

TOP ARTS 2018

ARTWORK LABELS

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Top Arts 2018 presents a rich range of diverse and accomplished works of art from students who have completed Art or Studio Arts as part of the Victorian Certificate of Education (VCE). Fifty-four inspiring young artists from throughout metropolitan and regional Victoria have delved deeply into some of the greatest concerns of contemporary times. Environmental degradation, psychological resilience, the influence of mass media and materialism are a few. Celebrations of human diversity, transition and surprising views of our world are also wonderfully captured and presented. Our next generation of artists has courageously experimented with traditional and unusual materials. In addition to these works, *Top Arts 2018* provides an opportunity to view selected developmental materials that give 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.

Kyle Campbell

Drig

2017

colour video projection, sound, 2 min

Luther College, Croydon

Drig aims to evoke a feeling of calm, visually and aurally. The concept of encapsulating the viewer, rather than telling a narrative, was inspired by Swiss artist Pipilotti Rist's installation work. The grid animation and its gentle movements were created in Adobe After Effects. The accompanying sound, composed by Kyle on his Roland synthesiser, emphasises the image's movement and immersive encounter. His theme of distortion – brainstormed, researched, reflected upon and refined – includes the influences of music and artists such as Daniel Crooks and Kai Neville. The title is an anagram of the word grid.

Mykelti Kotzur

Me, Myself, and Matryoshka

2017

synthetic polymer paint, metallic paint, cut and printed paper, gold foil, fabric, plastic, leather, painted wood, cotton (thread), wooden spools, fibre-tipped pen, pencil and embossing on paper, wool and pins on papier mâché and plaster fabric

Wodonga Senior Secondary College, Wodonga

'Me, myself, and Matryoshka embodies the evolution of my character and the things that I feel most passionate about.' Inspired by seeing life-size puppets, marionettes and, eventually, babushka dolls the size of buildings, Mykelti realised the symbolic meaning they're able to accommodate. 'Instead of depicting families as they were designed to do, I adapted it to work as a single being, stretched out into multiple layers of meaning.' The smallest through to the largest engender the simplicity and preciousness of the human spirit through to the rich and diverse complexity of the human personality. 'I have collaged together a plethora of two- and three-dimensional pieces expressing this complex evolution.'

Savanna Hopkinson

Equilibria – Phenomena

2017

charcoal and oxide stain on porcelain, cotton (thread),
synthetic polymer paint on composition board

Woodleigh School, Langwarrin South

Equilibria – Phenomena invites acceptance of experiences, both positive and negative because they beautifully culminate to build the individual. The fragility and perfection of porcelain, with the harsh contrast of the imperfection of iron-oxide wash and the stitch penetrating through the surface, conceptually give voice to the many variant experiences leading to individual human development. Savanna begins with her own life and reflects on the nature of experiences and their impact. Her conceptual approach was affected and refined by constant revision and by a number of influential artists such as Ah Xian. The juxtaposition between fragility and strength conveyed in his works of art appeal to Savanna.

Sabine Schiavone

Home sweet home

2017

collage of cut printed and painted paper, colour paper, metallic and tissue paper, fabric, leather, string, cotton (thread), plastic, mirror, wood and painted wood frames

Ave Maria College, Aberfeldie

Home sweet home was inspired by Sabine's love of intricate detail, design and architecture (her family has a fondness for visiting display homes), arts and crafts, literature and materials. Artist Guy Yanai's fondness for the familiar and his meticulous style also appealed to Sabine. A focus on creating an intimate experience for the viewer was uppermost. Sabine depicts five interior and exterior everyday scenes. Beginning with the idea of capturing a moment in time, the work evolved into vibrant, alternative, personal and quirky collages on the aesthetics of the home. Sabine worked methodically and intuitively with diversely sourced materials.

Thomas Emerson

Acrobatic series

2017

inkjet prints

St Kevin's College, Toorak

Thomas chose to use digital photography to explore his theme of challenging perceptions of reality. He was inspired by Rene Magritte's creativity and subject matter. Sarolta Bán's work also motivated Thomas to trial a range of Photoshop editing processes. Subsequently, the *Acrobatic series* is an experimental photo series that explores concepts of connection, physics and surrealism. *Rope 1* and *Rope 2* investigate surrealism and confusion with hooded figures on ropes in unusual settings. *Rope 3* further confuses the viewer deliberately by replacing the rope with the repetition of a wheel. The aesthetics and composition of the photographs mysteriously draw the viewer into the work.

YeonKyung Kim

The Wonderland

2017

fibre-tipped pen

Heathdale Christian College, Werribee

YeonKyung's use of pencils and fineliners producing simple lines, cross-hatching, shapes, contrasts and ultimately *The Wonderland* illustrate her incredible discipline and intricate drawing skills. Through multiple landscape illustrations within the composition, her focus was to create a single balanced artwork exploring imaginary landscapes and emotions and feelings captured within them. 'The accompanying twenty-four-hour video of the process depicts the beautiful and the interesting, while the true meaning is hidden far beyond what you can see.' Inspired by the discovery and experimentation of drawing techniques and the art of Kerby Rosanes, YeonKyung wanted to create something unique.

Ali Wagner

Plastic guns

2017

inkjet print

Geelong Grammar School, Geelong

Homeless shelters, rubbish yards and abandoned houses add to Ali's theme on innocence and its loss. Children, toy guns and teddy bears denote an uneasy and disruptive transition. 'I show a child holding a plastic gun against his teddy bear to symbolise the darkness of the adult world – a place where guns are used and can destroy childhood innocence and purity.' Alexandra ponders the subtlety of extending meaning through her material. 'The torn aesthetic of the photograph is representative of the decaying innocence of the children.' Ali is drawn to the documentary style of photographs, particularly seen in the unconventional style of Mary Ellen Mark.

Ben Droege

The journey

2017

colour digital photograph

St Bernard's College, Essendon

A young man sits comfortably on top of a rusting obsolete van. In the background sits a weather-beaten building. Flickers of plant foliage and snippets of orange work well within Ben's inspired use of Jeff Wall's low-key colour palette. The subject tentatively holds a small mirror and wears an image of a blindfolded man. *The journey* invites the viewer to seek out a narrative. Young and old, human and machine, waxing and waning, centre and background, viewpoint and light. Ben seeks inspiration from both artists and musicians and particularly enjoys the challenging of popular views and encouragement of independence.

Human imprints

Art expresses something of the inner and outer worlds we occupy. Traditional and non-traditional materials are used to record these places, moments and wonderings. Essentially, they are distillations of joy, fear, awe and curiosity. The viewer and the artist meet. Potentially, change occurs. In the following spaces, the theme of change is omnipresent. On entry, Kyle Campbell provides a transitional moment with his hypnotising and calming multimedia work, *Drig*; Mykelti Kotzur's installation expresses her evolution; Savanna Hopkinson's porcelain and stitch sculpture asks the viewer to rethink challenges as positive for growth. Lily Callanan records the shocking changes happening to the Great Barrier Reef, and similarly, Mary Davine opens our eyes to the detrimental effect humans are having on microbiota. The way we live our lives is questioned through Alexandra Syme's *Suburban landscape*. On one wall hang photographs, drawings and collage. Alexandra Wagner uses boys, teddy bears and guns in her confronting statement about innocence and its eventual loss; a young man is set against ageing and obsolescence in Ben Droege's photograph; Thomas Emerson's surrealist images alter reality; over twenty-four hours, a video records the change from a white void to a wonderland in YeonKyung Kim's drawing; ten intimate collages by Sabine Schiavone evoke how a house becomes a home. Take time to engage with other works of art investigating the land, our urban environment and human displacement, the viewer becoming the subject and the human imprint on the world.

Alexandra Syme

Suburban landscape

2017

enamel paint on stoneware

Woodleigh School, Langwarrin South

Suburban landscape investigates the concepts of perception and reality. Alexandra's didactic forms and loud contrasting colours reflect the idea of a child's building blocks, but also of bustling suburbia. The strength and sturdy aesthetic of the white raku clay amplifies the idea of buildings. The sculpture aims to explore naive perceptions of perfection. Alexandra's playful and conceptual work of art asks us to deconstruct the way we build our lives in spaces and envision them anew. How can our living be made better?

Lily Callanan

What is (make a change)

2017

cotton, mesh, cotton (thread), wool (thread), plastic (beads), painted wood (beads), plastic, mirror

What was

2017

cotton, mesh, taffeta, cotton (thread), wool (thread), satin (thread), painted wood (beads), glass (beads), sequins, buttons, mirror

Victorian College of the Arts Secondary School, Southbank

Environmental preservation and an interest in incorporating ethics into her studio practice form the basis of Lily's art. The first work, colourfully illustrating the diversity of healthy marine environments is juxtaposed against the monochromatic work demonstrating a devastating human impact. Textile processes of crochet, embroidery and appliqué create texture and depth. 'Second-hand materials given to me by my great-grandmother and grandmother are incorporated alongside found materials.' Inspired by the tactility and ideas of Frédérique Breuillé and her pioneering textile-artist great-grandmother, Lily hopes her work stirs active and responsible global citizenship

Mary Davine

Ethidium bromide #1

2017

synthetic polymer paint, wool and synthetic yarn, faux fur, cotton (thread), calico and polyester fill

Coomassie blue #2

2017

synthetic polymer paint, wool and synthetic yarn, faux fur, cotton (thread), calico and polyester fill

Malachite green #3

2017

synthetic polymer paint, wool and synthetic yarn, faux fur, cotton (thread), calico and polyester fill

Fluorophore #4

2017

synthetic polymer paint, wool and synthetic yarn, faux fur, cotton (thread), calico and polyester fill and polystyrene balls

Mary significantly magnifies and exaggerates microbiota's forms and hues to call us to awareness of the detrimental effect we have on this hidden world. It's macro versus micro seen through calico, fluid acrylic, wool, polyester fill and faux fur. 'My favourite part of creating my work was exploring the vast array of intriguing specimens under the microscope and then thorough testing of various mediums.' Mary integrates her beliefs and ethics into her creativity and is inspired by the work of John Olsen and others. She encourages future artists to be bravely different.

Christopher Rinkquest

Hybrididentity

2017

denim, cotton

Blackburn High School, Blackburn

Hybrididentity is a flag that consists of layering elements from the Australian flag over the South African flag. 'It records my dual cultural identity and many other components of my life.' Using a large scale and a common clothing fabric, Christopher wished to capture the importance of individual identity and genuine self-expression. He was inspired by Carlton Yaito's use of repurposed denim clothing and Kendrick Lamar's expression of power, pain, hope and mental illness through his rap music. Ideas, exploration, experimenting, materials and techniques creatively coalesce and morph into a powerful artistic expression of Christopher's story and ambition.

Isadora Anderson

Window with layered reflections

2017

fibre-tipped pen

Castlemaine Secondary College, Castlemaine

Nature and the human-made coexist and interact as a celebration of line and shape in Isadora's work. 'Drawing from a photo of a window at school in which I was fascinated, I enjoyed the challenge of finding different patterns and using varying thicknesses of fineliner to capture the various delicate tones and textures in my photograph.' The complex, almost abstract composition created by the layers of reflections, distortions and windows highlights the beauty in the everyday world. Isadora cites Mark Strizic's use of light and highlighting of the ordinary in his photography of the 1950s and 1960s as prompts for her own exploration and development.

Natalie Bocquet

New topographics of Australia (grid)

2017

inkjet print

Princes Hill Secondary College, North Carlton

‘The landscape that is contained within the perfect symmetry of the square implies infinity.’

JOE DEAL

Playing with an interest in the relationship between the natural world and ever-expanding urbanisation, Natalie photographs warehouses, car parks, reservoirs and rural highways. She encapsulates a whole place’s history, characteristics and personality through a grid of square formatted landscapes. Initially moved by a 1975 American exhibition titled *New Topographics: Photographs of a Man-Altered Landscape*, Natalie aims high to create a deep spiritual communion between landscape and spectator in a single functioning and coherent work.

Madeline King

Nujeen Mustafa

2017

plaster on bricks, mortar and wood

Kingswood College, Box Hill

Nujeen Mustafa from Aleppo, Syria, was forced to make the 5600-kilometre journey with her wheelchair to seek refuge in Germany. Madeline eloquently expresses Nujeen's plight, but also the struggle faced by displaced millions around the world. The featured Arabic word 'تنتمي' translates to 'belong'. Madeline's work of art represents the devastating physical effect of war and violence on humans and their homes. Nujeen appears ghost-like, hauntingly present despite her absence. Inspired by Banksy and Ai Wei Wei, Madeline produced a strong stencil portrait physically chipped into plaster on a mortared brick wall complete with rubble.

Emma Hakansson

She listens, she feels

2017

sand, found branches, clay, oil paint, plaster

Victorian College of the Arts Secondary School, Southbank

True to her own advice, Emma sources multiple points of inspiration in her exploration of strengthening our connection to nature. The Indigenous people of Australia's intimate link to nature, Andy Goldsworthy's use of natural materials, Olga Ziemska's combination of the human form and the earth alongside Hubert Duprat and Sigalit Landau's creativity have given Emma rich insights to develop and devise her own resolved works of art. Emma's immersive installation is sourced from sleek tree branches, uses subtly placed ceramic hands and ears, and is earthed in red sand repurposed from contemporary artist Bik Van der Pol's work. Mother Nature calls us to hear and feel the pain and joy of the Earth.

Mia Kroopin

Geometry of a burnt land

2017

synthetic polymer paint, chalk, cotton (thread) and string on hessian, painted wood

Melbourne Girls Grammar, South Yarra

Mia's materials and techniques emphasise her exploration of the historical aspects of agriculture within Australia, namely the sugar-cane industry. '*Geometry of a burnt land* is my abstract interpretation of burning sugar-cane fields.' To create the industrial, historical and rustic aesthetic, eight 1920s hessian bags originating from the Colonial Sugar Refinery were sewn together. Chalk, acrylic paint, cotton yarn, wool and thick sewing yarn were then used to build up a topographical view. The majority of the stitching on the work was done by hand. The symbiosis of materials and vision carries us over and into the patchwork fields of soon-to-be harvested sugar cane.

Daniel Pergolini

Aerial landscapes

2017

inkjet print on aluminium and polyethylene

Loyola College, Watsonia

Daniel sought to capture unique and captivating perspectives of places that people love to visit. He produced three series of photographs looking from distinctive perspectives. The first contains a number of aerial images taken from a drone (with the necessary approvals from authorities) and shows stunning geometric patterning and fascinating symmetry. The two on display intriguingly map a container port and a marina full of yachts. Daniel appropriates ideas and aesthetics from American photographer Alex MacLean's aerial photographs. Like MacLean, Daniel aims to capture architecture and land forms from a unique vantage point.

Jessica Sexton

Nepali flat; little bit up, little bit down

2017

synthetic polymer paint on canvas

Siena College, Camberwell

Jessica's paintings poetically articulate a love of Nepal and its people, spirituality and beauty. Jessica uses paint, canvas (stretched and un-stretched), scale, colour, symbolism, chiaroscuro and texture to bring alive this unique landscape and her experience. Jessica is moved by artist Jamie Hageman's fascination and expertise with capturing mountain landscapes in paint. Her family is shown walking towards a collection of shrines along the Everest Base Camp trek. The flags are traditionally hung in various locations high in the sky to promote peace, compassion, strength and wisdom. Each colour symbolises one of five elements. The smaller intimate paintings reflect these. Jessica was touched by the Sherpa's and more generally the Nepalese people's connection to the land.

Jessica Sexton

Tibetan prayer flags

2017

synthetic polymer paint on canvas, dyed cotton, string

Siena College, Camberwell

Ptolemy Culvenor

Staring figures

2017

slow motion video, silent, 1 min 22 sec

University High School, Parkville

'Art and film have the potential to change people's outlook on life for the better and make them happier people.'

Ptolemy's work evolved from his investigation of freedom and his love of movies. Staring figures depicts a room full of professionals. Eventually there is movement, albeit in slow motion. Each person turns to look directly into the camera. The viewer is noticed. A moment of terror materialises as a switch of roles occurs between viewer and subject. Am I being mocked, judged or ridiculed? The work communicates our almost universal fear of humiliation. It questions our attachment to ego. It tests our freedom.

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Principal Partner's Message

Macquarie Group is delighted to join the National Gallery of Victoria to present Top Arts 2018. In this special year celebrating the 20-year anniversary of Macquarie's relationship with the gallery, we are so pleased to again be part of this exhibition that highlights the outstanding abilities and the diverse concerns of our newest emerging talents.

The innovation we see exhibited in Top Arts 2018 across traditional and new media, including painting, sculpture, drawing and multimedia, is affirming for the continued vibrancy of Australian art into the future.

As you take in the exhibition, we invite you to vote for the Macquarie Group People's Choice Award on the dedicated screens in the exhibition space. This award recognises the most popular works and provides the artists with support to encourage them to pursue their art practice. Macquarie will also recognise one artist whose work best represents our Collection theme: [the land and its psyche], with the Macquarie Group Collection Award.

It is our privilege to continue to foster emerging talent in Australia through Macquarie's support of the National Gallery of Victoria.

We hope you are inspired by the exhibition.

Jasmine Bonnici

The human effect

2017

stainless steel, synthetic polymer paint and enamel spray paint on expanding foam, epoxy resin, hand-wash bottle

Essendon Keilor College, Essendon

The human effect explores the destructive effects chemicals and toxic materials have on nature. Jasmine courageously experiments with a range of materials to investigate her topic. Spray and polyurethane-pouring expanding foams, enamel spray paint and opaque resin add meaning to her message. The forms created by these freely available industrial materials are notoriously difficult to predict and control. Anna Teresa Barboza's embroidered landscapes and David Attenborough's documentaries feed Jasmine's fascination with nature's ability to constantly change, grow and transform into diverse and beautiful structures. She encourages viewers to reconnect with nature and realise its fragility and importance in our everyday lives.

Yianni Rowlands

Cord

2017

enamel paint on oven bake clay, metal, bamboo

Northcote High School, Northcote

Cord captures a split second of gravity's force. Like Neil Armstrong's first step on the moon or Anna Pavlova's graceful ballet step on a dance floor, a common household object makes its first connection with the ground. A carrier of invisible power is carried by invisible force. *Cord* solidly illustrates Yianni's theme: point(s) of contact. Yianni had to use his whole body to manipulate the steel rod in the construction of his sculpture. Citing Dada artists and their rejection of traditional aesthetics, Yianni wishes to challenge preconceived notions of what are considered artistic materials, processes and modes of exhibiting.

Sinead Hickey

Women's work

2017

wool yarn

Siena College, Camberwell

Sinead challenges masculine and feminine stereotypes through materials, text and typography. She is inspired by the strong women in her life and artists who are unafraid to freely explore and represent their sexuality, such as Del Kathryn Barton. 'I re-contextualised a traditional "men at work" construction sign by manipulating it to read "women at work". I worked with wool and crochet to further challenge the traditionally masculine sign, as crochet is traditionally perceived to be a feminine art form – or in other words, "women's work".' Crochet and colour declare strength and pride.

Philippa Gan

Together

2017

porcelain on painted wood

The Hamilton and Alexandra College, Hamilton

'I wanted to highlight and celebrate the beauty of difference among people.'

Philippa was inspired by an exhibition of works by Ah Xian. His style and personal story resonated with her interest in porcelain and people. Inspired by her love of Hong Kong artist Johnson Tsang's work of beautiful and emotive porcelain faces, Philippa decided on the themes of expression and emotion. *Together*, one of her final works, displays 144 miniature porcelain faces. A variety of expressions, ages, genders and ethnicities highlights the beauty of the individual and celebrates diversity. Scale, pattern, materiality, processes and display are important considerations for Philippa.

Annie Ngo

Sugar candy mountain

2017

synthetic polymer paint, enamel spray paint, earthenware, plaster, synthetic polymer gel, paper, synthetic wool, artificial flowers and found objects on expanding foam

Melted candy

from the *Interactive objects* series

2017

synthetic polymer paint, enamel spray paint on polymer clay and canvasboard

Victorian College of the Arts Secondary School, Southbank

Annie's two works are part of a prolific output investigating the relationship between attraction and repulsion. The effusive and gestural use of colour, form, builders' foam, paint, collage, impasto and modelling pastes lures the viewer. *Sugar candy mountain* investigates the fantasy of Utopia. *Peach clouds and minty marshmallow* subverts the traditional relationship between the viewer and the work of art through the addition of interactive rings, reminiscent of toddler toys. Study of Tanya Schultz and Yago Hortal, among others, feeds Annie's insatiable fascination with colour, whim and subversive critique of contemporary culture.

Technology and Territory

The beginning of the twenty-first century has witnessed a massive global shift in how we communicate and learn. Family, friends and classrooms are no longer geographically anchored to one place at any one time. *Top Arts 2018* artists are truly children of the digital age. They connect and express themselves as digital natives. Social media's comprehensive reach and advantage is celebrated in Thea Quinlan's work; Wing Ki Janis Yu immerses us in a metropolis pulsating with digital presence, people and energy; Charles Robert uses technology to imagine adaptive alien musicians; Declan Ladd takes us into the hidden stormwater drains of Melbourne with coils of colourful light and graffiti territory contests; we are in and among the electric atmosphere of a football arena and its gladiators in Hugo Gray's *Self-portrait*; Sienna Espie digitally captures the human form pushing through a black and white binary. Further along, Lidia Byrne connects suburban men to the carefully kept lawn with a complete absence of technology; the territory of the meal table is lit up in Tahlia Hayes' work. Themes of materialism, time measured and treasured, iconography of the digital age and reflections on the trials and tribulations of human journeys appear in other works. Lacey Gilbert's *Imprints* installation celebrates community and subtly asks the viewer about the mark they wish to leave.

Charlie Robert

Quartet

2017

inkjet on foamcore

Northcote High School, Northcote

Charles explores the whimsical and humorous ideas of anthropomorphised aliens hiding and living happily on Earth. Quartet is a series of four, digitally coloured, fine-liner drawings of an alien band, each playing human-like instruments that suit their different features – the bands singer, for example, has multiple mouths and microphones. Influences such as science-fiction movies, Hindu mythological characters, cartoons like the video clip to 'Monster mash', and artists such as Fernand Léger are evident in Charles' cartoon and cubist-inspired style. Sketched concept designs lead to four final drawings. Fine-liner work, scanning, Photoshop editing and printing on an aluminium composite surface complete Charles' imaginative musings.

Yu Wing Ki Janis

Busy street scene

2017

inkjet print, wire, painted wood

Firbank Grammar School, Brighton

Janis wants us to feel the energy latent in her installation exploring the hectic metropolis. Throughout the year, she enjoyed the exposure to many artists and their different styles, techniques and themes. However, it was Katsushika Hokusai's particular focus that eked its way into Janis' contemporary take on people in their everyday busy environments. The three-metre photograph made from three smaller ones is complete with moving metal figures drawn from her street scene. Janis immerses the viewer in Queen's Road Central, which elicits both excitement and a wish to retreat to a quieter world

Thea Quinlan

Quiet chaos

2017

earthenware and synthetic polymer paint on composition board, colour video projection, sound, 11 min 14 sec

Sacred Heart Girls' College, Oakleigh

Thea's immersive experience consists of energy, form, light and sound. A grid of thirty-two white ceramic phones is overlaid with a projection of real-time worldwide Twitter activity. Pulsating, rapidly changing numbers indicate the instantaneous and momentary nature of social media and the constantly evolving online world. Bird calls remind us of the natural world. Thea's work is a positive counterpoint to the negative and dismissive notion some have of social media. Thea notes that this has particular resonance with her generation, which is often portrayed by mass media as over-indulged and narcissistic. For Thea, social media brings people together.

Declan Ladd

Drain dreams

from the *Drain dreams* series

2017

inkjet print on foamcore

Preshil, The Margaret Lyttle Memorial School, Kew

‘I have always enjoyed photography.’

Declan was introduced to the underground world of stormwater drains beneath Melbourne and became particularly inspired to photograph them. Initially influenced by artist Jaz Lees work, Declan began to experiment with his own colourful and vibrant light-trail photographs. ‘I was particularly interested in “painting with light”, using my Olympus OMD EM10 mirrorless camera with a long shutter speed (three to fifty seconds), a sharp depth of field and a high aperture value in order to achieve surreal, dreamlike aesthetic qualities.’ Declan creates coils of colourful light and exposes worlds hidden away far beneath the surface.

Declan Ladd

Sucked in

from the *Drain dreams* series

2017

inkjet print on foamcore

Preshil, The Margaret Lyttle Memorial School, Kew

Hugo Gray

Self portrait

2017

foamcore and balsawood, colour video, sound, 6 min 39 sec

Melbourne Grammar School, South Yarra

‘Architecture has the power to effect social change.’

Hugo’s autobiographical work communicates his life-long passion for sport and building. Folio images and annotations extensively account for his journey and realisation of *Self portrait*. The installation of video, sound and an 8531-seat model stadium communicate the broader raw passions of those immersed in the spectacle of the sporting arena. Balsawood, foam core, laser-cut seats, figures and filming place us in the amphitheatre of contest and allegiances. Models of cities, buildings, fortresses and stadiums from across the world, alongside visionary artists such as Zaha Hadid, fuel Hugo’s imagination and creativity.

Sienna Espie

Light and contrast – Human form

2017

inkjet prints

Padua College, Mornington

Through experimentation, practice and reflection, Sienna has created intimate black-and-white photographic portraits. Her studies of light and form are articulated through intense contrast and low-key lighting. The lone exposed subject is captured and cloaked in ribbons of contoured light in a darkened space. We are privileged only glimpses of the model's face. Chiaroscuro achieves a level of mystery and ambiguity. Iconic artists such as Ansel Adams, Irving Penn and Robert Mapplethorpe inspired creativity within Sienna's studio process. She is charmed by the beautiful intimacy and elegance of black-and-white photography.

Olivia Baumgarten

Mannequin and vase ensemble

from the *Materialistic fantasy* series

2017

inkjet print

Korowa Anglican Girls' School, Glen Iris

'The obsessive desire to obtain respectable "status" through the constant fixation on material objects is deeply entrenched in our culture.'

Olivia's works of art critiques our contemporary materialistic and consumerist culture. She mimics mediums, advertising elements and psychology to draw our attention to the shallowness of consumerism. People and objects are camouflaged and seemingly consumed. Identity and reality are lost. Olivia transforms a classroom into a photographic studio and uses a model and a range of props such as skulls and chairs. Experimenting with a variety of fabrics and lighting conditions, alongside post-production Photoshop editing, brings together one of the many iterations of a topic she feels passionate about.

Olivia Baumgarten

Vase duo

from the *Materialistic fantasy* series

2017

inkjet print

Korowa Anglican Girls' School, Glen Iris

Sam Blomley

Vanitas (or the meaning of life is food)

2017

inkjet print

Melbourne Grammar School, South Yarra

You need to look closely at Sam's work. *Vanitas (or the meaning of life is food)*, a large digitally produced still life references the classical Dutch vanitas style of painting from the sixteenth and seventeenth centuries. Vanitas paintings often depicted objects that had a symbolic meaning, for example, a skull as a symbol of death, a shell as a symbol of birth or books to represent knowledge. Such paintings historically functioned as warnings that worldly possessions and wealth are truly transitory. Death quickly divests you of them. Sam pushes this concept in his painterly work to include nihilist and atheistic thought on the futility of a search for reason.

Ashleigh Speechley

Incarceration

2017

inkjet print

Bendigo Senior Secondary College, Bendigo

Ashleigh investigates the human experience of distress caused by psychological incarceration. The subject can be seen stretching out desperately, appearing pained and restricted as attempts are made to break free. The uncluttered space, monochromatic fettering and Baroque-era inspiration cause the viewer to wonder about the lonely struggle within. Ashleigh notes the vision and ideas of Bill Henson, Beth Kirby, Abdul Abdullah and Gregory Crewdson helped her investigation of the topic. Like artists across time, Ashleigh uses her work to free the human spirit.

Stacey Goldsworthy

The essence of time '2'

2017

etching and aquatint, ed. 1/8

Portland Secondary College, Portland

Stacey's work records time and change. Change is continuous. We can be oblivious to this. Time changes objects and people. Important items become tarnished through constant use. The blindfold alludes to the experience of being unconscious of time passing. The broken teacup belongs to Stacey's grandmother and is a treasured memory trigger of time spent together with a much-loved cuppa. It can also serve as a symbol of the 'self'. Her printing processes, materials and techniques consumed much time. Stacey enjoyed using acid etchings and aquatints to produce a final piece personifying her concept of time and change.

Stacey Goldsworthy

The essence of time '3'

2017

etching and aquatint, ed. 1/8

Portland Secondary College, Portland

Tahlia Hayes

Plates

2017

type C duratran film, light box

Mount Lilydale Mercy College, Lilydale

Plates is a work representing the ritual of eating. Throughout Tahlia's studio process, she identified many rituals and processes that provide structure and familiarity in our everyday lives. In contrast to usual shots of food photography, Tahlia focuses on evidence that the ritual has been performed. Sustenance through conversation and consumption during seventy-two meals is recorded. Tahlia displays the work in a format reminiscent of restaurant menus advertising an alluring range of sumptuous experiences. Her aesthetics were achieved with a digital camera, post-production editing with Adobe Photoshop, and Duratran film printing.

Lidia Byrne

Lawn

2017

watercolour

Eltham High School, Eltham

Lidia's starting point was a fascination with the relationship between humans and nature. Her research discovered gardening and suburbia to be conceptually rich. 'I wanted to question whether our proclaimed regard for nature is really one derived of true affection or merely an egocentric aspiration.' The lawn can be seen as a symbol of status and social ranking. Older men are stripped of power and sophistication through unflattering attire and positions. Territorial assertion is hinted at through Lidia's figurative watercolour painting. Australian painter Robyn Sweaney and Tim Burton's film *Edward Scissorhands* inspired her work conceptually and practically.

Claire Schumann

Time

2017

oil on canvas on composition board

Yarra Valley Grammar, Ringwood

‘My idea developed after a visit to my grandparents’ house, the walls of which are decorated in collections of antique clocks. I found the ticking and simultaneous chiming of the clocks charming, but also confronting, as time essentially became unavoidable in this space.’ For Claire, time is always present, inconspicuously or otherwise. She highlights mundane objects and ordinary environments experienced in the everyday. ‘I deliberately chose a time-consuming, traditional medium of oil painting on linen to further emphasis my concept. My figurative work’s style is in part inspired by the artist Jeremy Mann.’

Emmerson Daniels

Uniformity

2017

synthetic polymer paint on plywood

Mount Lilydale Mercy College, Lilydale

Uniformity explores the overall similarity and lack of variation evident in everyday life. Emerson muses that the consistent likeness of each bin is symbolic of the alarming deterioration of original thought and a subconscious adherence to social norms. 'Every household puts their bin out on a given day every week and repeats this process fifty-two times a year.' Acrylic paint on birch wood is a subtle protest against suppressed individuality. Emerson is influenced by Geoffrey Smart's aesthetics and interest in urban landscapes.

Lacey Gilbert

Imprints

2017

inkjet prints

Luther College, Croydon

Lacey heeds her own advice of exploring themes deeply and pushing boundaries. Her multilayered installation with her twenty-four subjects is rich in character and content. She investigates identity and legacy using photography, fingerprints, digital construction, cutting and shadow. The work was inspired by the passing of her great-grandmother, her story and the mark she left on others. Melbourne photographer Samantha Everton has influenced Lacey's studio practice. Each component represents significant individuals in Lacey's life. Collectively they are part of a crowd casting unique shadows. Differences in scale denote varying ages. Lacey asks the viewer to consider their own legacy.

Nina Peer

Sanctify

2017

type C print on aluminium and polyethylene

Bialik College, East Hawthorn

‘Specifically, my concept is a psychological exploration of “cleansing” through the medium of portraiture photography and the underwater environment.’

Nina’s inspiration was originally underwater photography, initiated by her interest in Harry Fayt’s work. It extended to embrace her Jewish heritage and tradition. Folio work records a refined move towards contemplating the Jewish purifying Mikvah ritual. Mikvah occurs before marriage. White chiffon alludes to a bride’s veil, and an imminent moment of transition and transformation. The photograph’s ethereal qualities express the serene nature of the ritual and the chiffon touches on the fluid nature of the psyche.

Grace Leong

Lost

2017

oil on composition board

Waverley Christian College, Wantirna South

After observing the world around her, materialism and obsession became Grace's key themes of her exploration. She realised that most people suffer from the same core problem: a dissatisfaction with their material possessions. *Lost* explores the inherent danger of such misplaced values. We see the subject symbolically in the state of losing herself in the pursuit of materialism. Oil paint on Masonite captures the subject's decidedly comfortable existence in a clearly perilous situation. Grace loves a challenge, both in making and reading art. For her, the inspiring works of Gottfried Helnwein, Francis Bacon and John Evert Millais push human imagination and understanding.

Sabine L'Eveille

The Coronation

from *The immaculate deception* series

2017

inkjet print on canvas

St Columba's College, Essendon

Sabine appropriates religious iconography to question how societies carefully construct imagery that elevates and glorifies particular individuals. Observing Renaissance and Baroque works of art, Sabine realised image manipulation is definitely not new, and impossible standards of beauty have been around long before Photoshop, magazines and social media. Her process involved superimposing Kim Kardashian's and Kanye West's faces onto famous biblical works of art using a multitude of tools in Photoshop. Inspired by several artists such as Saint Hoax, Sabine contemplates the comprehensive power we give to celebrities, the new religious idols.

Sabine L'Eveille

The Holy Trinity

from *The immaculate deception* series

2017

inkjet print on canvas

St Columba's College, Essendon

Gemma Romiti

Our clothing. A problem.

2017

oil and gold leaf on leather

Victorian College of the Arts Secondary College, Southbank

Gemma sees art as an inspiring means to enlighten viewers to change. Gemma reflects on the destructive nature that human consumerism has on the environment and humanity. Her message and medium are consistently matched. Sourcing second-hand materials, limiting the amount of paint used and highlighting consumerist systems through her decorative patterns, she hopes to inspire others to make conscious choices. Her own research and artists such as Sylvia Sleigh inform her studio practice and activism. Gemma hopes her experience of producing some of her best work at times of great pressure translates into formidable challenges and positive change for the planet

Karina de Vries-Apted

Community

2017

acetate, polyester (thread)

Ivanhoe Girls' Grammar School, Ivanhoe

Community is a fashion-based representation of myths and their celebration by societies in ancient times. 'For the work, I explored faces as a representation of how societies were brought together by using myths to explain the unexplainable. I explored different ways of manipulating unique faces onto mediums such as silk and acetate.' Black thread embroidered through clear acrylic embodies a raw and contemporary aesthetic. Using a sewing machine, Karina created freehand 'drawn' faces to represent individuals in a community. Hu Sheguang, Iris Van Herpen and Guo Pei inspire Karina to push fashion and design boundaries.

Eliza Griffin

Architectural fashion

2017

satin, cotton (thread)

Ballarat Grammar School, Wendouree

After deciding on the theme of architectural buildings, Eliza realised there were many concepts to explore and techniques to experiment with in her work. Australian fashion artists Romance was Born and Ballarat ceramicist Ruby Pilven further inspired her work's form and hues. Eliza's knee-length, layered and pleated cocktail dress had its genesis in the architecturally complex buildings of The Clyde Auditorium in Glasgow and the Henderson's Waves pedestrian bridge in Singapore. Both have intricate design elements reminiscent of accordion pleats. To achieve her construction, Eliza pressed fabric layers into a cardboard mould and placed them over a steamer for six hours. Note the dynamically coloured layers of gold, silver, bronze, fog and white, evocative of architectural skin and structures.

Charlotte Poustie

Untitled #1

2017

watercolour

Dromana College, Dromana

Grief, loss and their expression vary from person to person. Charlotte was heavily influenced by the people surrounding her who were at the time experiencing physical and mental trauma. In the first watercolour painting, Charlotte was inspired to create a 'split portrait', two paintings showing the same person reacting differently to the same event. The second work normalises the need to grieve openly. The halo of gold leaf highlights that individuals should not hide their grief, but instead express it to the world and seek comfort and reassurance.

Charlotte Poustie

Untitled #2

2017

watercolour and gold paint

Dromana College, Dromana

Laura Harman

Fabrication

2017

oil and cotton (thread) on canvas

Mullauna Secondary College, Mitcham

Painted, tightly cropped portraits of the same face provide intimate and almost intrusive access to the subject. Skin-toned cotton thread stitched over planes of the face metaphorically suggests fabrication of an identity. Laura studies the construction of the self. 'People's identities are strongly influenced by external factors, usually without realisation. I aim for the viewer to question the visual representation of the face in a non-traditional format.'

Laura's processes of photography and digital editing are mixed and contrasted with oil paint and thinning mediums on canvas. Inspiration is sought from traditional works of art and contemporary resources such as Pinterest and magazines.

Zoe Morley

just another day...

2017

oil stick, charcoal and synthetic polymer paint on plywood

St Paul's Anglican Grammar School, Warragul

Zoe pushes herself to establish an individual style through experimentation with surface material, charcoal, paint, oil sticks and their application. She hopes to encapsulate the universal and personal experience of the pain and hardship endured from falling below expectations. The raw and almost savage plywood board and appropriated elements from Ben Quilty's and Jean-Michel Basquiat's works poignantly express Zoe's intention. *Just another day* is thoughtfully constructed with forms and text, a bleak palette and ambiguous characters. 'Everything was to be natural and raw, symbolically representing how I was also unprepared for the stress of this year.'

Tanishka Brahmanand

A fluid narrative

2017

from the *Preserving the intangible series #2*

pencil and charcoal wash

Korowa Anglican Girls' School, Glen Iris

Tanishka's work encompasses a fascination with traditional portraiture, love of anatomy, representation of the intangible and themes of preserving identity. Inspirations include a Tutankhamun artefact exhibition and her religious tradition's belief in reincarnation. Tanishka uses artgraf, a water-soluble charcoal, to capture the incorporeal essence of 'the soul' and facets of personality. The intensely pigmented indelible tones richly capture unconventional portraits. Faces and hands pressed against an impenetrable force allude to the conservation practices of Egyptian antiquity. The use of supine positioning hints at vulnerable moments of transition at the beginning and the end of life.

Sam Wilson

Grandma two

from the *Mothers 2* series

2017

linocut

St Kevin's College, Toorak

'Studio Arts has opened my eyes to the art world and its beauty.'

Grandma two is one of a series of lino prints about important women in Sam's life. This linocut depicts his maternal grandmother. She appears watchful and attentive, calm and gentle. Inspired by a multitude of linocut artists, such as Carri Skoczek and Theresa Martin, Sam utilises a mixture of mark-making techniques with various tools to achieve the desired aesthetic for his figurative portraits. Subtle and much-loved qualities and characteristics are constructed through reduction and printed with black ink on quality print paper.

Alexandra Wagner

Guido

2017

graphite and pastel

St Helena Secondary College, Eltham North

‘A face is a road map of someone’s life.’

CHUCK CLOSE

Portraiture is Alexandra’s passion. She is fascinated by the diversity of people and inspired by indie rock music. *Guido* is the culmination of her study of the human condition. Alexandra explored the intricacies and complexities of the face and the stories told through small details. In an act of homage, the subject is her father. ‘The scale, materials and style portray his sharp and intimidating appearance at first glance.’ Capturing Guido in graphite and soft pastel began with photography and consideration of materials and manual techniques. Light and tone amply frame the artist’s muse.

Ellen Liu

Pride

2017

scraperboard

Ivanhoe Girls' Grammar School, Ivanhoe

Ellen sets herself the challenge of facing her vulnerability: portraiture. Extending from the exploration of interaction, Ellen's work *Pride* pays homage to her model and friend transitioning from girl to boy. The portrait precisely captures a moment of pure happiness, pride and acceptance during a definitive year for the LGBTQI+ community and, more broadly, Australia. Ellen's materials further extend her message. Scratchboard requires physically bringing the subject out from the black background and into the light. People acting with bravery, strength and resilience have inspired Ellen. *Pride* aptly captures this and records Ellen's own artistic growth.

Caitlin Miric

Phyllis Walker

2017

laser print on canvas

Ivanhoe Girls' Grammar School, Ivanhoe

Caitlin and Phyllis met through a community art project bringing teenagers and centenarians together. Caitlin mused that society often undervalues and stereotypes the elderly. There are contrasts in Phyllis's life and in Caitlin's choice of medium. Phyllis, at 102 years old, is confined to a wheelchair. In her earlier years, she entertained cinema goers with contortionist and gymnastic acts during intervals. Caitlin purposely chose an iPad to capture Phyllis's youthful and joyous nature. The brand new is juxtaposed with an ageless spirit. Pinks and blues used in the portrait symbolise youth for Caitlin. Layers, a stylus and a variety of digital tools achieve a spirited pose.