flowers in jars to being fossilised represents the degrading tangibility of flower species, whilst the etiolation of the flowers represent the detrimental impacts of human activity and the resulting inevitable extinction. The process of encapsulating the flowers within jars is a symbolic act of preserving nature and the fossil imprints of flowers serve as a reminder of what remains of species that were driven to extinction by humans. Captive addresses the imperativeness of preserving nature and preventing the extinction of species by human impacts.

Aiyana Matenga
Brisbane School of Distance
Education
Who Are You?
Photograph



We often overlook our cultural identity. For me personally as an Aboriginal woman, I've never received the chance to associate myself with my indigenous culture and identity. These self-portraits portray my personal connection with my Aboriginal heritage. Dressed traditionally as an Aboriginal woman, covered in white ochre, holding a lemon myrtle branch (bush tucker), symbolising the portrayal of those resilient warriors who have known their culture and identity. Inspired by my Granny Larry, dressed in convict clothing and surrounded by empty frames which symbolise the stolen generation of which broke the connection to culture. The loss of family and connections mark my own family's personal journey to loss of culture and identity. The modern day me in contemporary clothing can only obviously stare at those from a distance. Despite the experiences and identity crisis, there is a sense of connection found with all three of us in the same frame. Despite different time eras and past experiences, we can never really forget who we are.

Lieze Mulder
Westside Christian College
Mother Nature
Other

If mother nature were a dress, it would resemble something that a queen would wear. Controlling all aspects of flora and fauna with an interconnection that is both magical and unexplainable. The idea that mother nature holds such beauty and intricacy is something that I wanted to bring into the dress. Our natural environment should be celebrated but also taken care of, now more than ever. The gown is inspired by fantasy and made with repurposed materials. Textile waste is the largest environmental pollutant. By giving materials and objects a second life and having a sustainable mindset, mother nature can thrive.



Dino Lopes
Marist College Ashgrove
Individualidade
Other

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.)



Sophie Geeves
Citipointe Christian College
Daydream
Painting

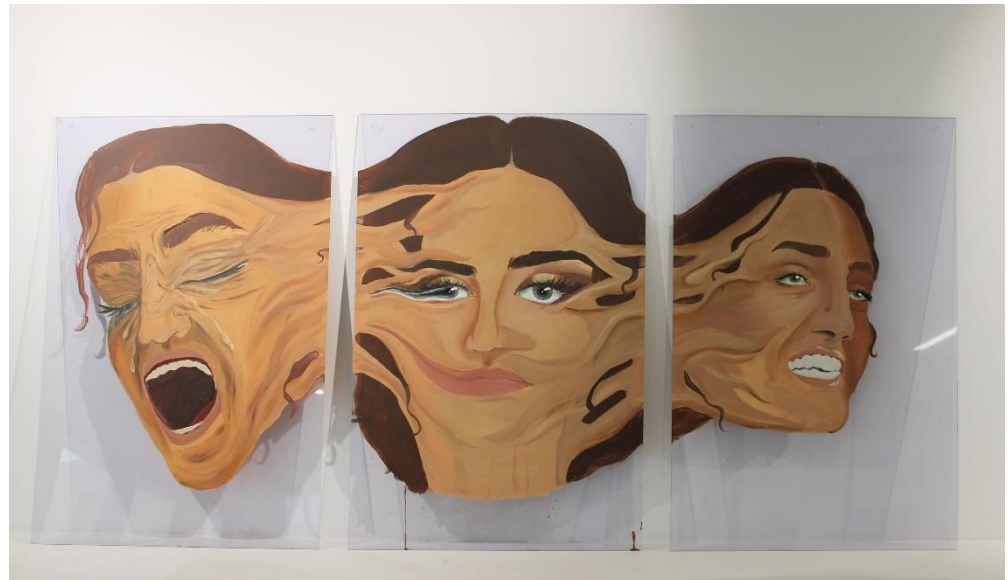
Focusing on the allegory of growth, this artwork displays a contemplating biomorphic of a subliminal reality. The critical thinking shown behind this artwork is seen in the art techniques used to exhibit realism. By combining images and concepts from the Moreton Island experience, this artwork is used to represent the notions of emotion and growth by coalescing my focus of environmental aspects to reflect personal convictions. The sunset represents the beauty in development to enlighten every detail and bring splendor to what we don't see in ourselves. The trees represent the garden growing in our hearts, which is where our personality and emotions belong. Trees may flourish and trees may die, but the things that stand are our foundational beliefs about ourselves and the world around us. The waves represent the motions of life as good times come and go. And as the light from the sun glistens on the water, dark times can still come as seen in the darkness of the underside inside a wave.



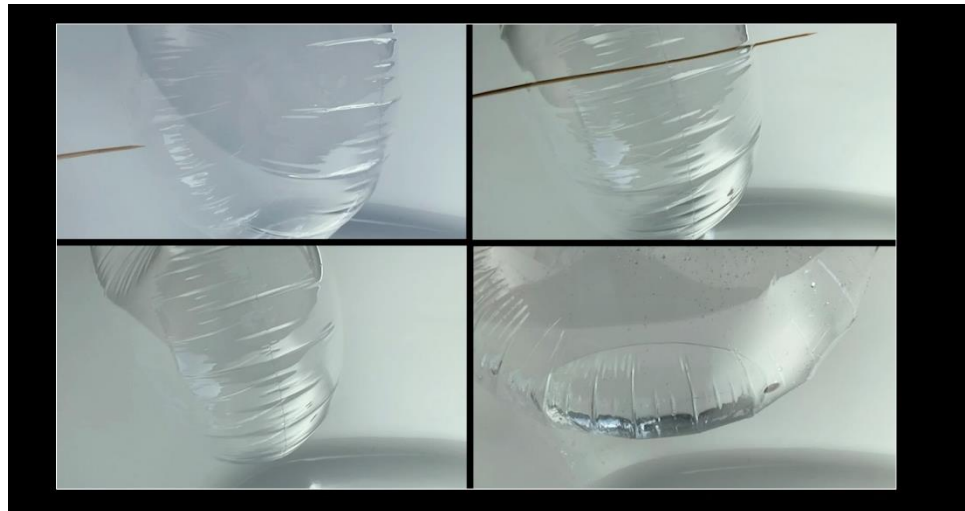
Sophie Barnes
West Moreton
Anglican College
Behind These Eyes
Installation

"Behind These Eyes" aims to represent how our past can have an impact on our emotional wellbeing. To the viewer, the video seems joyous as it seems to record an occasion worth remembering; however, for the

artist, these experiences have served to cause a case of PTSD. The three self-portraits demonstrate how I swing between two extremes on a daily basis. I relive the trauma of the event and then feel nostalgia for the way I felt before the event and the relationships I once had. The Perspex sheets symbolise the idea of being able to see inside my head.



Harmony
Linthorne
Brisbane School
of Distance
Education
*Intersection:
Innominate
Gestures*
Video



Intersection: Innominate Gestures explores concepts of perception and reality. The work is deliberately innocent and ambiguous in subject matter. Despite the works predominantly androgenous 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 viewers knowledge, experience and state of consciousness.

Angus Roe
Iona College
The Search
Photograph

The cultural precedent of abandoning places and allowing the beauty to wither away is one of society's greatest failings. The sense of movement and flow through The Search is a metaphor for the tides of love and aversion present in abandoned places. The black and white combined with the derelict wooden structures is a metaphor for the cultural disvaluing of old abandoned places. Geoffrey Argon Ansley's interconnectedness between the abandoned world and aspects of beauty is inspirational. Understanding the connection between abandonment and beautiful places allows the audience to reflect upon their traditional viewpoints of decayed places in their lives.



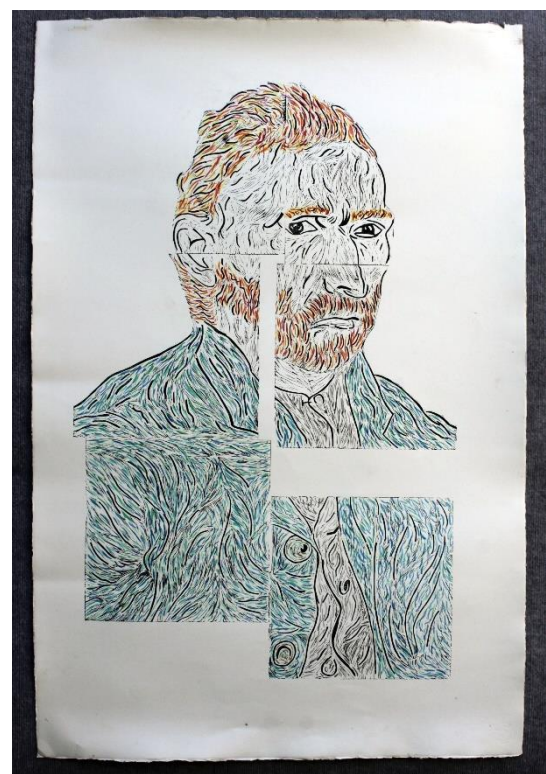
Samuel Bergin
St Laurence's College
Flattering Reflection
Painting

Flattering Reflection is a contemporary appropriation of Caravaggio's 1599 masterpiece Narcissus, where the reflection is abstracted. The alteration of form and space conveys the detrimental impact of social media on self-perception within adolescent boys. The original Greek myth tells of a boy who falls in love with his reflection and eventually drowns. I aim to contemporise the story by placing myself as the subject matter of the realistic boy hence transforming the abstracted reflection into the internal turmoil caused by unrealistic male standards set by social media and ultimately the disfiguring nature of perceiving life through a screen.



Darcy Jackson
St Laurence's College
Calming Facade
Print

My work was inspired by the post-impressionist painter Vincent Van Gogh and the struggles and tribulations he endured during his life. I was influenced by Van Gogh's last known self-portrait, the calming nature of the soft flowing background masking the true turmoil he was suffering. This connected with me as I find myself expressing my hidden turmoil through my artwork, covered by the calm façade I display in person. The lino blocks themselves were created so it has missing pieces, not displaying a complete figure but instead leaving gaps for the untold journey that I am yet to explore.



Brody Beale
Iona College
Centre of Mass
Installation

'Centre of Mass', displays the claustrophobic and imposing nature of urban environments. Inspired by A.M. Cassandre and David Carson I explore the overwhelming sense of confinement when stuck in the moving mass of bodies, feeling squeezed within the horde. The sculpture feels alive through the pulsing light, that is triggered by motion sensors as the audience approaches the sculpture. The intertwined bodies ebb and glow with stark red contrast with the concrete tower. This sculpture provides an alternate approach to my 2D work. Not bright and lively, but one that is grim and unsettling.



Ethan Jones
Iona College
How do you contribute to racism?
Film/electronic imaging

Using parody and humor, the work creates a unique and challenging view of the social issue, racism. How do you contribute to Racism? serves as a contemporary investigation into the impact racism has on people and ourselves. Created through a contemporary context, the work presents this concept using fragments of the human face. These shapes serve as a metaphor to communicate the small amounts of 'racism' that continue to plague people daily. Through the manipulation of elements such as line, colour, shape, and texture, unique and new forms are created. Using an intricate fusion of sound and visuals the resulting image forces an experience that will evoke an inquisitive response and desire to uncover deepened meaning. The work challenges the audience to recognise their contribution to a racist culture.





Ruby Beesley
Kelvin Grove State College
Observations of the Brisbane River
Other

I invite you on a visual journey through our river's oft-overlooked beauty and destruction. Beginning with sky-blue illustrations of birds, the local wildlife is celebrated. Following is a series of bleached-white cans, referencing the city skyline while using trash to represent pollution of the river. The piece ends with a collection of macro illustrations of bleached coral layered over plastic, symbolising the contamination of the river's delta. By noting the man-made materials throughout the piece, I encourage you to acknowledge the progressive destruction of the Brisbane River and what we risk sacrificing in our neglect of this natural world.

Brielli Sutopo
Kelvin Grove State College
Dis/connected

Nowadays, our love for consumerism overshadows our love for our environment. How can we resist the instant gratification that materialism promises us? And where do we draw the line between stimulation and genuine fulfilment?



With rampant consumerism driving our separation from the natural world, *Dis/connected* explores how environmental disregard deteriorates our psyches. Epitomising our consumption-based lifestyles, a withering network of crocheted plastic-bag neurons are suspended in the air. It is through ubiquitous forms and subdued colours that this manifestation of the subconscious alerts us to our destructive obsessions. Now, inner satisfaction becomes elusive, intensifying capitalistic desire's influence on our conscience.

Lily Cash
Brisbane School of Distance Education
In Disguise
Photograph

My work represents a personal perspective and understanding of escapism and its relation to mental health. Each work discusses a specific attribute of what escapism is as a coping mechanism for mental health and what it means to me. "In Disguise" illuminates how escapism is just dressing up, or disguising, my mental health issues. Colour is used throughout this body of work to further depict the emotions and story in each piece. "In Disguise", displays bright colours to highlight the dressing up aspect (escapism) of my world. The whimsical nature draws inspiration from Rebel Belle (2017) by Tim Walker. While the wood grain background is reminiscent of Eva Charkiewicz's Silent Shout (2019).



Grace Nankivell
St Margaret's Anglican Girls School
Women's Life
Other

While traditionally, the intended purpose of the glass jar was to preserve, functioning as a tool of domesticity and the handmade, contemporary society has led to the evolved purpose of the jar as a vessel for the readymade, reflecting the pressure, pace and gendered expectation of modern society. To effectively portray the conflicting pressures of traditional domesticity and the contemporary workforce, "Women's Life" takes the format of a chess game. Each square on the board represents either a traditional or contemporary portrayal of domesticity, with each jar functioning as a chess piece, containing an example of the homemade or readymade.



Isabella Shepherd
St Margaret's Anglican
Girls School
Abyss
Installation

Abyss explores the unknown properties of infinite space to evoke curiosity within viewers. As a human race, we continuously seek out opportunities to discover more about the depths of our universe and beyond through astronomy, engineering, psychology, religion, spirituality, etc. because we are curious to know more about what lies beyond our earthly existence. Viewers of Abyss are encouraged to stand directly in front of the center of the installation where they will view layered frames of thread receding toward a blackened abyss. This representation of the infinite acts as a metaphor for the broadening curiosity of the 21st century.



Tara Boone
St Margaret's Anglican
Girls School
*Composition: A Most
Familiar Sound*
Other

Contemporary change has influenced present-day music, through the incorporation of sounds from the outside world, rather than only traditional notes and instruments. This change enhances our sentimentality towards the environments from which these sounds are sourced. This positions the viewer to feel immersed within the environment and the beauty of its sounds, evoking sentimentality towards it and encouraging audiences to think about the way that, through the incorporation of sound, music can help create a deeper sense of connection between the listener and the meaning of the composition. The paintings covering the sheet music depict environments that evoke sentimentality.



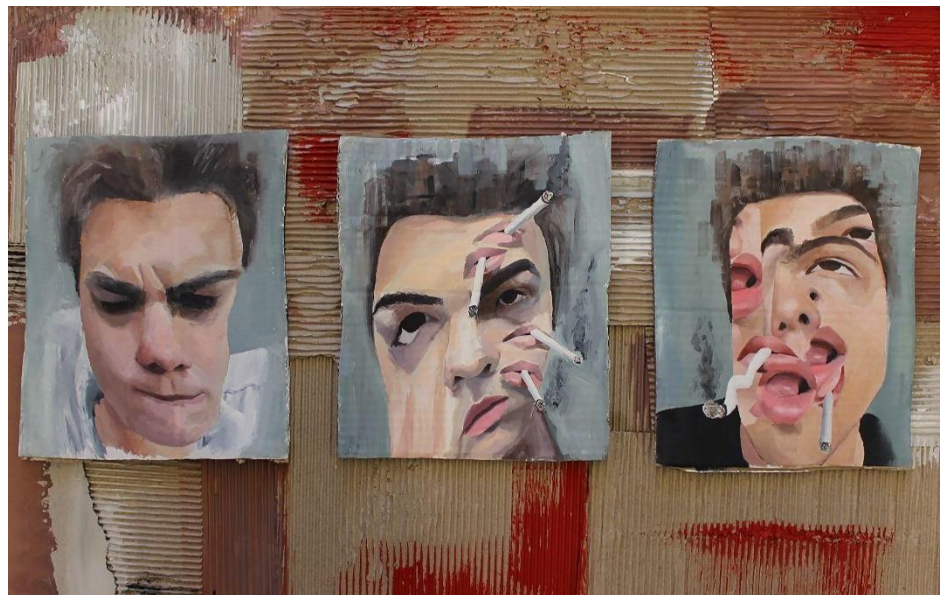
Sally Hoang
Calamvale Community College
Ad memoriam
Drawing

Ad memoriam is a series of works detailing my introspection on life and death. Recent losses of loved ones allowed me to appreciate life, and grasp the role of death; while I mourn the departed, I recognise it as another natural process. Mushrooms and skeletons signify life and death; fungi grow on the bones as the concepts intertwine. The bare backgrounds imitate the stillness of death, broken by the lively, colourful fungi. Ad memoriam alludes to previous deaths I had been too young to understand – pet goldfish, a pet bird, and an unborn twin immortalised as a lost, little lamb.



Alexander Bateman
Northside Christian
College (Everton Park)
Pull Me Apart
Painting

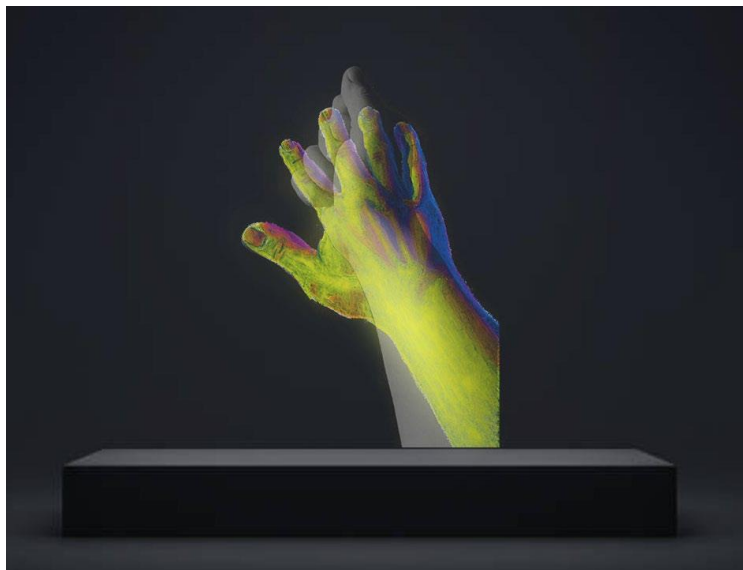
As life for me unravels and morphs, so do I and my world views. Trying to keep a level head and straight line of thought is near impossible when overwhelmed by the number of opposing opinions and divergent philosophies one comes across whilst traversing social connections.



Becoming a product of your environment, especially as an impressionable, volatile teenager, is inevitable; this paired with being surrounded by polarity and absolutes can feel as though you are being pushed and pulled in many directions at once. Without any foreseeable restoration, one can feel as if they are devolving and deteriorating over time.

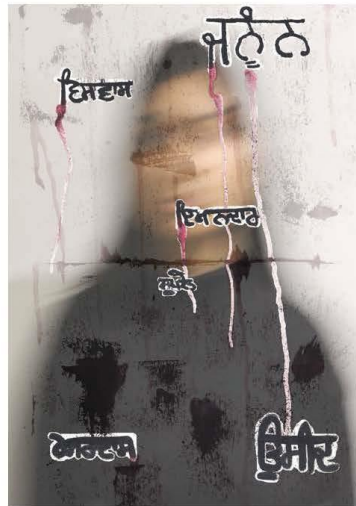
Berenice Bloder
Loreto College Coorparoo
Yellow Brick Road
Painting

Yellow Brick Road stems from consciously reflecting on one's identity and having the ability to decipher which personal experiences influence us. This work reflects the constant evolution of my identity. Personal memories, experiences and influences have been explored to generate unique symbols that hold significance to me. These symbols create a multilayered work adapted from post-modern ideologies. Research inspired me to explore the duality of negative and/or positive effects on identity shown through personal symbols regarding deterioration and growth. Yellow Brick Road invites you to unpack a multitude of symbols, what resonates with you? What symbolises you as an individual?



Lucy Schramm
Loreto College Coorparoo
Stasis
Video

Self-identity is an ever-evolving construction. The desire for self-discovery is innate to the human experience, however we can easily feel obligated to adhere to existing perceptions of ourselves. You can find yourself in a cycle of fantasy and repression – imagining what it would be like to grow into someone new, only to snap back into expectations. The bright animation represents this desire to reach for new possibilities, superimposed over the grey state of stasis we can feel stuck within. Stasis challenges you to recognise the constraints that keep you from breaking the cycle and reaching beyond your monochrome.

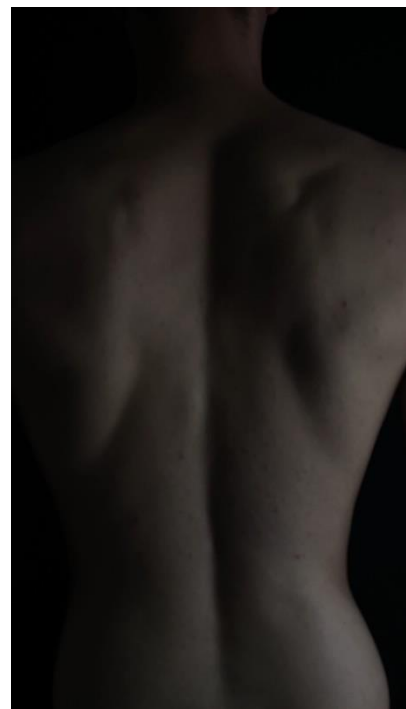


Harvinder Chandi
St Peter's Lutheran College Springfield
Through the eyes, within the voice
Other

My work explores the concepts of cultural identity and belonging as an Australian immigrant. Through the eyes, within the voice explores the stories of immigrants and their vulnerability. My work makes use of cultural dress, text, and voices from my Punjabi cultural heritage. Through the eyes, within the voice conveys an immigrant's experience of leaving their home country and moving into the unknown and how this can be an overwhelming experience. My work expresses the ways immigrants attempt to find a way to survive and ways they create opportunities for their future.

Ronan Mason
Calamvale Community College
Physical Thoughts
Video

Physical Thoughts explores the connection between body and mind. It features a melancholic cover of Johnny Cash's Hurt, and is inspired by the video for Keaton Henson's Earnestly Yours- directed by Sophie Harris-Taylor and Misha Newby. My physical body and artworks were used as conduits for the representation of the body and mind. My skin symbolises feelings of vulnerability and insecurity. The swelling tempo shows the building conflict within the mind, leading up to the climax where body and mind mesh- seen through the layered imagery of my flesh and artworks. Physical Thoughts encapsulates how the mind and body intertwine.



Mae Stanton
Loreto College Coorparoo
Wayang Kulit
Video

Wayang puppetry transcends time, forever narrating Indonesia's mythical anecdotes. Their figures cast alluring shadows over portraits of my grandfather, mother, and myself, symbolising that alike Wayang, our Indonesian heritage is ever-present. Juxtaposing this is the euro-centric portraiture, as the dynamic brush strokes are akin to the European art movement of Expressionism. Audiences then see us through a Western gaze, which has subjugated my family whilst withstanding Dutch colonisation and assimilating into Australia. Despite this dichotomy between Western and Eastern sentiments, the movement and gamelan music capture our Indonesian culture progressing, challenging Western ideals that seek to decimate my cultural identity.



Ella Rinon
Indooroopilly State High School
Beyond Neurosis
Painting

Beyond Neurosis explores the intrusive concept of dissociation and employs personal experiences with the feeling of disconnection and displacement from reality. Beyond Neurosis demonstrates the involuntary vulnerability, disconnection, disfiguration, and the disrupting unpracticality that I have come to affiliate with my dissociative episodes. The artworks elaborately create a sense of displacement within the viewer, to portray the feeling of vulnerability and positions the audience to see the world through my eyes. The addition of the smiley-face covered nipples is a reference to the stigma associated with mental disorders and represents the censorship of mental illnesses.



Veronica Curties-Chen
Loreto College Coorparoo
Allegory of the red rose
Film/Electronic Imaging

History is written by the victors and depicted by the privileged. Men. Sexualized depictions of powerful women bore the idea of "fem fatal", limiting women's power to their sly seduction and desire. This idea was challenged by uniting symbols of respect and power with sensuality, reflecting on the interconnected history of Judith, Queen Elizabeth and the Red Queen, and contemporary icon Malala Yousafzai. Linked by the rose which Aesop described "favorite alike with Gods and with men" yet meets early doom by them. Like women, victim to objectification. This artwork divides the rigid male gaze from a female history.



Imogen Thomson
Somerville House
The Apple of My Eye
Installation

Family is the only connection that isn't transient in society. My connection to mum is loving and steady, represented through a portrait loop. The nostalgic items on display evoke reverence. Her maternal gaze nurtures, sustains and connects. It is a crucible of formation and a bridge to independence. Mum's gentle watchfulness is safe and empowering. Her blink symbolises her inner life. I was once part of her, giving me a deep knowledge of her spirit. She was part of her mother and so on through the generations of mothers and daughters in the endless cycle of life and love.

Zoe Davis
St Peter's Lutheran College
Intervention
Installation

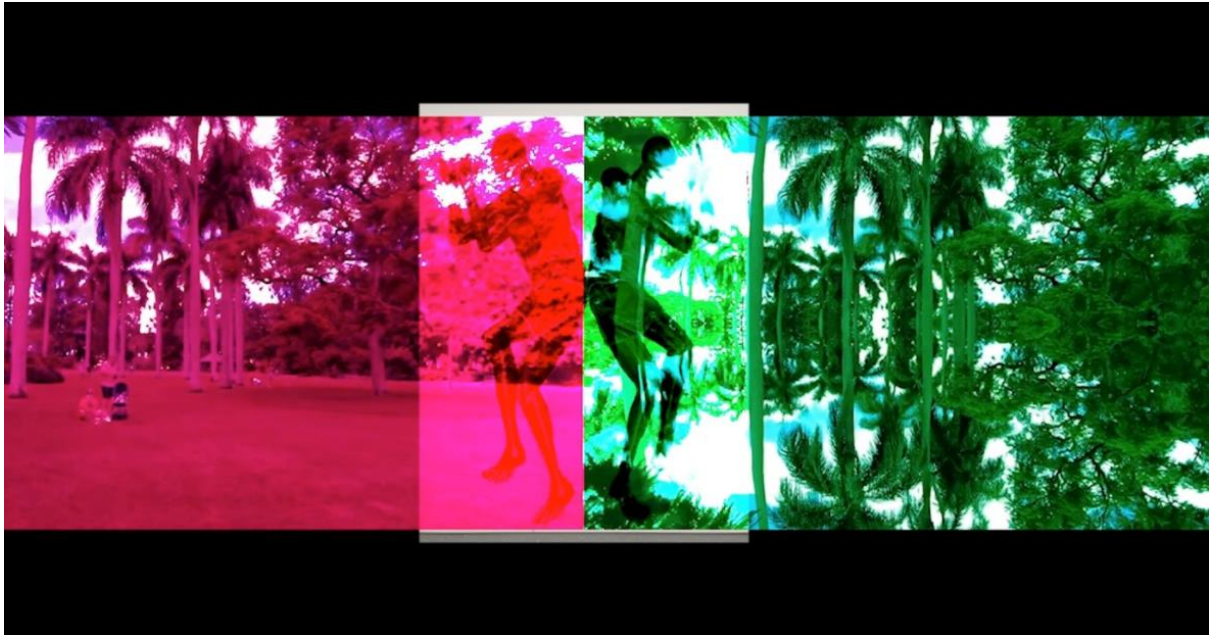
Intervention explores our changing relationship with nature. All objects in the installation are recycled, suggesting how humans dramatically alter the environment. The objects are no longer used for the same purposes they were in the past. A wood stump may not be considered beautiful and valuable until it is gone. Subsequently, the material is considered rare and valuable. The power of humankind to transform natural objects is expressed through the assembled objects (apple/fence post) once used, now abandoned. The formal composition of objects with shadows raises awareness of the value of natural resources and the possibility of extinction through exploitation.



Elise Colclough
Mount Alvernia College
Dollhouse
Painting

My artwork Dollhouse – the aftermath, communicates the fragility of memories, and the impact that current experiences has on the accuracy of memory. This artwork incorporates sound; my sister speaking about her memories of our late childhood cat, George. Two key features of my childhood, the dollhouse and George, are highlighted as some of the strongest memories for me. The rough, chaotic painting style represents the erosion of these memories over time, as well as mimicking the literal chaos created by George in the dollhouse. The works of Brett Whitely were influential, specifically his use of colour and line to communicate emotion. Texture has been incorporated, both through the use of textiles and impasto medium to provide a childlike sensory experience; touch being a vital sense for early childhood exploration and learning. Dollhouse – the aftermath evokes feelings of nostalgia with the cartoon-like style and high contrast colours. Overall, it invites a voyeuristic experience to uncover the artist's memories.





Justin Kim
Cavendish Road State High School
My twisted reality
Video

My work illustrates my personal experience with dreams and the attractive beauty of the unknown. I explore the journey into my unconscious interpretations and how they may connect to reality, as the expansion from canvas to digital projection represents the relationship between this reality and dream state, whilst the line between two characters represents the intersection between these two. I invite the audience to consider how their own dreams can be interpreted. Through my very own twisted realities I explore the notion that we should become more conscious of how reality is often influenced by our dreams.

India Widdicombe
Kelvin Grove State College
A Handful Left of Home
Other

A Handful Left of Home exists to reignite passion between people and nature. The work inspires quiet connection between us and the simple beauty of our roots, in a time where the emphasis is always on the panic of modern society. Drawing from influences of Bio Art, the micro-landscapes take place in petri dishes, illustrating the importance of science in today's sea of bias. Paying homage to the tradition of memento mori, audiences can reflect on the "handful" left of nature on earth as a product of our destruction, a ritualistic token of the precious last life left.



Arlo Tarry
Queensland Academy for
Creative Industries
Dysphoric Perceptions
Sculpture

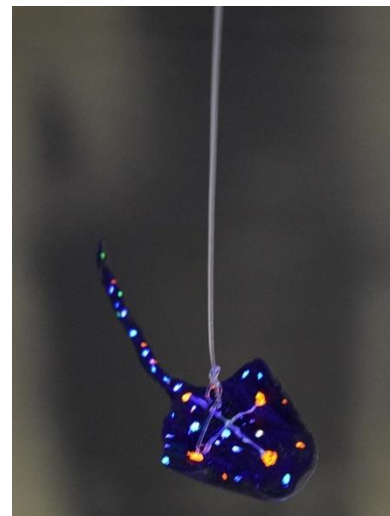
These sculptures were made to express the euphoria and dysphoria I experience within my body. The soft and textile faces contrasted with small hard bodies offers an odd juxtaposition which portrays the harsh discomfort of dysphoria.

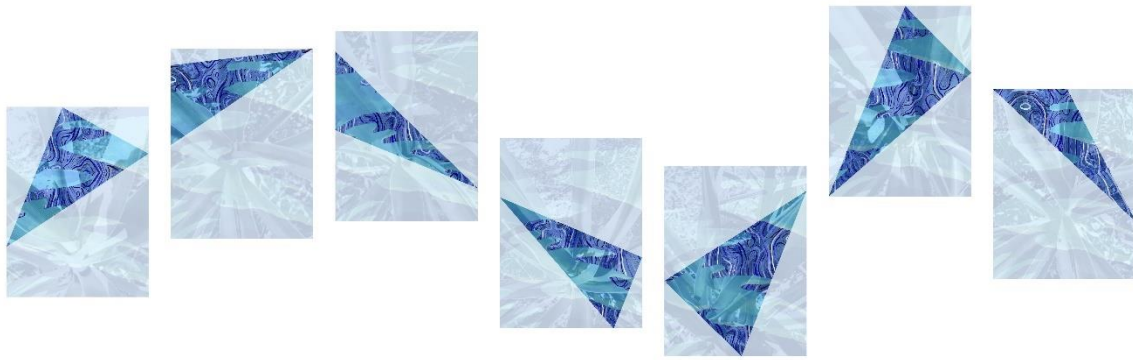
The softness of the faces appeals to a sense of trust and solace found in toys, portraying gender identity as a comfort, while the deformity and otherness of the bodies acts in opposition, a discomfort. Their physical separation emphasises this dichotomy as the heads gently sway and spin with an eerie sense of displacement.



Murphy McDonald-Smith
Queensland Academy for Science Mathematics and Technology
Rays of Light
Installation

The rays are arranged in the shape of the constellation Ara, which within lies the sting ray nebula. Each of the constellations on the rays' backs are all seen from the southern hemisphere. Rays are majestic creatures that when in motion appear to be almost flying. In Hawaiian culture, the ray has a connection to the spirits, guiding them to an afterlife. Night is often seen as the time of spirits, thus, rays could be seen to glide through the night, performing their spiritual role as a guide.



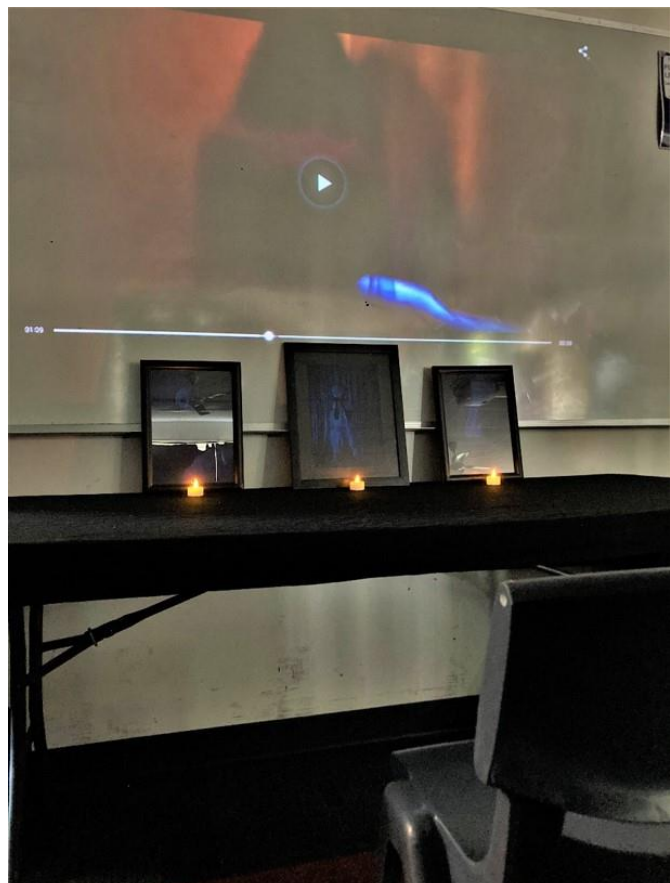


Olivia Kline
Kelvin Grove State College
River Delta
Other

River Delta explores the potential repair and renewal of the Brisbane River. Inspired by scientific research showing that planting *Crinum pedunculatum* would improve water quality and sediment stabilisation. Colour and shape were used to symbolise this transformation. The blue represents how we perceive clean water and the semi-translucent imagery, the transition to purity. The leafy triangles are a metaphor for change which maps the river. Looking closely, the viewer will see further layers of stylised imagery inviting them to consider the river turbidity and how they can personally contribute to the health of this iconic landmark.

Milan Jai
Stretton State College
MASKED IDENTITY

In a world of emerging technologies and increasing cases of cybercrime, prolific criminal masterminds continue to lurk, with a hacker attack taking place every 39 seconds. A problem in this electronic age, the threat of weakened digital privacy leaves vulnerable members of society forced to fight for their identity. Masked Identity explores issues of digital privacy, in which the threat of weakened privacy plays a dominating role in the control of the human identity. The use of a mask symbolises a hidden identity that protects one from online manipulation, whilst presenting the inevitable truth - you are always being watched.



Leon Shaju
St Peter's Lutheran College Springfield
Nightlight
Other

Nightlight examines the concepts of identity, vulnerability, desire, and the dichotomy of society falling into the allure of technology versus technology saving us from falling into something worse. Augmented reality highlights these concepts as viewers must scan a QR code to experience the artwork in its totality. The hand is formed using binary code, symbolic of the hypnosis and immersion of artificial intelligence and the physical disconnect between humans as they fall deeper into the depths of technology. By utilising digital medias to create and view the work, Nightlight reveals the impact that the digital age has had on society.



Keona Adina
Queensland
Academy for
Science
Mathematics and
Technology
Two Faced
Sculpture

I wanted to depict how the media's female beauty expectations force women to embody a fake online identity. I was technically inspired by Ah Xian's Metaphysica which includes busts, each



with a symbolic object above it's head. To symbolize a second identity, I disguised a smaller head behind my bust. I chose to work with a 3D medium as this would achieve a startling reaction from my viewer and confront them with the idea that we use not one, but multiple identities to present ourselves.

Harley Maher
Queensland Academy for Creative Industries
Shell of a Muse
Sculpture

Inspired by Neoclassical Hellenism and the work of Karen Lamonte, *Shell of a Muse* is a life-size sculptural depiction of the feminine figure enveloped in drapery. Despite containing no form underneath the folds of its fabric, this piece renders the corpus in high detail. It appears to cling to the curves of a non-existent body, creating aesthetic appeal by capitalizing on the visual value of the female form established by the 'male gaze' through which art is often constructed. Preserved within its rigid composition, this figure's superficial beauty will endure while her corporeality, identity and autonomy fade away.



Jahla Harvey
Cavendish Road State High School
Sailing the Wind
Video

Recounting memories through storytelling enables others to deeply connect with each other. This act is worldwide, no matter what language is spoken. I have always treasured sustaining stories and memories told by my family to hopefully share them in the future. This film "Sailing the Wind" captures memories taken years ago through a contemporary context. It is an extension off the Torres Strait Islander people's connection with land and sea. Boats play a significant role in the Torres Straits, being the main vessel that transports families across the vast ocean. Through countless weathers, they successfully return their passengers to their homes and families. This film showcases images taken years ago, recounting memories of my family returning to their roots. It is a remembrance of the past, interpreting how memories are brought back and sustained. By being at a large scale, it thus enables the audience to experience someone else's story.



Daniel Doyle
Queensland Academy for
Creative Industries
InterRealm
Video

InterRealm explores the identities and relationships internet-generation teenagers construct online, and how physical and digital realms intersect. Combining various technological processes utilising Photoshop, Character Animator, Premiere Pro, and Logic Pro X, a continuously looping video montage centring around digitally abstracted moving portraits was



produced. The piece asks audiences to question their sense of identity in this internet age by using a bombardment of elements in layered hybrid collage. References to pop art, graffiti and traditional art serve as a postmodern form of breaking down boundaries between high and low culture, challenging a hierarchy of culture and art.

Jennifer Cheng
Somerville House
Reverse Metamorphosis
Other

Humankind is witness to radical transformation in an era of globalisation. Although this phenomenon accelerates global flows in capital, labour and information, its homogenising influence on culture has resulted in the loss of diversity, individuality and identity. Despite the



intensification of the global revolution, we must learn to treasure our origins, for the loss of culture and our lifeblood equates to the loss of our ability to have memories, to entertain ourselves and to imagine the future. The work shows distortions in elements of nature and the revered emblem of the Fenghuang, exhibited in a Japanese aesthetic.

Jacqueline Salles

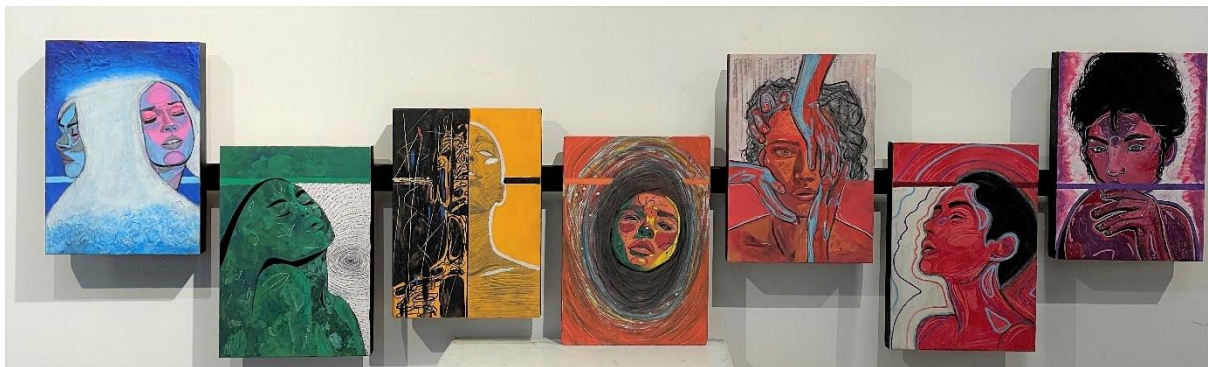
Clairvaux Mackillop College

I can no longer express myself through meaning, this will have to do AKA: wearing your identity on your shirt

Costume Design

Influenced by the strict definitions as to what counts as "art" and "artist", and the transformation from self-expression and creativity to consumerism; this dress is an amalgamation of everything that has been taken from artists by a crumbling industry.

The self-portraits and shards of mirror decorating the dress emphasise how crucial self-expression and self-understanding is to artists. Portraiture is how artists process memories and experiences, creating a multi-media collage of everything that we have ever lived through. The use of wearable art draws attention to the way we always have our experiences with us, and they are visible in every action we take.



Georgia Muscemi

Northside Christian College

I AM GOING TO BURN THESE

Painting

I am inspired by the value something has when it is abruptly taken away. It's an element of every day, in deaths and cancellations, yet it never ceases to upset us. Furthermore, I am intrigued by our relationship with challenging emotions: how we hide them in ourselves but crave to see them in art or media. As much as I love my opportunity as an artist to create and express this series of complex emotions for an audience, I intend to burn the works to show my perspective. They feel what you feel. So why, then, would you destroy them?



Petra Abdelmalek
Northside Christian College
Do Not Conform
Photograph

Inspired by Romans 12:1-2 drove me to question life's intentionality and became a journey of spirituality. This artwork explores my Egyptian culture, the realm of interdependent femininity, human weakness, spirituality, and the juxtaposition between light and darkness. This is a provocative and confronting piece as it stands against the world moulding us into something we're not. My artwork speaks volumes through its intent of rebellious defiance and visual display of refusal. Viewers can easily relate to the artwork on a personal level of struggle through hardships and it challenges my viewers to question established conventions.

Themys Arriagada-Malone
St Peter's Lutheran College
Springfield
Leading the Way
Other

Leading the Way makes use of icons from the four most influential aspects of Western society, sport, entertainment, music and politics. Representations of significant pop culture personalities were used to communicate the ways these icons have had a positive impact on society and lead others to continual improvement. I applied photomanipulation and photographic



techniques to create meaning by combining the portraits of icons and overlaid text. The quote 'The eyes of your reflection are those of your best teacher' were placed over the faces of the icons to invite audiences to consider the impact these public figures have on their lives and beliefs.

Samantha Eichler
Cavendish Road State High School
Escargot
Sculpture

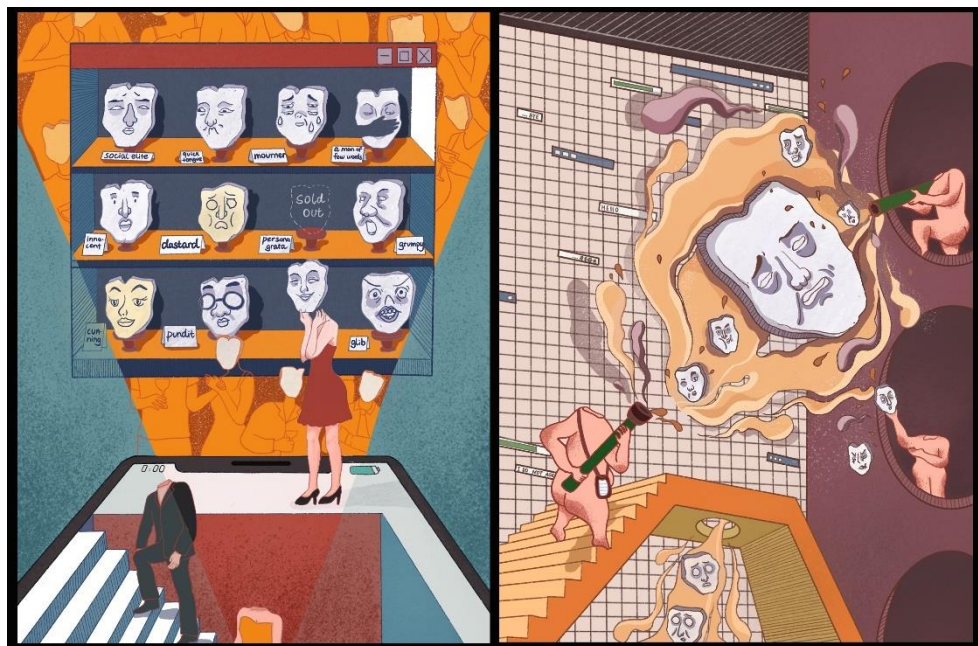
Escargot is centred around the idea of the fear of bringing childish interests into adulthood, an alternate perspective of my previous focus on the fear of being entrapped in an undesirable future from my artwork Chained. Escargot is a found object sculpture made from a 1999 'Furby' (an electronic kid's toy with a creepy reputation), flexible plastic armature, wire, fabric, and other found objects. By giving the piece arms, legs, and a longer body, it gives the impression of growth, emphasising a transition into adulthood. The chains convey the idea that this creature is being held back by the fear of entering an adult



Wendy Xin
Somerville House
Keyboard Warriors
Other

Truth becomes fiction when the fiction's true; Real becomes not-real where the unreal's real. (Cao Xueqin, 1791)

The boundaries of creditable identity have become blurred on the internet. It seems that everyone can live another life.



Influenced by Polly Nor and Pawel Kuczynski, *Keyboard Warriors* explores self-protection in interpersonal relationships online through the form of visual satire. The use of face masks is a metaphor for online virtual identity -- a double-edged sword, if used properly it can protect privacy, but at the same time, it loses your true self. This also gives keyboard warriors a protective umbrella and the freedom to spread judgment.

Regina Chen
Clairvaux MacKillop College
In Limbo
Film/Electronic Imaging

There is no rest for the dead as they forever float in a state of limbo. Fighting between blind peacefulness and perceptive understanding of their situation, the dead are trapped in an eternal discord as they enter into the afterlife. 'In Limbo', my resolved piece, is an installation which utilises music and art to convey the idea of the state of limbo. With music that I have composed, it supports the 'limbo state' as the vocals specifically express a haunting yet beautiful melody.



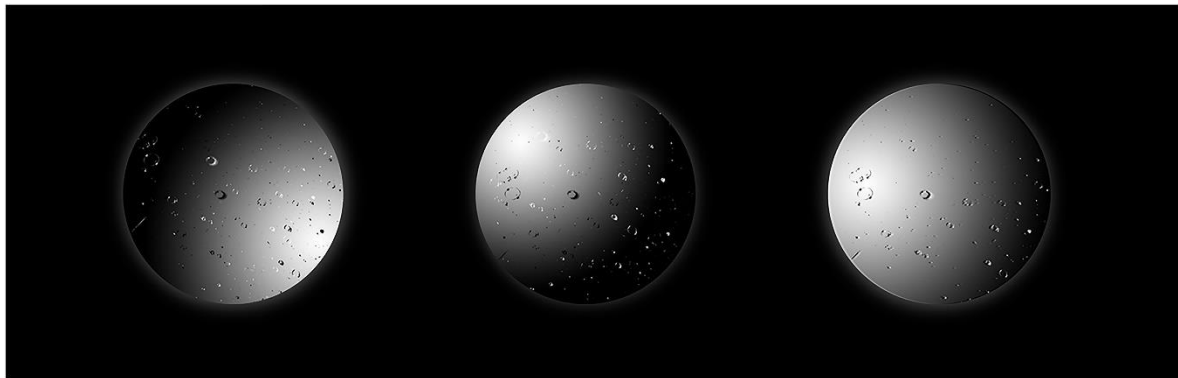
Jean Audrey Dai
Stretton State College
Twisted
Sculpture

Twisted represents the effect of consumerism on nature, specifically the pollution produced by consumers. I was inspired by how vines and trees interact in nature, where sometimes it looks as if trees are 'suffocating' from the vines wrapped around them. Referencing the negative impact pollution has on the environment, I have strangled a found tree branch with vines made from discarded recycled materials, specifically chip packets. With a focus on showing the warning label found on these food items, I am relaying a warning against our current environmental practices and their need to be improved.



Tzu-Yi Liao
Queensland Academy for Science
Mathematics and Technology
Dimension
Other

Dimensions, takes inspiration from dazzle camouflage. It symbolizes our inability to see and perceive what is directly in front of us. The usage of two opposing colours black and white also symbolizes the balance of Ying and Yang – which is a cultural aspect I wanted to bring to light in this artwork. Whilst there is a disorder in front of us, there will always be balance. Order cannot exist without disorder.



Link (Lili) Cavi
Queensland Academy for Science Mathematics and Technology
Callisto
Other

Inspired by Steph Fullers' "photography of the known into the unknown," I transformed my bathroom floor into a celestial backdrop with bubbles and hair. By editing the exposure and contrast of the photos and then photoshopping them, I created a look alike to my favourite moon; Jupiter's Callisto.

Maia Sherwin
Somerville House
Changeover
Photograph

Imagine what freedom we had before urbanisation. Imagine a deeper connection to our land. There is a daily struggle between conforming to social expectations and our dream of elsewhere. Looming cityscapes makes us minuscule in comparison, and we are faced with anonymity. Society is a puppeteer to our lives; where we wake, work and sleep. Expanding cities only force more into living this cycle. *Changeover* depicts that, from youth, we are faced with an unescapable metamorphosis into a dull future. The six panels narrate two sides of society; those who look for their breakaway and those who succumb. We have little hope for escape.



Grace Patterson
Wavell State High School
Her Heritage
Painting

'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.





Kelina O
 St Peter's Lutheran College Springfield
Nature's Humanity
 Other

Nature's Humanity invites audiences to consider the future of the elements, and how they may evolve and conquer in the time to come. My work juxtaposes the tranquility of nature, with its veracity to invade humanity. Nature's Humanity involves exploiting a variety of approaches to mixed media collage and augmented reality, including extruding wire to create depth and breaking the conventional frame as an alternate approach. The sterile space allows for a full immersive experience to provoke viewers' psychological mind set, enhancing their reading and engagement through the AR application.



Lachlan Thompson
 Padua College
Masculinities
 Photograph

I have created a series of monochrome images that have a deep personal context exploring my own body dysmorphia and questioning my own masculinity. My work aims to explore the differences in male bodies and what defines a male body as masculine. Photographing people that remain anonymous meaning that there can be no judgement or external thoughts about that person and who they are. My final work is a reflection of how your body image can take over your mind and overpower your world, clouding your judgement of personal masculinity.

Alexander Zdravec
Padua College
The Reflection of Society
Painting

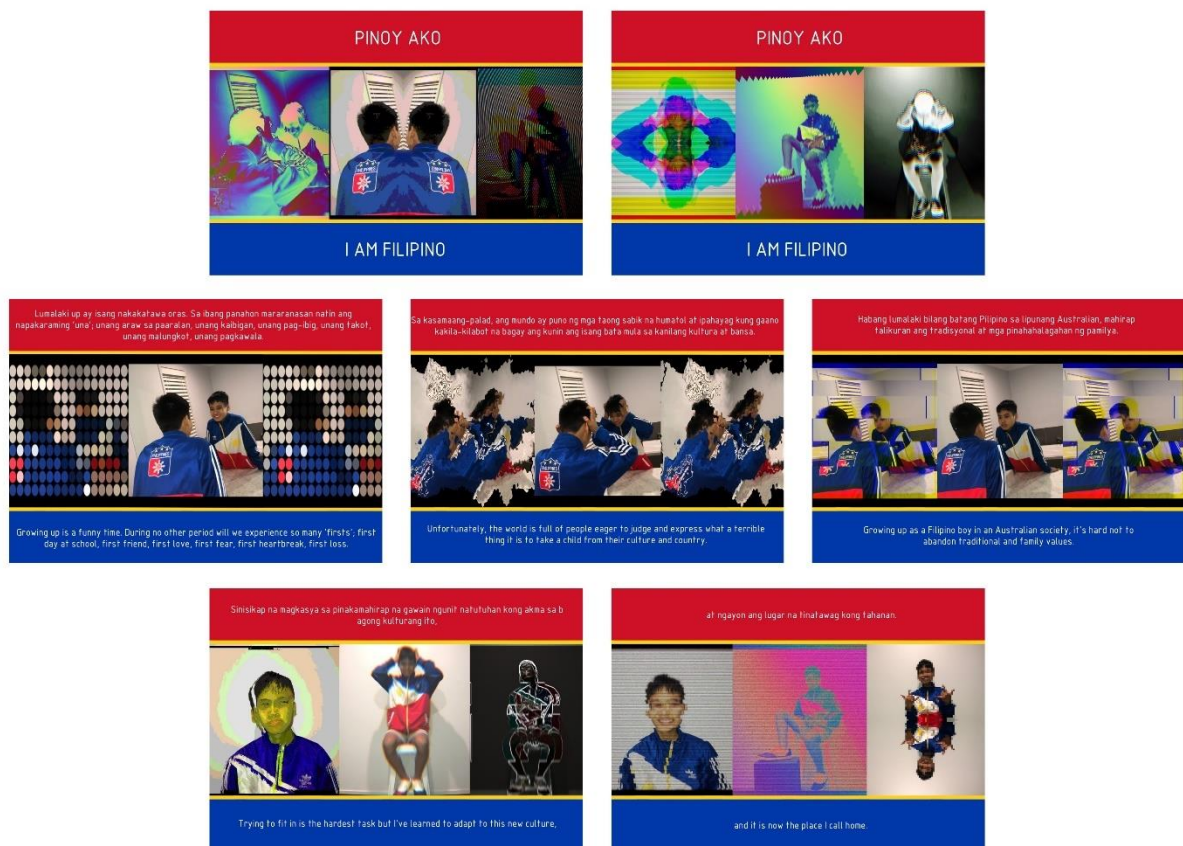
I am exploring the contemporary issue of how society marches towards overpopulation and how it has an inevitable causality, to inflict destruction and depravity to the environment. Personally, this is important because for me the wilderness gives me a sense of harmony and peace, yet with the continuous move of infrastructure and facilities this amicable relationship between environment seems to have dissipated. Therefore, in my folio these artworks reflect what's to come moving forward. Showing destruction and depravity, I have constructed a contrast between these two types of environment. The landscapes have been constructed semi-abstractly, employing exaggerated colours as a means of personal expression.



Matilda Milne
Brisbane State High School
Carcinisation
Photograph



Carcinisation gives a humorous glimpse into a potential future earth, in which brightly coloured crabs emerge from the oceans to explore the world humanity has left behind. By posing the crabs, it explores factors in-acting humanity's downfall, while using money to focus on the root of the problem; the greedy and capitalist nature of modern society. Carcinisation uses a seemingly upbeat approach to spark heavy conversations and bring awareness to peoples' environmental footprint.



Jericho Janson
Padua College
The Society We Live In
Painting

Growing up is a funny time. During no other period will we experience so many firsts. Growing up as a Filipino boy in an Australian society, it's hard to abandon traditional and family values. Trying to fit in is the hardest task, but I've learned to adapt to this new cultures, and it is now the place I call home. This artwork attempts to display the emotions a young Filipino boy expresses whilst growing up in this foreign world. not knowing how to fit in and having to learn new traditions.

Lucy Dyson

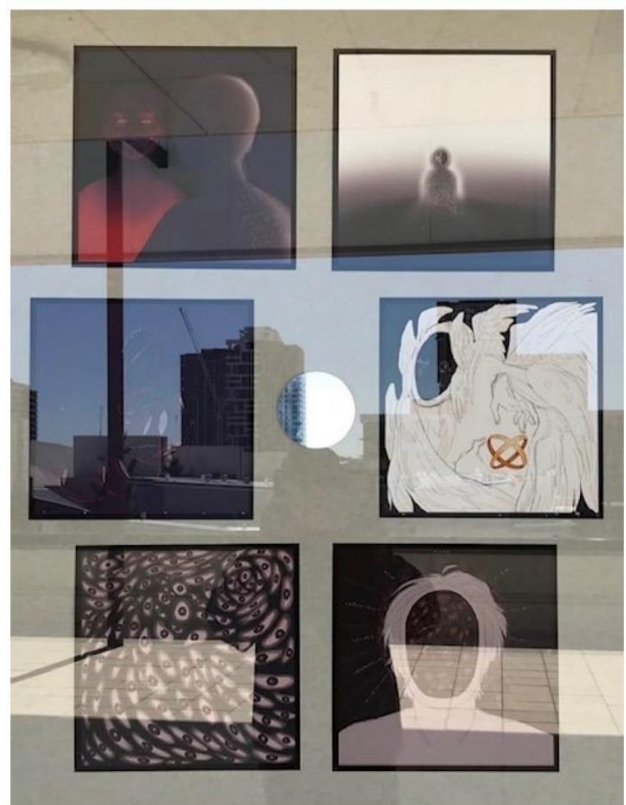
Brisbane State High School

In the Eye of the Beholder (A Trip to the Valley / Dreading the Fall / Pitfalls and Red Lace / Destruction of Familiarity / God Befalls Me / Re-Entry

Other

'In the Eye of the Beholder' explores my own experiences with mental health, drawing upon an experience I had while observing myself in a mirror, in which I believed that my face was not my own. This artwork invites the viewer to reflect upon their own idea of the 'self', to question how tedious our perceptions of identity and reality can be.

The hidden messages seen throughout my drawings are reflective of how mental health is something only the individual can understand - unless the viewer takes the time to decipher them.



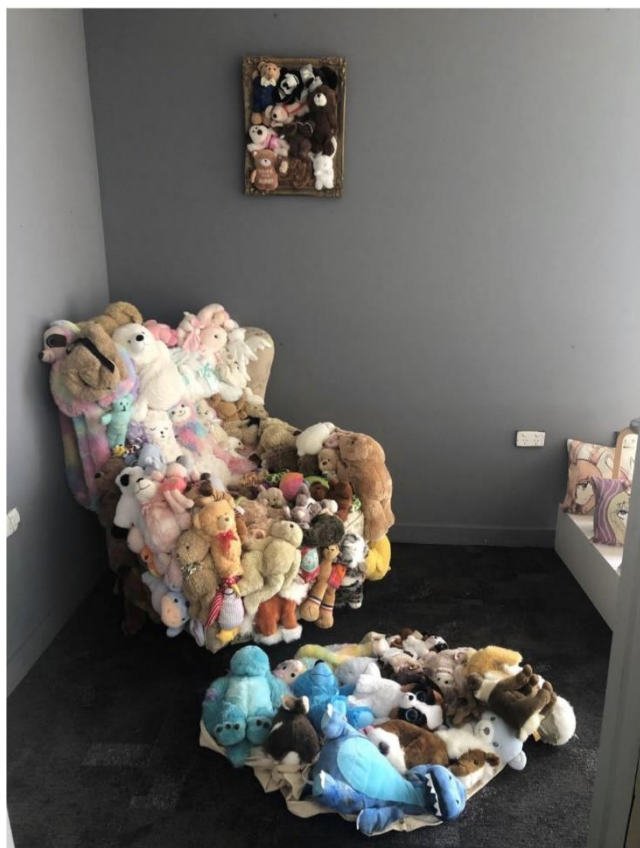
Pepa Neralic McPherson

Brisbane State High School

What Could Have Been

Installation

What Could Have Been explores notions of femininity within hegemonic masculine systems. Inspired by President Roosevelt's "fireside chats" – a symbol of masculine power systems, What Could Have Been subverts Roosevelt's leather wingback chairs and portraits to instead create saccharine sweet image of a soft, plush room filled with 'girly' child-like imagery. The smiling toys, contorted to fit around the various angles of the furniture are almost mocking, creating an air of sweetness which contrasts with the sound of Roosevelt's voice playing in the room. The room's transformation takes inspiration from Baudrillard's Hyperreality.



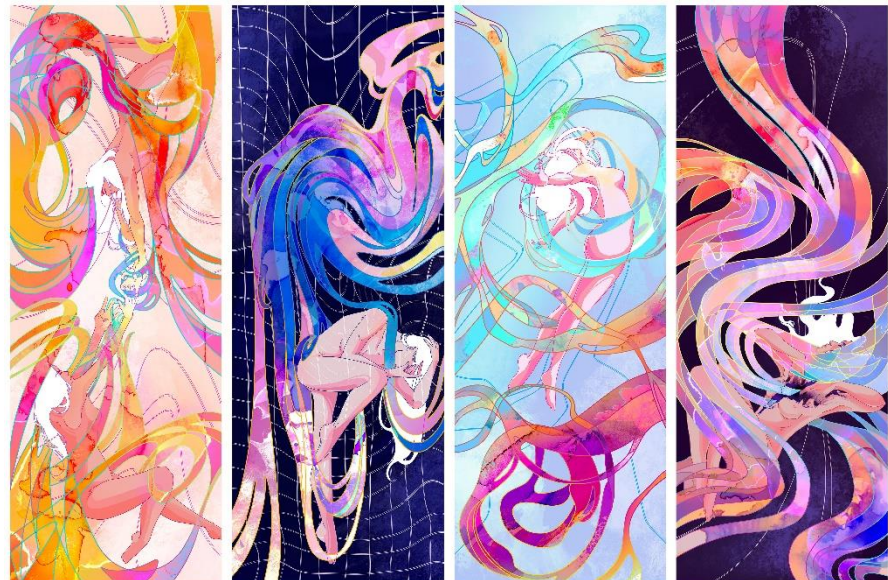


Jason Huynh
Brisbane State High School
Unnatural Evolution
Other

Unnatural Evolution is a modern take on the 'Ship of Theseus' paradox developed by the Ancient Greek historian and philosopher Plutarch; it questions the concept of whether or not an object remains fundamentally the same - having all of its original components replaced. Unnatural Evolution conceptualises entomology and cyborgism creating life forms exhibiting both biological and technological components. The hybridised insects invite the audience to explore the prospect of technology merging with biological structures to induce pseudo-evolution. As technology advances, so will humanity as a species. Unnatural evolution focuses on the preservation of organisms through taxidermy and the evolutionary pressures induced by human impact.

Chiara du Plessis
Queensland Academy
for Creative Industries
Fundamental Forces
Other

Inspired by physics and the beauty of Art Nouveau, Fundamental Forces is my interpretation of the forces that dictate the fabric of the universe. Each panel represents a different force – Gravity, Strong Force, Weak Force



and Electromagnetism. The figures portray varying states of emotion, developed from my exploration into life drawing and Art Nouveau. Together with my interest in physics, I aim to convey a celebration of the cosmos through the colours and energy represented within each force. The accompanying video further aims to illustrate the fusion between the movement and transformation of these forces with the creative process.

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