

TOP ARTS 2017

ARTWORK LABELS

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In 2017 the popular annual *Top Arts* exhibition again presents exceptional work from students who have completed Art or Studio Arts as part of the Victorian Certificate of Education (VCE).

Top Arts 2017 features work from forty-seven inspiring young artists, spanning a range of media including sculpture, printmaking, painting, drawing, animation, photography and installation. The works of art on display explore a diversity of concerns, such as the environment, mental health, gender, identity, youth suicide, society and culture – issues that impact not only young people but all of us, in different ways.

In addition to these works, *Top Arts 2017* provides an opportunity to view selected developmental materials which give an insight into students' ideas and working practices, and provide inspiration for audiences of all ages.

Visit ngv.vic.gov.au for a full description of associated programs and events.

Hugo Blomley

August

2016

oil on canvas

Melbourne Grammar School, South Yarra

This work is to be viewed and experienced intimately. The canvas is broken into two panels, creating different textures and qualities. The division creates a broken rhythm: as the eye follows the downward motion of the paint, it is interrupted and jarred by the break in between. The streaks of paint do not connote anything other than an investigation, an attempt to make work in a non-deliberate manner. The work was made with a custom applicator, allowing me to create large, fluid applications of paint.

Maggie Hamilton

Elise

2016

inkjet print

St Paul's Anglican Grammar School, Warragul

This photo is quietly empowering – a moment captured just before the roar of engines start, adrenaline soars and dirt flies. Despite being surrounded by boys, fifteen-year-old Elise is in her zone as she stares straight ahead. Then the gates drop, and she's gone. I hope other girls will be inspired to break out of their comfort zone and away from the stereotypes surrounding girls and sports.

Maggie Hamilton

Grit girls

2016

inkjet print

St Paul's Anglican Grammar School, Warragul

This photograph captures the friendship and camaraderie between female riders in motocross. The female riders support each other both on and off the track to combat the stereotypes surrounding girls in a male-dominated sport. The number of girls participating in motorsports is increasing. I want to empower and celebrate girls/women defying the norm and to inspire more girls to challenge themselves and ideas of female fragility.

Maggie Hamilton

Magenta

2016

inkjet print

St Paul's Anglican Grammar School, Warragul

As a female motocross rider, I want to combat any notion that girls are not as good as the boys they compete against. A combination of skill and passion allows girls to race bar to bar against the boys. Often the only distinction between the two genders is not their skill level, but the mandatory magenta number plates the girls must display. This image, a combination of machine and mud, highlights the apparent masculinity of the sport. This idea is challenged by the two female riders in the foreground who are clearly confident and focused, waiting for the gates to drop.

Mary Vlachos

Collins St 1960

2016

brush and ink and watercolour

Overnewton Anglican Community College, Keilor

I was interested in interpretations of Collins Street, Melbourne, over time, and particularly in images of it from the 1950s and 1960s. In his iconic painting, *Collins St. 5p.m., 1955*, John Brack depicted the workers of 1950s Melbourne as dreary and grim. In contrast, photographs of Collins Street taken in the 1960s show a prosperous, content and harmonious society. My representation, using gouache, watercolours and fine liner on Fabriano paper, closely interprets a 1960s street view of Collins Street. The image depicts window shoppers and office workers going about their day. The tree-lined street, and bright, clear sky, adds to the mood of serenity and optimism.

Ashley Menezes

Fragments

2016

gouache and synthetic polymer paint
on composition board

St Francis Xavier College, Beaconsfield

This work explores the notion of distorted realities: how our perception of the present is influenced by the past and how our memories change as time passes. Corrupted memories can become reality as accurate records of events are lost over time. My composition portrays abstract fragments of a single memory, divided and altered as various factors have contributed to the changing recollection of events, forging a new and altered reality. The shadows created by each segment projecting from the wall reinforce the notion that our perceptions of reality are a result of various contributing factors.

Rachel Watt

Mason jars

2016

linocut, gouache and fibre-tipped pen

Vermont Secondary College, Vermont

Most of us are introduced to stories at a very young age – where invention and imagination bring a sense of wonder and a belief in the impossible. My work is about what happens to the creatures that inhabit these stories once the young people that believe in them grow up. The creatures are symbolically bottled in jars – both held captive and preserved – to show the abandonment or suppression of their magical worlds in order to meet the expectations of adult society.

For kids

What kinds of creatures can you see trapped in the jars?
What might have trapped them there? This work reminds us not to forget about the magical world of imagination.
What magical creatures live in your imagination?

Talia Steinberg

Branch series

2016

oil on canvas

Beth Rivkah Ladies College, St Kilda East

Each of these three paintings shows the branches of a different tree at a different time of day. The branches are full of expressive detail, embodying the idea that each element of nature reflects the beauty of the wider landscape. I took care to make each image look as realistic as possible and to convey a sense of peace and serenity.

Lana Erneste

One of many

2016

plaster on cotton on chair, earthenware

St Columba's College, Essendon

My work explores concepts of energy – physical, metaphysical and spiritual. In this piece I merged two forms to represent the related existence of the physical and energetic worlds. The extruded ceramic tubes are a representation of the soul or essence that inhabits the human form. The reclaimed chair became a form to express the physical. The armchair cradles the tubes, embodying stillness, rest and contentment. Each tube represents a lifetime, its shape fluid and continuous. The repetition and stacking of the tubes alludes to reincarnation, or the continuity of soul.

George McGrath

Who cares (Sushi shark)?

2016

synthetic polymer paint on paper on plywood

Melbourne Grammar School, South Yarra

My work explores the issues impacting our ocean ecosystems. This work depicts a great white shark cut into sections, with the central section represented by a tin of Cruelty brand shark fin soup. Like Andy Warhol's *Campbell's Soup Cans* series, 1962, my work refers to consumer culture; specifically, the consumer demand that drives the cruel practice of shark finning, in which the fins are removed from sharks before the animals are returned to the water alive, but unable to survive.

For kids

This work of art draws our attention to where our food comes from and what that might mean for the environment. Sometimes fishing practices are very cruel and damaging to the ocean ecosystem. What foods do you like to eat? What do you know about how they are produced?

Kanisha Farrell

Doll house

2016

synthetic polymer paint on plywood and cardboard, torn paper, LEDs, metal, power supply

Yarra Valley Grammar, Ringwood

My work reflects upon the theme of adolescent suicide and its devastating impacts. My aim was to represent the turmoil of emotions associated with the act of suicide, without being too confronting. The doll's house alludes to growing up – the loss of childhood innocence. The exterior of the structure looks calm and ordered; it is not until you look inside that you observe the hidden interior that corresponds to mental health and internal states. By including the blind windows, inspired by Michelangelo's Laurentian Library, I have subtly incorporated feelings of isolation and suffocation.

Max Ross-Glyde

2016

synthetic polymer paint on opaque synthetic polymer resin

Kew High School, Kew

I aimed to make a sculpture that communicated simply to the viewer through the use of clean lines, brutal geometric shapes and a gently curving arrangement of forms.

The aesthetic qualities of the work of art communicate and evoke emotion within the observer, with no further interpretation needed.

Oscar Manning

Outback graveyard

2016

type C photograph

St Kevin's College, Toorak

My focus was the variation in the night sky, its changing appearance in different environments; in particular, the urban and country settings in my life. This image, taken in the old car yard of an outback station, aims to capture the tranquillity and stillness of the night sky and surrounding landscape. The rusty metal of the cars contrasts with the infinite space and sublimity of the Milky Way.

Trystan Lee

The gamers

2016

inkjet print

Victorian College of the Arts Secondary School, Southbank

The confronting imagery and gritty monochrome of this photograph is contrasted with the rhythmic gestures of the gamers and bright colour of their toys. My intention was to not glorify the subjects, but to question assumptions about stereotypes, clichés and antisocial behaviour. Of course, these people are just play acting, but the importance is in how the image could be misinterpreted. The brooding clouds and empty urban feel of the road and structures support the sense of unease and tension.

Tomas Arvanitis

The machine

2016

inkjet print

St. Kevin's College, Toorak

This photograph shows the sewing machine used by my grandmother, who worked as a seamstress after migrating to Australia from Greece. The setting, including the dried broad beans and odd pieces of fabric, was not arranged for the photograph. It is a candid representation of my grandmother's workspace – giving insight to her character and personality. The photograph represents my family's working-class roots and cultural heritage, as well as the impact of this object in our lives.

For kids

What can you tell about someone by looking at their things? Can you see the sewing machine, the fabric and the beans in this picture? What might these objects tell you about their owner? What things would we find in your room? What might they say about you?

Tomas Arvanitis

The seamstress

2016

inkjet print

St. Kevin's College, Toorak

My grandparents helped to raise me and have contributed significantly to the person I have become. Through maintaining and sharing their Greek traditions, they have helped me understand my cultural heritage. Their home and their unique character were my starting points for an exploration of ethnic and cultural diversity. This work shows my grandmother seated in her garage. The image was taken from inside a separate sewing room, with the silhouette of her sewing machine in view.

For kids

This photograph shows the artist's grandmother in her home. She came to Australia from Greece when she was younger and has taught her family about Greek culture and customs. Do you have any older relatives? What country were they born in? Where did they live when they were your age? Ask them if they would like to share their story with you.

Julia Sheedy

Appropriation of Max Dupain's Sunbaker

2016

gelatin silver photograph

St Columba's College, Essendon

In appropriating Max Dupain's *Sunbaker*, 1937, I aimed to make a statement about the influence of the technological age on our society. Through the subtle inclusion of the mobile device I am commenting on how quickly and imperceptibly technology has become a part of the social norm. Mobile phones have become a necessity, with individuals chasing each new device and update, searching for happiness in a screen.

Meg Tully

Observation

2016

digital type C photograph

Sacred Heart Girls' College, Oakleigh

Familiar and functional, windows both frame and divide – creating a separation between passive observer and active participant. A variety of domestic scenes progress in the sequence of images. From their vantage point, viewers are voyeuristically aware of the subjects' privacy and proximity as they are allowed a limited glimpse into these personal worlds. Parallel narratives develop, isolated by the formal grid pattern and dark expanses. Despite living in close proximity, the building's inhabitants appear to be very much alone.

Cameron Moorhouse

Extinction

2016

tung oil on Jelutong (*Dyera costulata*), synthetic polymer paint and resin on fibreglass and polystyrene, Pine (*Pinus sp.*), hessian, straw

Mentone Grammar, Mentone

A visit to the Naledi Game Reserve in South Africa made me aware of the escalating threat to native species posed by poaching. Seeing the African rhinoceros in its natural habitat was unforgettable, and I was inspired to create a work that highlighted the current population crisis facing the animal. I find it difficult to comprehend that people could inflict such brutality on these vulnerable creatures.

For kids

Art can show us things that are not good in the world and encourage us to think of solutions to these problems. This sculpture shows a rhinoceros skull packed into a box, to be sold. Hunting and loss of habitat means that rhinos are nearly extinct. Can you find out more about what you can do to help save the rhinoceros?

Brendan Hartnett

Ennui

2016

oil, synthetic polymer paint, cement and charcoal
on canvas

St Joseph's College, Ferntree Gully

Ennui is a feeling of utter weariness and discontent resulting from a lack of interest. My work encapsulates the feelings and questions I pondered throughout Year 12, exploring my relationship with stimuli around me, and my hunger to be entertained. I am often restless and shift my attention rapidly. When there is nothing left to hold my interest, I feel as though I am going to burst out of my skin. Conversely, often simultaneously, I can feel lethargic and languid.

Harry McEvoy

Exploration of moral relativism

2016

oil, synthetic polymer paint, enamel paint and oilstick
on canvas

Surf Coast Secondary College, Torquay

Harry McEvoy

Exploration of moral relativism

2016

oil, synthetic polymer paint, enamel paint and oilstick
on brown paper

Surf Coast Secondary College, Torquay

Moral Relativism is the theory that there are no absolute standards of right and wrong – that an individual's moral decisions are based on a mixture of social, cultural, historical or personal circumstances. Working in the genre of portraiture, I examined different theories of morality, exploring my personal views, beliefs, past experiences and complex feelings about what is deemed wrong and right by society.

Melissa Vanderend

Continuum

2016

cut paper, wood

Donvale Christian College, Donvale

My work is based around the cultures of Thailand and Morocco and the patterns, architecture and landscapes of these countries. The title refers to the concept of a continuous representation of the ongoing traditions, symbols and designs within certain cultures, and how these have evolved. The whole idea of the work was to communicate a continuous scroll of cultural patterns, to represent the idea that traditions can be carried through many generations, and the fact that each culture possesses an individual style that can become recognisable as their 'beauty' and 'treasure'.

For kids

of art is made by cutting patterns into paper. What repeating patterns can you see? How many elephants can you count?

Octavia Alexandra Skendzic

The musician – frozen in time

2016

synthetic polymer clay, wire, aluminium, transparent synthetic polymer resin (base)

St Margaret's School, Berwick

My character, *The musician*, is frozen mid movement. Her pose and appearance emphasise her true inner qualities: her sword, for example, is a symbol of responsibility and power. I made a wire armature for the skeleton of the sculpture and used aluminium foil to build up volume. I then built onto that with Super Sculpey – an oven bake clay. To preserve the details, I baked each layer. I attached the figure to a perspex block base using super glue.

For kids

This artist has created a character named *The musician*. She has made *The musician* come to life with costume and movement. What famous characters does this figure remind you of? What do they wear and how do they move? What does that tell us about them? Can you design your own character?

Shanice Fernandez

Untitled

2016

synthetic polymer paint and inkjet print
on composition board

St Francis Xavier College, Beaconsfield

Shanice Fernandez

Untitled

2016

synthetic polymer paint on composition board

St Francis Xavier College, Beaconsfield

Shanice Fernandez

Untitled

2016

synthetic polymer paint on composition board

St Francis Xavier College, Beaconsfield

Shanice Fernandez

12/09 07–12

2016

synthetic polymer paint on composition board

St Francis Xavier College, Beaconsfield

The aim for this series was to explore the relationship between colour, emotion, symbolism and perception, and the contrast between digital and man-made marks through a post-digital, abstract style. I used Adobe Photoshop to manipulate paint patterns which had been folded and pressed onto paper and scanned into the computer. I then used basic Photoshop tools, such as the gradient and paintbrush tools, to create variation and contrast within the elements in the piece: the organic, painterly background, the photographic image of a clay form, the digital line. This acted as a digital mock-up which I later replicated by hand.

Julia Bianchi

Living inside my head 2016

2016

ink, pencil and fibre-tipped pen on buff and brown paper

Star of the Sea College, Brighton

This work explores the human mind and the thoughts within it. It is based around my own experience of extreme anxiety and was an attempt to portray the nature of the intrusive and obsessive thoughts that I had. I incorporated abstract subject matter, including the random, organic and biomorphic shapes that grew from my thoughts. Fascinated by artist Louise Bourgeois's question, 'What is the shape of this problem?', I began to think about how my anxious thoughts might look. I based this work around the question, 'What is the shape of this thought?'

For kids

This artist has made some pictures to represent her thoughts. What would a picture of your thoughts look like?

Yue (Steven) Song

SunWuKong (The Monkey King)

door gods

2016

colour linocut, gold leaf chine collé and watercolour

Yarra Valley Grammar, Ringwood

My images are based on traditional Chinese door gods, who are believed to keep evil spirits from entering the home. I referred to my childhood memories, finding inspiration in the popular literary character Sun Wukong, the Monkey King. The figure on the left with a squirrel perched on its shoulder reflects my Chinese roots. Squirrels are native to DongBei province, China, and represent my homeland. The figure to the right incorporates the helmeted honey eater, a state emblem of Victoria, and represents my current home in Australia. The door symbolises the family home and connection to place.

Ruby Marchese

The story of a misconstrued illusion of security

2016

pencil on paper, burned cardboard and string, cotton (muslin, thread), papier-mâché, cotton wool, human hair, plant material, coffee

Canterbury Girls' Secondary College, Canterbury

Cocoons are a natural symbol of security – providing shelter and protection for the creatures within as they grow and develop. The idea of this work was to show a cocoon in the process of gradual decay, showing that in nature, security is ephemeral and sometimes illusory. Enclosed within the pages of the book, the cocoon suggests the link between safety and security, containment and confinement.

Cecilia Jacobs

Life after death

2016

linocut

The Peninsula School, Mt Eliza

This artist's book portrays the progressive changes in the environment at Arthurs Seat, Victoria, after a bushfire. As a lifelong visitor to the area, I was both shocked and fascinated to see the landscape stripped of all vegetation and turned to charcoal. With rain and sun, nature reasserted herself. I saw immense beauty in the renewal, as more and more plants emerged, turning the blackened area into a mass of vibrant green. I documented both the before and after of regeneration, depicting this in my series of prints.

George Aniulis

Šviesa (Urban landscapes)

2016

synthetic polymer paint on wood

St Michael's Grammar School, St Kilda

My aim was to explore the use of dramatic contrasts of light and dark to create mood, using people, objects and landscapes as subject matter. The absence of movement in my landscapes enabled me to focus solely on the effect of lighting in dark spaces. I find the quiet of an empty, late-night urban landscape comforting rather than threatening or dangerous, in stark contrast to the everyday bustle that normally characterises such locations. I wanted to show the inner-city environment in a way that people might not experience.

Stacey Goldsworthy

Nurtured connections

2016

etching and aquatint

Portland Secondary College, Portland

My prints depict the stages of folding an origami crane – a Japanese symbol of happiness, good fortune and longevity. These stages became a metaphor for the changing nature of relationships that begin simply and over time, with care and nurturing, become rich and wonderful. Each stage tells a part of the tale. Displayed together, the whole story comes to life and can be easily read as a whole.

Morgan Trencher

Specimen two

2016

human hair, ink on paper, adhesive

Kew High School, Kew

This work explores a visual relationship between art and science. I have used biological materials and transformed them into curios to be displayed. The hair is tactile, textural, unconventional and relates to my exploration of biomorphic/organic abstractions. I have used my own hair, which creates a personal connection to the work and adds to its sense of peculiarity. Both the hair sculptures and the ink drawings look beyond science to explore the beauty of organic materials as art.

For kids

These little bowls are made from the artist's own hair. She has used its colour and line as part of her work. Can you use your body to make a work of art? What other unusual natural materials could you use to make a vessel form?

Charlie Lloyd

Acetate

2016

inkjet print on transparent synthetic polymer resin, ink,
painted wood

Preshil The Margaret Lyttle Memorial School, Kew

My intention was to create a sense of motion through the manipulation of line; in particular, large-scale contour drawings of natural landscapes. By following the rhythmic repetition of the sweeping drawn lines and shadows, and moving in front of the landscape, the viewer is drawn in to the motion of the work.

Mardi Denham-Roberts

Mirrors

2016

laser-printed paper

Shelford Girls' Grammar, Caulfield North

My objective was to examine beauty and the grotesque in nature and technology, and to create something both attractive and repellent. My work of art features rippled wrinkles, bulging folds and permanent creases in skin, in stark contrast to the ideals of beauty promoted in the media. The images reflect in a curious and strangely appealing kaleidoscopic pattern. The title of the work, *Mirrors*, refers to both the form of the piece and the distorted self-image that can result from unrealistic notions of beauty.

For kids

This work is made up of lots of close-up pictures of the body, reflected as if viewed through a kaleidoscope. Can you recognise which body parts have been used? How does the work make you feel? Why? What shapes can you see repeated in the work?

Brodie Lowe

Icy abstract landscape

2016

computer-generated digital print

Ivanhoe Girls' Grammar School, Ivanhoe

This low poly-digital landscape was sculpted as a 3D form using sculpting tools within the program Cinema 4D. The final image is one view of the 3D digital landscape. This scene aims to inspire a sense of mystery and exploration with its bright colours and trailing path. The intense colour is used to add light and warmth to the barren setting, giving energy and a sense of beauty to what could be seen as a challenging environment.

Tammy Zhang

Distortion of reality #3

2016

coloured pencil, fibre-tipped pen and pencil

Canterbury Girls' Secondary College, Canterbury

My work is inspired by my subjective interpretation of the world around me, encapsulating my unique daily experience. This work focuses on the relationship between my internal and external worlds. Using coloured pencils and fine liners, I used colour to signify meaning, with the gradual fading of colour and overtaking of black-and-white representing a deterioration of meaning in my reality due to a negative emotional state. The jagged shards, while embodying the idea of disconnection, are sharp and crisp to symbolise the painful, piercing internal world which has influenced my external perceptions.

Marc Shermon

Onerous

2016

inkjet print

Mentone Grammar, Mentone

My aim was to explore the overpowering emotions that arise from struggling to meet social expectations. I wanted to convey a sense of discomfort and isolation, with the figure off-centre and a dark background encroaching.

Hayley Watson

Paranoid

2016

inkjet print

Monbulk College, Monbulk

In this work, I wanted to communicate the crippling anxiety and distress caused by social pressures and expectations. The teenager cramped awkwardly into a container on the floor looks defenceless and vulnerable, revealing the inner state that he feels he needs to hide from the world.

Bethany Cherry

The bigger picture

2016

charcoal

Ivanhoe Girls' Grammar School, Ivanhoe

My work examines issues of conflict in our world, such as war, pollution, technology, mental and physical health and gender. I wanted to express my fears and worries about the future, showing the negative repercussions of our destructive human behaviours. Inspired by Picasso's *Guernica*, 1937, I designed a confronting, claustrophobic landscape depicting a possible future scenario.

Serena Cowie

Selfies

2016

oil on plywood

Caulfield Grammar School, St Kilda

Selfies is my response to the contemporary phenomenon of the 'selfie' – the ubiquitous photographic self-portrait used on social media to construct and validate personal identity. The act of physically painting a detailed portrait challenges the fast superficiality of the modern selfie. It pays tribute to the true purpose of portraiture; to capture and depict a person's appearance and character, soul and vitality with a sense of humanity and spiritual presence – something not many selfies can attain.

Olivia Fagan

Folds into eternity

2016

screenprint and synthetic polymer paint on cotton, nickel

Sacre Coeur, Glen Iris

This work grew from a love of colour and sculpture, and a sense of play. The fabric forms derive from leaping lines and arches, voluptuous curves, folding edges and delicate style. The fabric is gathered and bound to accentuate the layers and contours of each individual piece. The repetition of the curving folds creates the idea of an eternity within the work; it is hard to know where the forms begin and end. My aim was to make something new, unexpected, charismatic and full of character, and ultimately to evoke curiosity and wonder.

Ella Gibson

Vanita, composition with fruit and lamp

2016

synthetic polymer paint on composition board

Methodist Ladies College, Kew

This work brings together aspects of both traditional and contemporary art. It is a modern interpretation of the *vanitas* painting – a still-life painting used to communicate the transience of life through particular symbolic objects. I have incorporated my own possessions to create a twenty-first-century context using items such as the porcelain skull pot, cosmetic mirror and IKEA lamp. This large collection of things aims to prompt viewers to consider the value that our possessions hold in our lives.

Rukaya Salum Ali-Springle

Unnatural

2016

digital print on foam board

Swinburne Senior Secondary College, Hawthorn

This work examines the Eurocentric beauty norms of Western society and their effect on women of colour. These norms reinforce the idea that straight hair is best, and that natural (curly) hair is not beautiful. The piece was inspired by my relationship with my own curly hair, and my childhood wishes for long, straight hair. The work depicts a young, black woman having her hair straightened. The figure sits uncomfortably, anxiously looking to the side. Half of her hair has been straightened – and in becoming so has turned blonde; while the other half is still dark and natural.

Alice Sien

Conception

2016

oil on plywood

Box Hill High School, Box Hill

This work is about the process of creativity and generating ideas. A girl sits on a toilet with her head split in two, revealing a fleshy pink snake representing the brain. The snake/brain is active and functioning in the relaxed environment, indicated by the girl's calm expression and pose. The pink liquid flooding the floor is representative of cerebrospinal fluid, denoting the wealth of ideas that come in this tranquil state of mind. The different forms of life in the fluid further emphasise this concept by communicating a kind of ecosystem that can thrive in a serene, creative state.

Praise Jeong

Male in a melancholy state

2016

oil on polyester sheet

Victorian College of the Arts Secondary School, Southbank

The idea behind my work of art was to depict a male openly displaying his emotional state. His melancholy expression challenges the stereotypical notion that real men do not express their feelings, especially sadness. Placing my palette in the background made the painting process apparent and emphasised my presence as the artist, showing the way I apply and use my materials.

Ellie Bracci

Frida

2016

inkjet print

Padua College, Mornington

This work pays homage to the artist Frida Kahlo and relates to her painting *The two Fridas*, 1939. The use of two figures is significant: Kahlo had multiple aspects to her personality, such as her conflicting Mexican and European identities and feminine and masculine sides. My work contains bright and bold colour to emphasise Kahlo's vivacity. I included flowers in the models' hair as Kahlo herself often wore flowers.

Alice Sien

Hive mind

2016

ink

Box Hill High School, Box Hill

In this work I wanted to focus on tone and texture. I thought it was interesting to depict the brain as a buzzing hive, with thoughts weaving in and out like a snake. The work was created with a nib pen and black ink and was inspired by Fionn McCabe's illustration work, with busy compositions and dark areas of ink.

Rebecca Prowse

Big sister

2016

inkjet print

Loreto Mandeville Hall Toorak, Toorak

I aimed to explore portraiture using digital manipulation to create slightly strange, surreal portraits. With these images, I set out to create an idealistic vision of youth too perfect to be real.

Rebecca Prowse

Little brother

2016

inkjet print

Loreto Mandeville Hall Toorak, Toorak

Regan Terry

Unkindness

2016

pen and brush and ink and collage of cut printed paper
on canvas paper

St Helena Secondary College, Eltham North

This work was inspired by Edgar Allen Poe's 1845 poem, 'The Raven'. What stood out for me was the mood of the poem and what the ominous bird represented: sadness, loss, anxiety, death and paranoia. My painting features Poe himself in the middle of a swarm of ravens. The birds are sharp and stylised. They fly from Poe's head, making it hard to distinguish where he ends and the swarm begins. He creates these 'birds' with his mind; they are an external representation of anxiety and negative thoughts.

Victor Moore

A grain of sand

2016

colour animation transferred to flash drive, sound,
5 min 32 sec

Billanook College, Mooroolbark

This animation tells the story of Earn, an everyman who finds himself oppressed both at work and at home. In the narrative, Earn experiences an epiphany and finds liberation through understanding that his plight is similar to that of many others. *A grain of sand* centres on the idea of change as a way to overcome the sometimes pressurised nature of contemporary life. The main character takes control of his life and finds liberation in collective action.

Victor Moore

Mousetrap

2016

colour digital animation transferred to flash drive, sound,
1 min 18 sec

Billanook College, Mooroolbark

This is an autobiographical piece that conveys the critical events and periods of my childhood. I have captured these moments as rooms – their sequence represents the progression from simplicity and innocence to a darker and more complex time in my life. As I went through this transformation, my need to conform overwhelmed my sense of individuality. I combined digital and traditional mediums to visually express the complexity of these events.

Ruby Lang

Connections

2016

cut paper

Beaconhills College, Berwick

My work explores the theme of connections and the notion that interrelationships between people, places and objects are omnipresent, even if they are not always noticed or initially recognised. I wanted to expose these ties and associations, urging the viewer to actively look for them not only in my work but also in everyday life. Using light to create shadows and an overall atmosphere of warmth, I want the viewer to feel surrounded and comforted.

Briellen Ramsay

Life that glows

2016

colour stop motion animation transferred to flash drive, sound, 2 min 52 sec

Galen Catholic College, Wangaratta

Inspired by the David Attenborough documentary *Life That Glows* (2016), which investigates bioluminescence in nature, and A. A. Milne's story *Winnie-the-Pooh*, with its values of friendship, honesty and adventure, this piece explores the power of books and imagination. A boy takes a book from a library shelf. His reading transports him to another world, taking him on adventures to different places where he experiences magic and miracles of nature.

For kids

This animation is about a boy whose reading takes him to beautiful, magical places in his imagination. What material has the artist used to make the character and settings? Why did she choose this material? What are your favourite stories? What imaginary worlds have you discovered in books?