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MΔC

Museum of Art and Culture  
Lake Macquarie

[mac.lakemac.com.au](http://mac.lakemac.com.au)



The *First Class* exhibition project has enjoyed more than a decade of encouragement and enthusiastic support from Lake Macquarie, Newcastle and Central Coast schools and the wider community. Each year the project has been selected from high calibre Higher School Certificate submissions made in the region during the previous year. This year is particularly significant for the project as it has its first iteration in our reconfigured, extended and renamed space, the Museum of Art and Culture, Lake Macquarie. What remains consistent, however, is our aim to extend the audience's experience of the breadth and quality of work by young student artists of the region. It reinforces Lake Macquarie City Council's continuing commitment to supporting local production and education.

For this twelfth exhibition in the project series, we received more than 145 submissions from 37 schools, setting selectors Helen Willis and Courtney Novak a challenging but stimulating task. Much more than a 'best of', the exhibition is curated around a theme or focus to draw the works together. Nature and the environment, memories, family and the importance of culture dominate in *First Class 19*.

Through the visual arts, these student works reveal subjective observations of current concerns such as mental health, climate change, pollution and social injustice. The fragility of the human mind, our emotional connection to memories, exploration of identity and the threat to our ecosystems are presented through a rich series of visual narratives.

MAC is proud to be able to host this exhibition in the new space and I trust you will enjoy it and the ideas presented by the artists.

**Debbie Abraham**

Director, Museum of Art and Culture, Lake Macquarie



# FIRST CLASS 19

Curator Helen Willis

Now in its twelfth year, *First Class 19* continues to celebrate outstanding works produced by HSC Visual Arts students from the Hunter and Central Coast regions from the previous year. Giving young artists the chance to present their work within a professional gallery environment, *First Class 19* also provides audience opportunities, with a nationally recognised platform showcasing the high calibre of works produced in the area.

Themes of nature and the environment, memories, family and the importance of culture are distinctive concepts predominant this year. Through the avenue of visual arts, these student bodies of work reveal subjective observations of current concerns such as mental health, climate change, pollution and social injustice. The fragility of the human mind, our emotional connection to past memories, exploration of identity and our increasingly threatened ecosystems are presented through a colourful series of visual narratives. Fleeting slices of life are manipulated and distorted to encourage audiences to reflect on issues faced by contemporary society.



## JADE BEHRENS

Warners Bay High School  
*Seeking Perfection*  
acrylic paint, board  
dimensions variable



Humanity strives for perfection, and although we may attain the image of perfection from afar, it is not until we look close enough that we see that perfection is what we are furthest from'

Seeking Perfection stems from an interest in the complexities of applied theories of colour. Through precision and hard-edge abstraction my work explores how the mind's perception of colour and perfection can be challenged and distorted depending on the viewpoint, whether from near or far.

## PRESTON BROOK

Kotara High School  
*Recovered Memories*  
ink, paper, wood,  
acrylic paint  
dimensions variable



“Recovered Memories portrays the working port of Newcastle in the 1970’s. It represents my fascination for the history, industry and technology of the harbor in this era. Since then, the presence of Newcastle-based industry and industrial and port infrastructure has sadly declined.”

## MINHA CHOI

Lambton High School  
*Blooming Discord*  
paper clay, underglaze,  
clear glaze  
dimensions variable



“ Blooming Discord explores themes of growth and development, and the resulting confusion. As the oxymoron of the title suggests, the superficial, outward aesthetic characterised by ‘blooming’ and the inner conflict represented by ‘discord’, correlate between external and internal influences.

## MONIQUE CAREY

Warners Bay High School

*Surface Tension*

lino, clay, paper, rusted  
metal, wood, ink, clear  
glaze, copper oxide  
dimensions variable



“Surface Tension explores the different surface textures and patterns found in nature, particularly at the beach. Through flat and warped tiles, I have explored the idea of nature changing and eroding over time. Lino prints were used to reproduce the configuration of the water’s surface as well as patterns within the rocks. Rusted metal was incorporated to create an abstract texture that highlights the beauty of the surfaces.

## TEMEKA CLARENCE

Maitland High School  
*Hanging by a Thread*  
yarn, plastic bags, straws,  
bottles, miniature plastic  
found objects  
1.2m x 1.2m



Hanging by a Thread was inspired by my love for craft and the dying art of crochet.

I have been compelled by the devastating flow-on effects of pollution on our oceans and the continual impact of mankind's waste.



## RENAE CLEARY

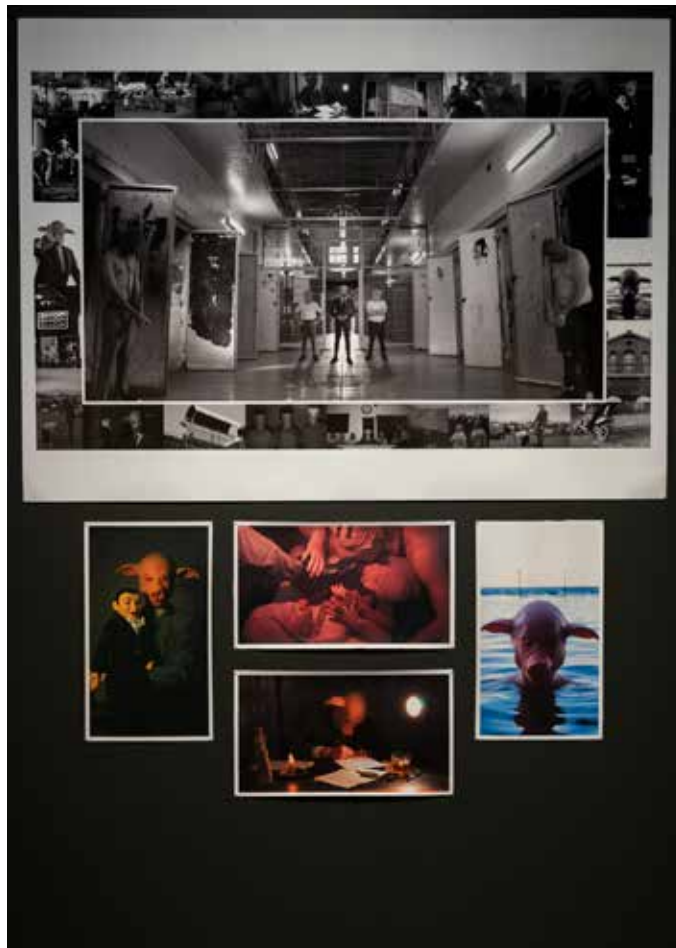
Warners Bay High School  
*City, Bridge, Arch*  
timber, charcoal, metal,  
paint, newspaper,  
wallpaper, brown paper,  
mesh, copper pipe  
dimensions variable



My work *City, Bridge, Arch* utilises common detritus as a symbol for the construction and deconstruction happening constantly in cities all over the world. These scenes of New York show the immensity of the constructive powers of today's society. The layered, expressive style aims to show this complexity.

## TRISTAN DEEG

Callaghan College  
Jesmond Senior Campus  
*In the Best Interests of  
the Public*  
photomedia  
dimensions variable



“ In the Best Interests of the Public conveys looming pressures that individuals are subjected to in modern Western society. The photographs aim to spark discomfort in the audience by expressing my personal frustrations with this system. The motif of the ‘Pig’ serves as a physical manifestation to expose issues and concerns that too often go unchecked in our world. Corporate greed, imprisonment, authority, conformity, surveillance and wars are all driven by an overbearing culture that forces competition among individuals as well as a collective desire to consume material goods.

**LAUREN  
DONOGHOE**

Kotara High School  
*Industrialis-Ocean*  
scrap metal, timber,  
wire, patina  
dimensions variable



“Industrialis-Ocean is a comment on our over-industrialised world and the biomechanical effects on organisms in our oceans. My work aims to express this through the use of scrap metal to illustrate the deteriorating physical environment of the ocean.”



Many individuals feel isolated and struggle to express how their mental adversaries affect them physically, mentally and emotionally.

KAYLYN FAIRHURST

## KAYLYN FAIRHURST

Kotara High School  
*Suppressed Distress*  
clay, underglaze, clear glaze,  
paper, ink  
dimensions variable

Suppressed Distress reveals an entity surrounded by hellish creatures representing different mental disorders and phobias. The large head throwing up black ooze symbolises bulimia, the octopus represents



depression and the body pierced by holes represents trypanophobia (fear of holes). Other disorders and phobias exposed are anxiety, kleptomania, claustrophobia, schizophrenia, hypochondria and anorexia. My work endeavors to connect with people that are dealing with mental illness; many struggle to express how their mental adversaries affect them physically and emotionally. Mental health is a constant fight within the individual; by creating creatures that express pain, my work aims to convey the constant struggle that many people endure.



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## MELANIE HAIN

Warners Bay High School

*Fragility*

paper clay, underglaze

70 x 35 x 35cm



“Fragility explores the complexity and frailty of the human mind. It is a tribute to my grandfather who was diagnosed with Alzheimer’s disease. The complex nature of the mind is represented through the intricate form of entangled coils, precariously balanced brains and leached colour. My work reflects on the sad reality of this insidious disease where the mind is slowly destroyed, leaving only a fragment of the person behind.”

## JASMINE HAMMOND

Kotara High School

*Profanation*

clay, paper, ink, timber,

patina

dimensions variable




“Profanation represents Hell as portrayed in Dante’s *Inferno* and Milton’s *Paradise Lost*. The work depicts the interplay and conflict between religions archaic notion of sin, set in a contemporary context. In Hell, Dante and his companion Virgil witness a swirling tornado of naked souls fused together in adulterous love. My sculptures are also fused together, symbolising the modern equivalent of ‘sin’. The plinths are adorned with texts from Shakespeare’s *Hamlet* which references human morality and the vengeful version of God found in the Old Testament.



## MORGAN HAWKINS

Singleton High School  
*Dear Older Self*  
photomedia, travel mug,  
blanket, sticker, hand-towel,  
clock, tapestry  
dimensions variable



“Dear Older Self documents my journey through adolescence and its attendant hopes and dreams for the future. As a young person, it is easy to make plans for the future, but ‘life’ and obligations such as university, work and starting a family distract and stall the best intended plans. Places travelled to with my family as a child are revealed. By writing notes to my ‘older self’ and placing these images onto mundane objects, they serve to remind me of the plans I once made.



## ABBEY HINDMARCH

Warners Bay High School

*Validation*

charcoal, ink, thread, paper

dimensions variable



Validation; recognition or affirmation that a person or their feelings or opinions are worthwhile – Oxford Dictionary

My sensitive mentality is represented through a series of intricate charcoal drawings that exhibit deliberate imperfections and toxic obsessions. My vulnerable self hopes that you find it worthwhile.

## CAITLIN HOUSTON

Belmont High School  
*Bibliophile*  
pencil, paper, acrylic paint  
dimensions variable

*Bibliophile* depicts the connection between people and books. As a lover of reading, I wanted to communicate that it is becoming a dying form, and that physical books are not appreciated as they once



“ were. My drawings illustrate the passing of these imagined worlds. The tattered nature of the pages represents the fading significance of books, with technological advancements overtaking them. The knowledge held in books is no longer treasured, and they are no longer passed on to others. Situated in their place is an endless stream of unedited rants, tweets and thoughts mitigated by a screen. My aim is for the audience to drift in and out of focus across the drawings, residing in the literal words behind the pencil, of feeling quietly absorbed within a book.

## MATT HUMBY

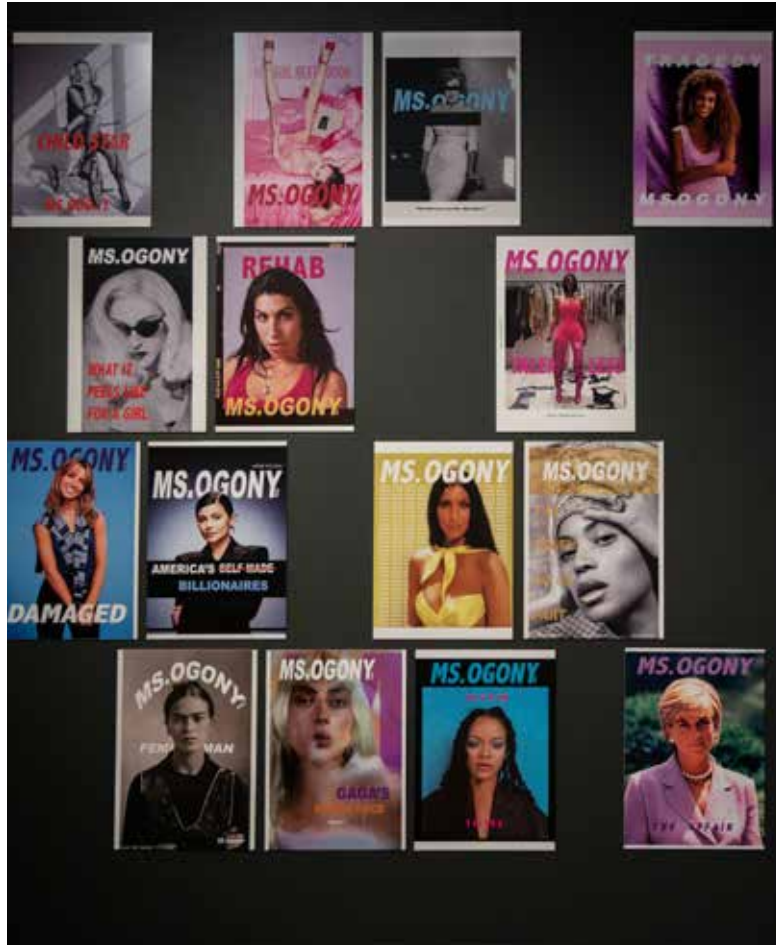
Merewether High School  
*The Thoughtlessness and Vices of Honest Men*  
acrylic paint, oil sticks, oil pastels, artine pen, board  
dimensions variable



“ In my work *The Thoughtlessness and Vices of Honest Men* I have tried to express what it means to be human. What our vices are, and what provokes us to do sinful things. The symbolism is drawn from my own imaginings as well as history and popular culture. The paintings reflect on the chaos and turmoil that happens even to honest men.

## CHARLOTTE ISON

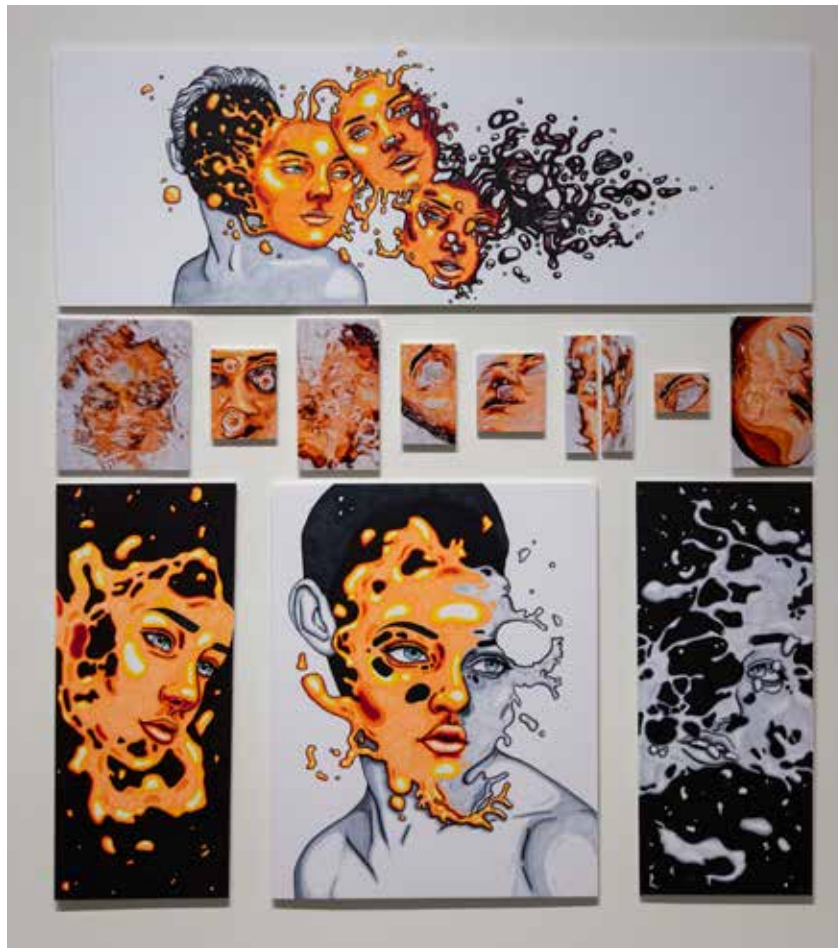
Northlakes High School  
Miss Misogyny  
photomedia  
dimensions variable



Miss Misogyny is a reflection of our society's misogynistic indoctrination. The work presents women in popular culture that have received negative labels despite their successes.

## GABRIELLA KING

Newcastle Grammar School  
*Everything Falls in a  
Tremendous Shower,  
Dissolving Me*  
photomedia, copic  
markers, paper  
dimensions variable




'Everything falls in a tremendous shower, dissolving me'  
The Waves, Virginia Woolf.

A mask acts as a symbol for the facades people put on to hide their true selves – it reflects an ideal of falsity leading to dissociation and damage to identity. The motif of water reflects the disintegration of the self; the melting, shattering, changing and shifting faces. Water serves to abstract the photographic process.



## AINSLEY KNOX

Kotara High School  
*Fragmented*  
acrylic paint, marine plywood  
170 x 70cm



“Fragmented explores the concept of abandonment in both the human and natural environments. The work mirrors my internal reflections which make elusive appearances through symbols and objects. My aim is to provide some vision to the thoughts inside my head. The jumbled paintings directly connect to my feelings and personal understanding of the world.”

## SUSANNA KWOK

Merewether High School

*The Fortune-ate Ones*

steel, wire, newspaper,  
tape, paint, plaster bandages,  
Chinese restaurant receipts  
and menus, fortune cookie  
wrappers, chopsticks,  
take-away boxes  
90 x 90 x 90cm



The Fortune-ate Ones explores the concept of Chinese take-away culture in Australia. Detrimental sino-phobic connotations are often associated with these little take-away dens. However, for many new migrants they are a crutch to help them survive this strange new world. With limited English skills and no educational background, they established their way in Australia, and gave me a life they always wished for. My work hopes to subvert the negative undertones surrounding these shops and to associate them instead with the power, strength and good fortune symbolic of the Chinese dragon.

## ALEX LEMAN

Hunter School of the  
Performing Arts  
The Last Judgement  
stonehenge paper, acrylic  
wash, charbonnel aqua  
wash, ink  
46 x 59cm each

The Last Judgement  
represents contemporary  
Australian youth culture,  
drawing connections  
between past and present  
artistic conventions,  
social values, beliefs and  
consequences. Influenced

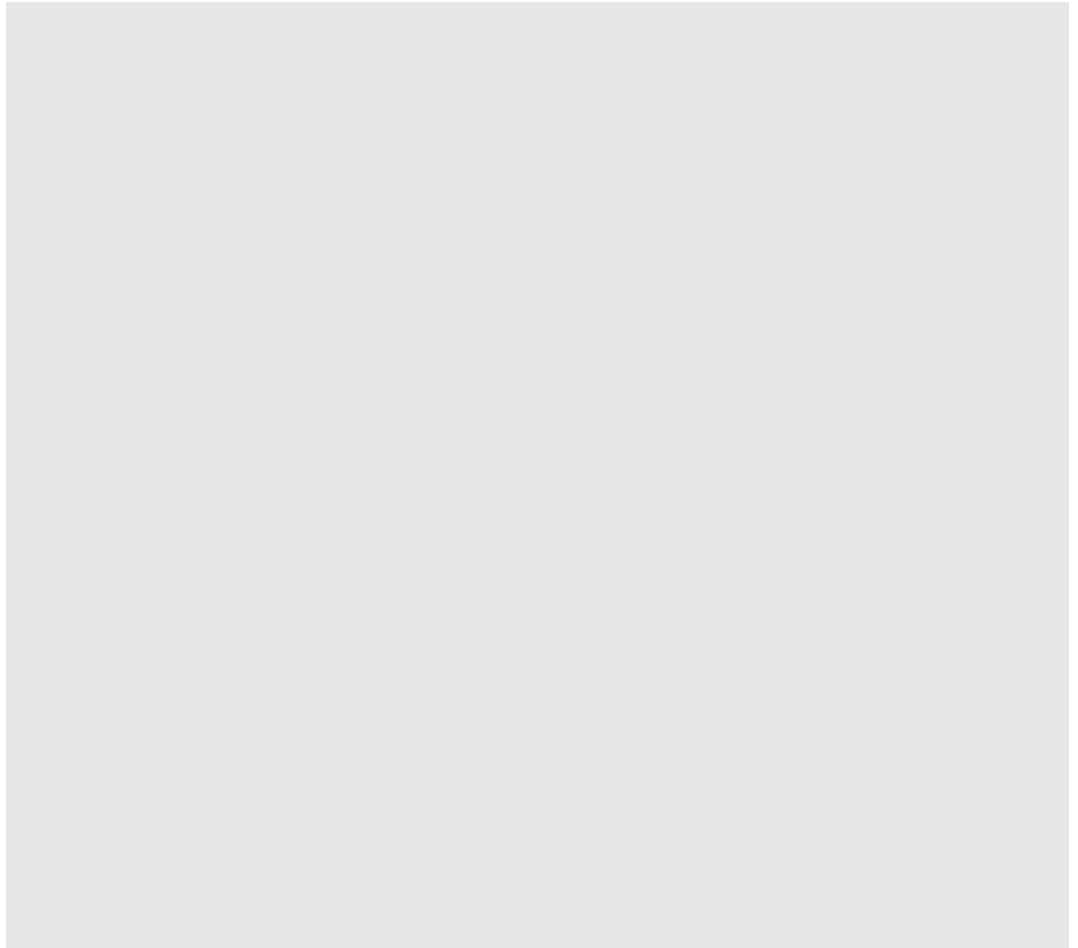


by Goya's Disasters of War series and Ben Quilty's works detailing masculinity, my work depicts mundane social scenes of teen life, juxtaposed with scenes recontextualised from Michelangelo's The Last Judgement. The work communicates a range of youthful experiences such as losing control and the consequent need for support. Individuals need to reconsider their choices and decisions before fragmented memories of recalled past events are subsequently exposed on social media platforms. The Last Judgement seeks to provoke a 21st Century audience to re-consider who will be the 'last to judge'.



## YIZE LIU

Newcastle Grammar School  
*Living in the Morning, Dying  
in the Evening, Ephemeral*  
paper, petri dishes, plastic  
light globes, coloured pencil  
dimensions variable



Cultural perspectives and expectations can impact significantly on our understanding, treatment and acceptance of mental health issues. Biological, psychological and social factors all play a role in contributing to depression which is defined as an inability to experience pleasure, an overwhelming sense of worthlessness, helplessness, hopelessness and self-hatred.

## CLAUDIA MCCARTNEY

St Brigid's  
Catholic College  
*Women's Business*  
pastel, charcoal,  
acrylic, canvas  
dimensions variable



“ Women’s Business is homage to Aboriginal women, exploring the intergenerational connections between people and land with a stolen cultural upbringing. The portraits use traditional Aboriginal dotting techniques associated with dream-time painting. The works have been recontextualised using Western traditional mapping as a response to where we came from and the places that have impacted on us. Three generations of Yuin women; my grandmother, mother and myself are revealed amidst neutral colours that represent our culture, such as rich golden ochres and the traditional map dotting to show home and connections.

**SHAE-LEE  
MCDONALD**

Toronto High School  
*Untitled*

pvc pipes, wire, glue,  
acrylic paint, spray paint,  
tissue paper, masks,  
plywood, found objects  
230 x 120 x 60cm



“ *Untitled* displays the many faces of human emotion and vulnerability that arise from social injustice and personal crises. The increasing stresses created by contemporary society are reflected in the emotive faces that flow from this sculpture. The tap represents the human psyche which helps us to navigate life. *Untitled* asks the audience to seek their own interpretation.

## BRAD MCKINNON

Warners Bay High School  
*What is a Giraffe?*  
canvas, paper, mesh,  
acrylic paint, calico  
dimensions variable



*What is a Giraffe?* aims to convey the thought that as a society we are all unique. The paintings symbolize the mysterious nature of a giraffe's personality through a heightened colour palette which celebrates the importance of giraffes in our society. The work breaks away from traditional conventions of painting utilising a free, expressive approach influenced by the brash colours and brushstrokes of Fauvism.



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## JASMINE MCPHERSON

Warners Bay High School

*Accretion*

laser cut plywood,

cotton rag paper

dimensions variable



Accretion is defined as the gradual increase in accumulation of additional layers of matter.

My work *Accretion* represents the way landmasses change due to the addition of material onto tectonic plates; when tectonic plates collide, they slide under one another causing a significant change to the environment above.



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## SOPHIE MCSPORRAN

Toronto High School  
*The Perfect Trajection*  
wood, plastic, metal, paint,  
resin, porcelain, paper,  
found objects  
100 x 100cm

The Perfect Trajection focuses on life's significant heartbreaking experiences, and how passions can be sparked by lost loved ones. The work embodies a celebration of life and



“passions through the immortality of antiques. As humans we lack understanding about grief until we experience it personally. Found objects represent memories, the past and the reality we live in when overcome by grief. My love of music originated from my mother's stories about her own musical journey. The work uses old fence palings and antique objects to signify that as we grow old, and as time passes, our memories deteriorate but are subconsciously always with us. I have been influenced by Picasso's Cubist works and Rosalie Gascoigne's use of wood and found objects.



## TAMMY MARLEY

Lambton High School  
*Contortion*  
oil paint, plywood  
dimensions variable




“Contortion explores tensions within the human body; the twisted forms a metaphor for the mind. The painting’s emotional properties evoke stress, anger, confusion and a feeling of being trapped. The body stretches and contorts, straining to find freedom and relief from the mind.”



## MAKENZIE MILTON

West Wallsend High School  
*Maelstrom*  
photomedia, foam board,  
dowel, video  
dimensions variable



“ Maelstrom explores the reality and complexity of an individual suffering from mental illness. My work uses the recurring motif of flickering emotions to illustrate the delicate intricacies of the human psyche. Through the use of long exposure photography, I have sought to communicate my personal mental health journey. The audience is asked to consider their own perceptions surrounding the issue of mental health and its considerable impact on adolescents in our society.

## TAHLIA NICHOLAS

Merewether High School  
*Souvenir: What I Remember,  
What I Forget*  
collagraphs, organza,  
paper, ink  
dimensions variable



“ My work explores the fallibility of memory and the role of photographs in retaining and defining memories. My inspiration originated from a family trip around Australia taken when I was a child. Many of my memories are linked to those remaining photographs. I have used collagraphs and manipulated photocopies to reflect how my memory of the trip has not only faded over time but has become fluid, shifting and ever-changing.

## TEGHAN O'BEIRNE

Lake Macquarie High School  
*Terror Nullius*  
acrylic paint, lino, ink, paper  
dimensions variable



“Terror Nullius is about connection to my Aboriginal culture, as well as a dark history seen through indigenous eyes. This is one of Australia’s greatest flaws. For many, the journey to find information about their Aboriginality is much like finding evidence in an ongoing crime scene. The linoprint of the baby is a reference to the stolen generation and also to a young innocent being stripped of its culture, both past and present. Our ignorance of these issues is proven by our disregard of the One Pound Jimmy on our \$2 currency. The audience should reflect on these works and question the statements in order to find ways to exterminate the ingrained racism of this country.”

## LUKE O'DONNELL

Newcastle High School

*Trippin'*

timber skateboard decks,  
posca paint pens, spray paint  
dimensions variable



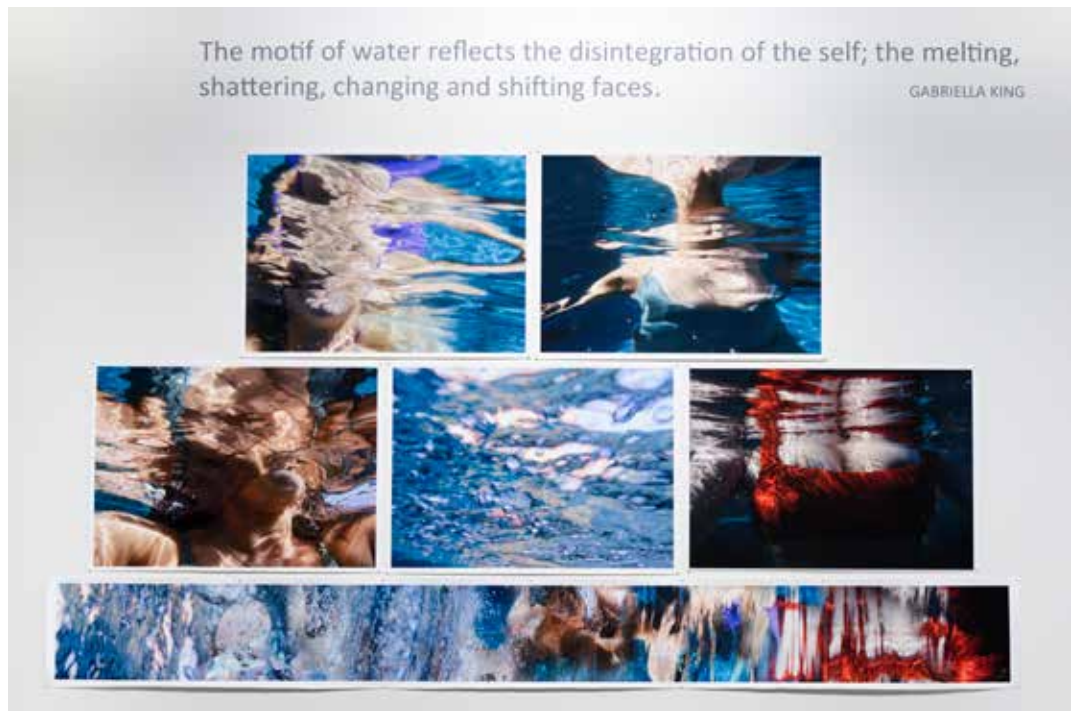
“ The skateboard designs of *Trippin'* are influenced by my home-town of Newcastle, and the countries I have seen. The graphic designs represent my interests and experiences in the skateboarding and surfing cultures.

## ELLIE PRITCHARD

Warners Bay High School  
*Head Above Water*  
photomedia  
dimensions variable

The motif of water reflects the disintegration of the self; the melting, shattering, changing and shifting faces.

GABRIELLA KING



“Head Above Water is a visual narrative of reflections celebrating the connectivity between water and the human body. The physiques of the figures are mirrored and manipulated, creating distorted reflections, some more abstract than others. The photographs capture the movements and symbolic self-expressions of female forms, creating patterns and distortions through transparent elements. When the surface of water is intervened, the reflection is altered into harmonious details that spiritually demonstrate self-evaluation and purity.”

## SERENA ROSSI

Kotara High School  
*In Loving Memory*  
pencil, charcoal, paper  
dimensions variable



“ In Loving Memory was inspired by my father who recently passed away. I sought to honour him and to capture the preciousness of life. Situated beneath the drawings is a poem I wrote for him in the days following his passing.

## DEEMA ROUADY

Wadalba Community School  
*An Anthology of Terrorists*  
photomedia  
100 x 100cm



An Anthology of Terrorists -

You're confused by the title aren't you? Do you feel threatened by the people you see? What if I told you they were terrorists? Would you believe me? Consciously or not, the Western world associates any identification with Arabic culture and the Middle East to terrorism, violence, threats and fear. Media outlets are the guilty vessels for these perceptions, portraying over-generalisations and distorted views that continually contribute to the polluted stigma. My photographs offer a counter perspective, revealing the authentic identity of Arabic people and their culture, capturing the universal essence of humanity and peace.



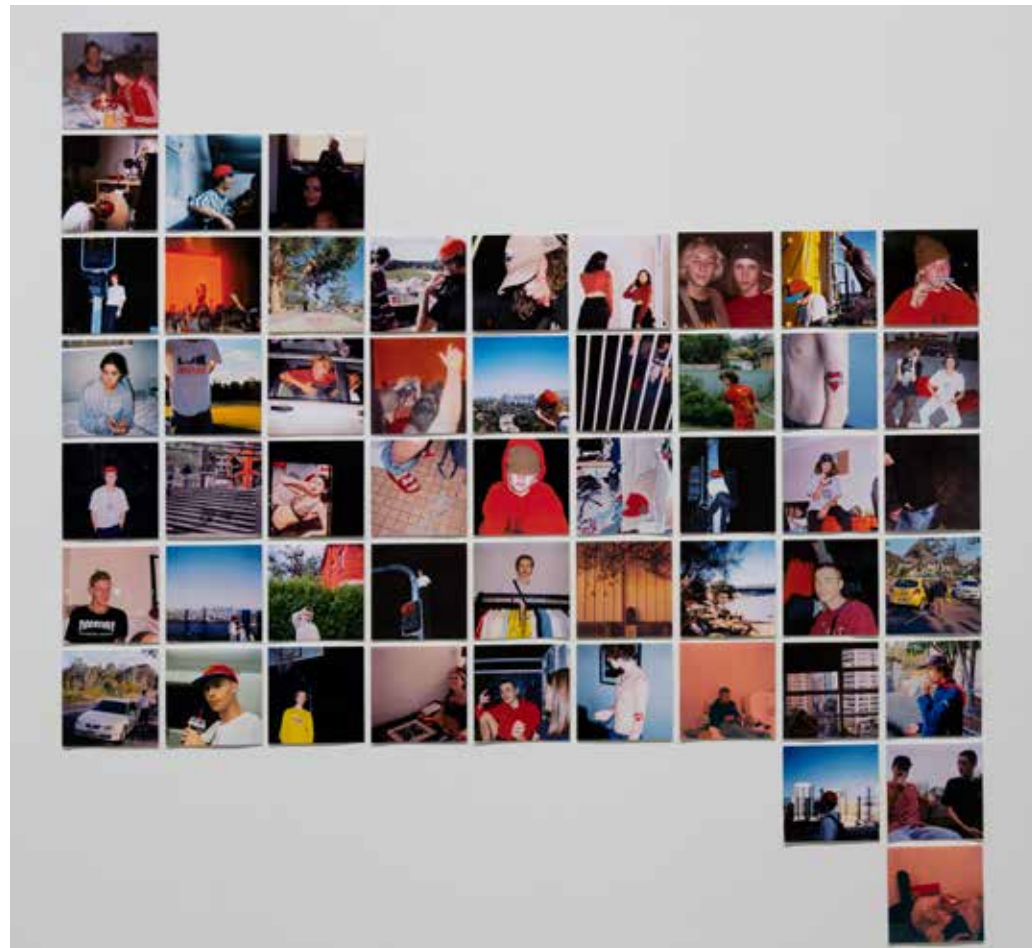
## REDD SARSON

Wadalba Community School

*Seventeen*

photomedia

dimensions variable



“ Documentation is defined as material that provides official information or evidence that serves as a record. My work aims to document the age of ‘17’; a nostalgic time in everyone lives for a variety of reasons. First time driving with friends, wearing clothes you never thought you would, being places or doing things your parents don’t know about. As my name is Redd, I have incorporated myself into each photograph by highlighting and manipulating the colour red. These 52 images are a week by week documentation of my year of being 17.

## HANNAH SMALL

Newcastle High School  
*Pigments of Emotion*  
timber, acrylic paint,  
posca markers, ink  
dimensions variable



“Pigments of Emotion expresses feeling through colour; the patterns are symbolic of intrusions in my life. Within the paintings, some colours are more prominent than others in order to convey distinct emotions. Del Kathryn Barton and Grayson Perry have influenced my work through their use of colour and pattern. The audience can decide the emotions and feelings they perceive.”

## MADISON SMALL

Lake Munmorah High School  
*A Dying Art*  
encyclopedias, photomedia,  
perspex, paper, velvet, books  
dimensions variable



“ The encyclopedia has become a casualty of the digital age. *A Dying Art* stems from shock at the multitude of books being discarded and left for dead during the rebranding of the school library. My work serves as a vigil for these once beloved volumes, raising awareness about what is lost in their demise.

## TYLAH SMITH

Wadalba Community School  
*The Tempest*  
oil sticks, timber  
dimensions variable



We are such stuff as dreams are made on, and our little life is rounded by a sleep – William Shakespeare

The Tempest represents a youthful mind trying to navigate the complexities of adulthood. Learning that regardless of money, love, passion and work, life for everyone will be rounded by a sleep. Through my final year of school and young adulthood, I have been catapulted into a hectic world where I battle with finding a balance between material possessions, self-love and the working world. Like a storm, like a dream, life will blow you over with perplexing and strenuous circumstances.

## REBEKAH STAUNTON

Singleton High School  
*Dream-Girl*  
photomedia,  
embroidery thread  
dimensions variable



“ The transition from childhood to adolescence is a significant milestone in one’s life. *Dream-Girl* reveals the concept of identity where an individual is forced to question their own purpose in society, as well as search for meaning. The surface of the photographs has been manipulated with embroidery, the dotting technique allowing the images to become unique, reflecting that a person’s individuality cannot be replicated.

## LINCOLN TREVETT

Kotara High School

*Queens*

paper, gold leaf, graphite,  
gold frames, photomedia  
dimensions variable



My work *Queens*, reveals gay icons Beyonce, Lana Del Rey, Nicki Minaj and Rhianna represented as religious figures wearing halos. By presenting myself in drag, surrounded by these icons, I am making a statement about Christianity, for believing that being homosexual is sinful. The drawings are inspired by medieval religious paintings of Jesus and other Christian imagery. The five works feature gold leaf on the halos to demonstrate wealth and power. Photographs showing myself progressively getting into drag have been added beneath the personal drawing.

**BETHANY  
URBANOWICZ**

Warners Bay High School

*In Bloom*

fibre, textiles

dimensions variable



“ In Bloom celebrates nature’s fleeting moments and the ephemeral manner in which organic life blossoms and grows. The sculptures are imagined organisms; oversized living, breathing entities, each with their own distinctive characteristics. The forms work cohesively to glorify varying shapes, patterns and colours; as the blooms open they reveal golden centres reflecting the purity of our natural world. My work aims to encourage audiences to reflect on the fragile balance in which our environment exists.

## HARRIET VENTER

Newcastle Grammar School  
*Metamorphosis*  
pencil, paper, timber, book,  
found objects  
dimensions variable



Metamorphosis; definition; the process of transformation from an immature form to an adult form.

Those whom disregard obedience give rise to the absurd, surreal and mundane masked beneath the conformance in society.

The Metamorphosis, Franz Kafka

It is the forceful projection of social stereotypes, perspectives and beliefs onto a child's upbringing that distorts the way they perceive the world. Open minds become narrow and linear through structured education.



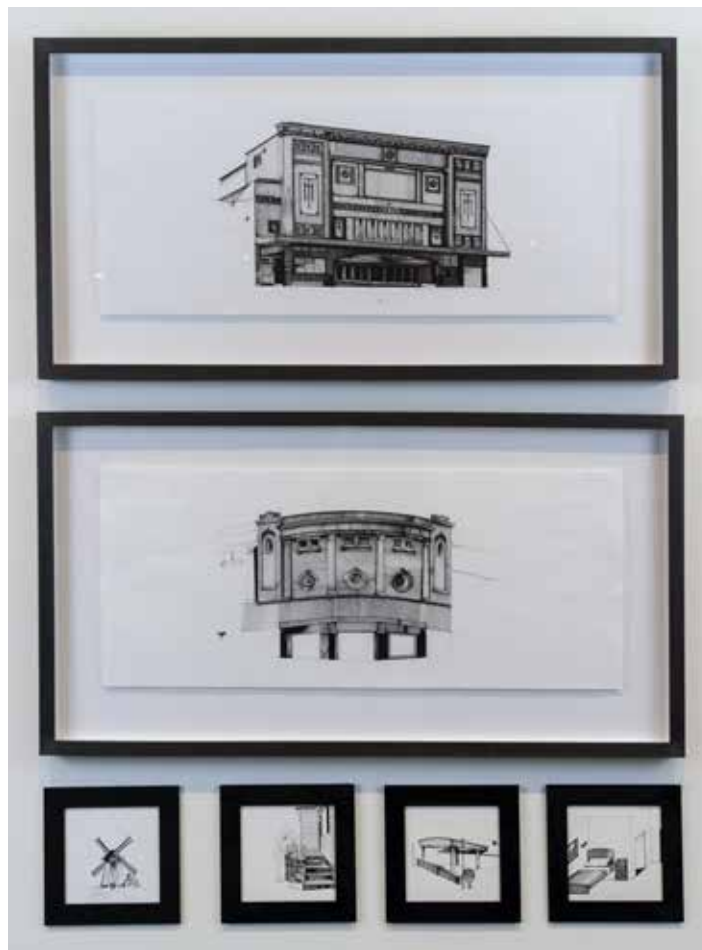
## JACKSON VOORBY

Belmont High School

*The Relevance of Narrative, the Preservation of Memory and the Inevitability of Decay*

pencil, paper, copic markers  
dimensions variable

The Relevance of Narrative, the Preservation of Memory and the Inevitability of Decay conveys personal experiences through the permanence of architecture. The drawings focus on the centrality of architecture to our memories, following the recent passing of my grandfather. Symbolic storylines represent my



grandfather's heritage; a Delft windmill, the entrance to his home, the nursing home that exemplified his depression after the death of his wife and the room in which he passed away. My work reflects how these structures served as a conduit for my grandfather's life and internal healing. To juxtapose this intensely individual story, I have drawn local cinemas to represent an industry where people find a common interest. No matter the story or location, the commonality lies in the tendency to find comfort in the physicality of our world. Buildings offer us convalescence in times of confusion and disparity. My work calls for us to preserve our physical world in order to maintain a database of memories.

## MADISON WAUGH

Warners Bay High School

*Depletion*

clay, watercolour, iron  
oxide, glaze, pastel pencil,  
gouache, paper  
dimensions variable



Depletion explores the environmental catastrophe resulting from the Carmichael coal mine in the Galilee Basin in Central Queensland. The Great Barrier Reef is part of Australia's identity, but it is in danger, increasingly threatened ecosystems precariously balanced. Adani's coal mines are causing coral to be bleached and destroyed through temperature rises in the water. Faded colours used in the ceramics and painting communicate this concern. With 500 impending coal ships entering this delicate ecosystem, the destruction of the coral will further progress. It is increasingly vital to address this issue, and the next generation is urged to generate change.

## **TAHNEE MARRIOTT**

Warners Bay High School  
*The Nature of Ambiguity*  
photomedia on fine art paper  
60 x 60cm each image




“ The Nature of Ambiguity explores the creation of abstract worlds by focusing on small details within nature. Through the use of macro photography, simplistic forms and colours were created, revealing ambiguities and uncertainties surrounding the subject matter. The images blur the boundaries between photography and painting.



## LOGAN WHITTEN

Morriset High School  
*An Individual's Choices*  
video, photomedia, acrylic  
paint, board  
dimensions variable



“An Individual's Choices focuses on the issues of pollution and climate change in the environment. Visual narratives reveal signs of damage through human impact. My face becomes a canvas signifying the pain, destruction and death of our planet. The brush is a motif that symbolizes painting the planet with greed and negligence, and the resulting environmental outcomes. Banksy and Ai Weiwei are strong influences through their visual arts activism.

## NATASHA WILSON

Heritage College

*A Drop of Ocean Water*

plastic milk bottles, metal,  
timber, LED lights

100 x 100 x 30cm



“ A Drop of Ocean Water represents how pollution is affecting micro-organisms within the ocean. I have created ocean creatures from recycled milk bottles to convey this concept. These organisms can be discovered in single droplets of water. The circle they are in signifies the continuing cycle of pollution.



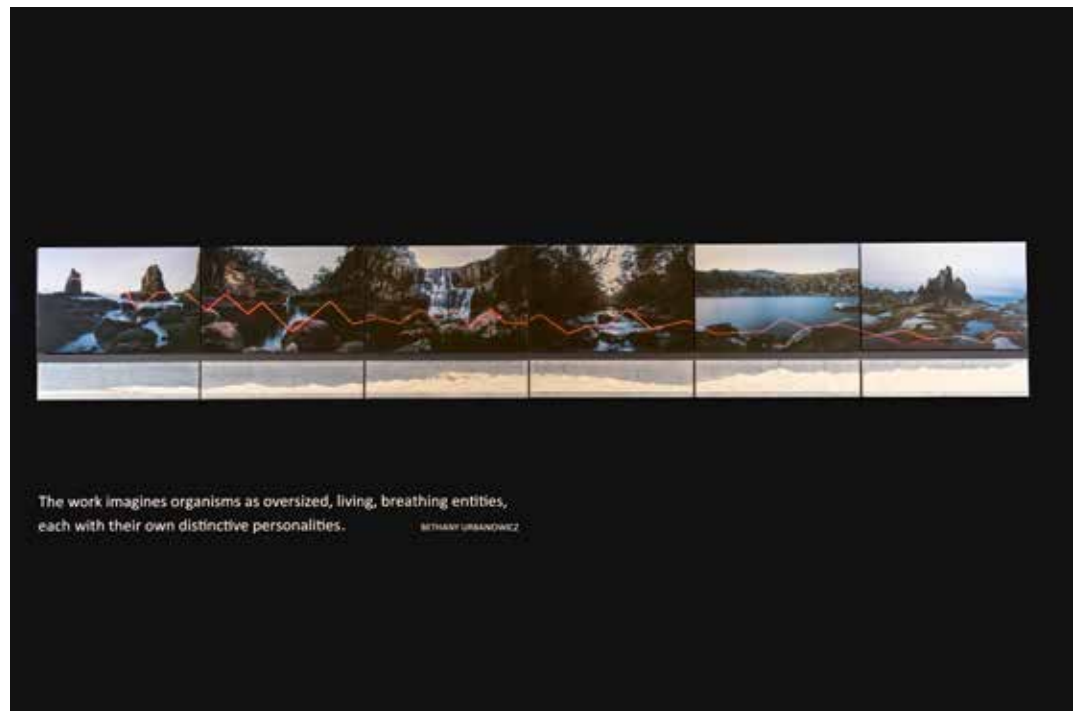
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## NICHOLAS WILSON

Merewether High School  
*A Land of Great Fertility*  
photomedia on aluminium,  
artline pen, ink, copic markers  
dimensions variable



“ A Land of Great Fertility explores the ever-growing impacts that have arisen as a result of the expansion of urban areas in Australia. To a large extent these impacts have been triggered by the invasion of the British in 1788. The red line across the photographs represents a 500km graph of population density from coastal Sydney to the Snowy Mountains. This line was arranged in-situ within the landscape using electro-luminescent wire, tent poles and fishing line, then photographed. The bottom section of the work incorporates extracts from two texts: *The Biggest Estate on Earth*, Bill Gammage, 2011, and Governor Arthur Phillip’s journal written upon his arrival in Australia in 1788.



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Museum of Art and Culture

## CONTACT US

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