



creative generation
excellence awards in visual art and design

2012–2013 touring exhibition



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detail of *Race*

Idam Adam

Mt Gravatt State High School
Race — Photographic multimedia

This artwork is a statement on how the concepts behind racism and racial bigotry are slowly being dissolved with the blending of cultures and races in society, especially Australian society. The swapping of facial features in the three portraits depict how races will eventually blend in to look like other races. Globalisation has helped to merge cultures together to create something akin to a 'super culture'. I believe that the eventual collision of races will dissolve racism and lead the way to a more peaceful future where human interaction leads to more fruitful and peaceful results.

James Barth

Kelvin Grove State College
Vanity and preciousness — Ink, acrylic and pencil
on craft paper

These large-scale works on craft paper are selected from a portrait series on close friends. The values that I have portrayed are sentimentality and preciousness, transcending physical aspects like flesh and the embrace of coveted personal objects. My inspiration has led me to the notion of cherished and beloved aspects of our lives that we cannot live without; I explored these ideas, literally and symbolically, through physical qualities and our sentimental attachment to them. The figures themselves portray a sense of vanity, and human weakness that I am deeply interested in.





Johanna
Beningfield

Pimlico State High School
Free range children — Acrylic on canvas

Free range describes a method of farming where animals are allowed to live and roam freely, instead of being restricted like battery hens or warehouse chickens. The free range chicken signifies freedom of thought without the influence and interference of ideologies presented through commercialism by large corporations such as McDonalds. The images within this body of work are symbolic of the imprisonment and death of free range children within society. These paintings reference sites of mass production and commercialism, and their effect on the youth of today.

Maddison
Chambers

Whitsunday Anglican School (Mackay)
Woven time — Fibre and string

In recent decades, thousand-year-old customs relating to weaving and sewing have begun to disappear as women become more career-focused. My work explores the need for ongoing knowledge and relation to the past using modern materials. The strength of people and culture is represented through the weaves and string. Each weave is symbolic of the customs of cultures, which continue on over time. The binding string represents the people who have maintained and strengthened the traditions.



detail of *Woven time*



Hayley Changuion

St Aidan's Anglican Girls School (Corinda)
Draw-ings erased — Mixed media with drawers

Erasure is the central focus from which my work unfolds. The idea of creating something by erasure, rather than addition, was most compelling for me. Robert Rauschenberg's *Erased de Kooning* (1953) greatly influenced my practice. In erasing the de Kooning drawing, Rauschenberg allowed for the appearance of one subject, through the removal of another. At its essence, my work focuses on erasure as the process of creating. By removing my process of drawing, I allowed for a new process to appear — erasure. With this work completed, I can easily relate to Rauschenberg's remark 'It took me a month and I don't know how many erasers it took me to do it'.

Cynthia Chua

Somerville House (South Brisbane)
Untitled — Photograph and acrylic paint

Taken in the courtyards of Famen Temple in Xi'an China, my original photograph draws attention to the red lanterns, which appeared to float, capturing the eye of the viewer away from the rest of the photo. By painting over the photograph and fading the background, the contrast between the background and foreground allows both to be recognised. The slight imperfections establish the reality of the image from its dream-like state, with the emphasis on the subjective experience of the image — allowing us to react to the beauty and the contrast of this place and how we engage with it.





Adam
Coutts

Gordonvale State High School
Re-birth — Clay and artificial grass

I explored the notion of being in the wrong place at the wrong time. Rachel Mamashe-Dor's *Communication* inspired me to give permanence to a message sent during the 9/11 disaster. I used clay to communicate the message.

Aaron
Cupples

Mansfield State High School
202 — Mixed media collage

My artwork *202* utilises ink, bleach and spray paint on paper and plastic surfaces. Its title refers to my street address and the stencil is based on a simplified line drawing of part of my home. The work is somewhat inspired by Howard Arkley, who injects mundane, monotonous suburban scenes with colour and excitement. In a similar way, *202* introduces loose, expressive, vibrant energy and suddenly constricts it with harsh, bold geometrical shapes and lines. This, in turn, not only creates a stark contrast, but also portrays the two very different sides of suburban home life.



**Karla
de Klerk**

Somerville House (South Brisbane)
Play things — Charcoal on
stonehenge paper

The underlying theme is the destruction of humans and the pain resulting from this through child soldiers. Four objects are related to child stereotypes, and the final is a military object, all displayed as an installation. The hand grenade does not fit in, because war doesn't fit into a child's life. It is an abomination to their rights that they are conditioned to think it is expected and normal. Children are entitled to a happy, safe childhood — they are powerless to fight for this themselves. The objects were completely simplified with only minor shading with a black background of charcoal.



**Charlie
Duetz**

Brisbane Boys' College (Toowong)
Ocean jeopardy — Corroded zinc alloy sheeting and
rusted wire

My weather-beaten boat, harmoniously floating on the rusted barbed wire sea, conveys minimalism. Deeper thought processes distinguish a prevailing metaphor. Through this piece I am portraying how seeking asylum in Australia is truly a gamble, with many hundreds either lost at sea or confined to the Christmas Island detention centre. Many succumb as they underestimate the true power of the ocean and the legal system implemented in Australia. By deliberately corroding the metals and adopting the stereotypical immigrant boat form, this piece proclaims a social commentary on the harsh living conditions and utterly daring boat construction used for immigration.

Lauren Edmonds

St John's College (Nambour)
Humanity and our worldly experience — Animation

My work reflects aspects of how people conduct themselves in our contemporary world. I wondered what would become of humanity in the future. Could humanity doom itself? The work swings to the idea of how every individual has their own perspective on the world, and how our limited views of the world could end up being the cause for our ultimate destruction. Ignorance leads to a lack of understanding which leads to misunderstanding which leads to conflict. The cones should not be there. Humanity should be trying to look further beyond their individual perspectives, to strive and see the whole world perspective.



detail of *Humanity and our worldly experience*

Talisa Embelton

Runcorn State High School
Movement and sound — Digital photography

My artwork explores and celebrates music and dance through a series of nine photographs evolving from a darker to lighter image. Each photograph has manipulated shutter speed and aperture, and merges an image of glow sticks with images of myself dancing. When I was younger, dancing was a huge part of my life — it kept me fit and it made me feel like I was in another world.





**Kathleen
Farmer**

Goondiwindi State High School
Dirty linen — Mixed media

Bed sheets, dirt and a discarded nightie confront issues of abuse. A stained and entangled bed sheet twists amongst the blood red dirt like a serpent with evil intentions. The stained fabric is a remnant of lost innocence as it is transformed into a discarded child's nightie. This multimedia work airs the dirty linen with confronting messages about child abuse.



**Erin
Green**

Chancellor State College
I do believe our paths have crossed before
— Mixed media

My work represents personal reflection and future possibilities. The memories we gain through physical experiences are unique. As we grow, we gain experience and our perceptions of places become more than what were just locations on a map. They become images in our mind, recollections of people, tastes, smells and sounds. Pictures can trigger feelings and emotions that are unique to the individual based on their personal connection to the image. The memories we associate with these places influence our future and become part of who we are.





**Katherine
Hatfield**

Whitsunday Anglican School (Mackay)
Drifting its way into society — Driftwood sticks, cotton

The collection of found objects is a representation that nature is in a fragile state. The red cotton stitched through the sticks represents how the modern world is lacing its way into society. The red stitching holds together a fragile world, preventing nature from breaking apart. Nature is being crushed under the weight of a modernised world.

**Hollis
Hodge**

Robina State High School
Noburu taiyo no chosoki — Sculpture

Inspired by the Japanese tsunami, this work reflects on the toxicity facing the modern environment. The thin plastic, when ironed, creates voids like a dead leaf or butterfly wings linking to the fragility of the natural world. Each form suggests clouds billowing from the damaged chimneys of the nuclear reactor, poisoning the people and the land.





Brittany Ives

Kelvin Grove State College
Flow — Digital photography

These photographs capture the flow of life in contrasting urban and natural environments through the use of long exposure to document movement. The first series records the time trails of light in the city, while the second distills the movement of fresh water. The photographs were inspired by the work of Jason Theaker, and his use of time-lapse to capture natural beauty. The layout has been organised with Gerhard Richter's photographic grids in mind. Overall, these series record the essence of time, while juxtaposing the flow of nature with the movement of mankind.

Kirsten Lee

St Paul's School (Bald Hills)
You damage — Textiles

This piece reflects my childhood and the adversity I faced as a child. With various aspects symbolising my father, perfection, personal quotes and thoughts. The letters convey a message that was always thought but never dared to be said, only written. The red stitching screams a message that I was never able to. Stitching represents the tedious and long time that was spent dwelling on and trying to mend the pieces of what was so broken in the past.



detail of *You damage*

Lauren
Macdonald

St Aidan's Anglican Girls School (Corinda)
For Patrick — Mixed media on canvas

Patrick was my best friend's horse. Horses evoke a very strong sense of presence, and the bond between a human and their horse is very strong. There was great loss and sadness when this bond was broken with Patrick's death. Horses are very tactile animals. We pat and stroke them, brush them and hold them. I decided to make a set of works, using mainly textiles, reminiscent of shapes and textures I associated with Patrick when I used to look through our kitchen window at him.



detail of *For Patrick*



Rachel
Matthews-Frederick

Narangba Valley State High School
Forgotten self — Ceramic bust

Insecurity has plagued me all my life. Due to my larger than 'normal' ears and protruding teeth, I became the subject of many taunts. In my ceramic sculpture, *Forgotten self*, I conveyed truthfully the image of my youth and how I felt. My skittish, timid, yet resilient character developed over years, by the insults of others, is reflected by the rabbit ears and is given life in a bust of personal worth. Now praised for my talents, I pay tribute to my former self in ageless clay.

**Ben
Mitterer**

MacGregor State High School
Accessing the world — Collaged paper
compositions

People with physical disabilities are locked out of much of the physical environment in society. Train platforms, flights of stairs, buses etc. often present obstacles to those experiencing disability. This work details that exclusion by symbolically blocking their paths with gestures of the everyday (eg. newspaper, magazines). I have manipulated the compositions to cut-out entry-point shapes and reposition them compositionally to emphasise a shift in perspective. My hope is that a conceptual shift could be perceived in our communities. With effort, conventional views and methods for accessing the world could be reconfigured.



detail of *Accessing the world*



detail of *Laughter and shadows*

**Tom
Morrey**

St Augustine's College (Cairns)
Laughter and shadows — Inkjet prints

Deep within the confines of every child's evolving mind lies fear. As a child, I personally held a deep fear of clowns, and these works' focus involved transforming myself into my fear by dressing up in a black, formal suit and putting on clown make-up. The photographs were created in various different locations at night time using long exposures. The series of four works reference cinematic conventions by using an aspect ratio 16:9 and are intended to be interpreted as individual moments from an open narrative.



**Alice
Nucifora**

All Hallows' School (Brisbane)
Beyond forgotten — Acrylic on canvas and paper

This painting is of my grandmother who has dementia — the disease of forgetfulness. It has been traumatic for me to witness her relentless decline. She is forgetting who she is and sadly, I am forgetting her too. My memory of her loving nature is fading. All I experience now is an estranged, feeble old lady. What I wanted to show in this painting is that the dementia victims are not the only ones who forget. We, her loved ones, do too. I have tried to show this mental distancing by having her head detached from her body.

**Isabella
Reynolds**

Brisbane State High School
Boy, girl, boy — Digital photographs

My work seeks to investigate the question of whether technology has advanced to the point where it reduces the inequality between males and females by abolishing the need for physical fitness and strength in everyday life. I am a part of an era which will witness great change, hopefully including the downfall of gender inequality. This may be facilitated by technological advances, which have helped society to reach a point where gender is less relevant to the common goals of financial, emotional and spiritual success. This progress represents the development of the human race, and with it, the transformation of what we believe to be important, defining this term of 'success'.





Nikki
Robbins

West Moreton Anglican College
Fishbowl — DVD

Fishbowl symbolises humanity's fear of growing old and dying. The fish represents humankind, the depleting water signifies time running out and the glass bowl containing them suggests life. People struggle to come to terms with the idea of death every day, because it is the unknown, it frightens us. As we grow old and notice physical changes occurring, we begin to fret, understanding our time is growing short. This sense of panic evident in *Fishbowl* demonstrates one of life's key struggles.

Meagan
Rose

Whitsunday Anglican School (Mackay)
The walls come crashing down — Cardboard
and ink

The manipulated and crushed boxes are symbolic of the pressure I am experiencing as a year 12 student. The tape acts like a support trying to protect me, but I am still drowning in stress. The strain of the workload makes me buckle and the walls finally come crashing down.



**Callum
Soden**

Anglican Church Grammar School
Shoulder to shoulder — Ply, enamel, mud

This work is a response to the Brisbane flood disaster of 2011. The term ‘shoulder to shoulder’ was used by Queensland Premier, Anna Bligh, to express the way in which communities throughout Brisbane bonded together to help each other throughout the disaster. The work aims to remind the viewer of the optimistic and enduring ways in which human beings respond when faced with adversity.



**Shannon
Stewart**

St Andrew's Lutheran College (Andrews)
Colour — DVD

Colour surrounds us. I am interested in the way it affects us and influences us.

detail of *Colour*

Uruhou Tautu

Trinity Bay State High School
A story of a family — Photography

I chose to photograph members of my extended family because I wanted to document the lives of people living in the Cook Islands community in Far North Queensland. In the lines and creases of my grandpa's face, you can see his journey. He was born and raised in the Cook Islands. When he was younger he and my grandmother struggled to get money. He sold coconuts to support his family and taught his children from his experience. He told them education is important. His children, my father, aunts and uncles, eventually managed to get enough money to bring them here to Australia. We are not rich, nor are we poor. We are able to put food on our tables and live good lives. We are thankful to God for bringing us into a better place.



Kristyn Tremble

Noosa District State High School
Speak up — Oil on canvas

Through the utilisation of a fractured image and elimination of the mouth, I have intentionally and metaphorically portrayed how women are silenced and marginalised universally in contemporary society. This highlights how the consistent clichéd representation of women effectively silences them as individual identities. Ultimately, *Speak up* depicts the ongoing marginalisation of women and the trivialisation of their various contributions to society, and the importance of their roles in everyday life.



detail of *These houses and rooms are full of perfumes*

Anastaszia Ward

St Hilda's School (Southport)
These houses and rooms are full of perfumes —
DVD and photography

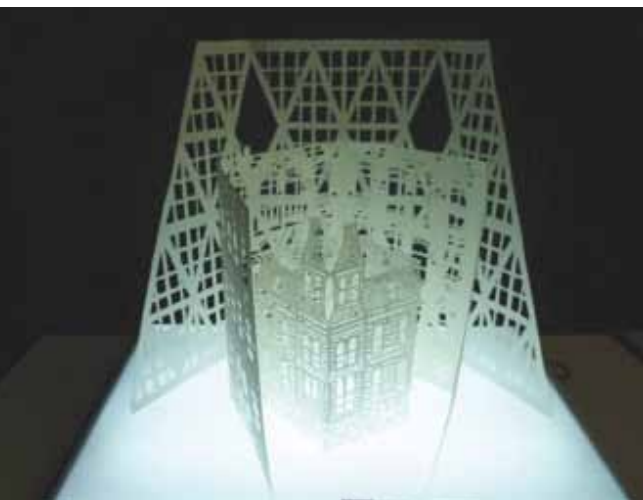
Walt Whitman refers to the essence of self as 'a perfume — intoxicating, comforting and constantly evasive'. In death, we are confronted by the perfumes of others and, as we attempt to piece together the deceased and their fragments, we find ourselves. These perfumes, these parts that never quite make a whole, are psychologically ever-present in the living — the dead are immortalised and make alchemists of us all. Desaturated colours and stark tonal contrast assist in creating a sombre mood, while the bird motif runs through the work, pulled apart and reconstructed as a reminder of mortality.

Lucy Wighton

Mackay North State High School
Pull yourself together girl —
Mixed media

Pull yourself together girl is a phrase my dad used to tell me a lot when I was younger. In my early teens, I detested it and it had little effect on me. Now, my dad is becoming a big part of my life again, and I'm still hearing these words. Yet now, it's not coming from Dad, it's whispered to me by my conscience in hope that I will keep strong while under the constant pressure of both the present and future.





Emma
Williams

Wellington Point State High School
On the shoulders — Sculpture

Society is often built on the shoulders of the past. I was interested in exploring this idea through architecture and illustrating evolution through this theme. Inspired by traditional Chinese paper cuts, I used paper and light to show how the past can cast shadow and light on the future.

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