Cover image: (detail) Kristie Langford. Loose threads, resin, 0.6 x 4.5 x 23 cm, winner of the Chief Minister’s Choice Award, 2009.
Minister’s message

Welcome to Exit Art, the annual exhibition of outstanding contemporary artwork created by Northern Territory senior students.

The fifty artworks that have been selected this year showcase the exceptional talents of our visual arts students. Their creativity, originality and skills make for a captivating exhibition that includes paintings, drawings, ceramics, photography and sculpture.

The exhibition gives an insight into young Territorians’ experiences and their influences. It is an avenue for students to bring their thoughts to life and an opportunity for us all to gain a unique perspective through viewing these works.

Exit Art is an opportunity to officially recognise the commitment of these students, and their teachers who have shared invaluable knowledge and provided encouragement along the way. Their dedication and professionalism is evident in the quality of the artworks on display.

Thank you to our sponsors for their support of art education and the exhibition.

Congratulations again to all the students who contributed to Exit Art and to the families and teachers who have supported them. I wish you all the best in your future.
Award winners

Thank you to Exit Art’s major sponsor Eni Australia who provides Excellence Awards for those students who received a perfect score in a visual arts subject and Merit Awards for those students who attained a perfect score for the practical section of a visual arts subject.

This year’s award winners are:

**Eni Excellence Award**
Lauren Burrow
Alice Cotton

**Eni Merit Award**
Jessica Beumer
Sarah Burchert
Lauren Burrow
Alexandra Henggeler
Nikita Kruger
Eleanor Stancombe
Mangroves in the Wet

Watercolour on paper

72.5 x 91.5 cm

This painting is like a photograph that has been taken purely for the purpose of depicting the beauty of the natural landscape. It was influenced by my experiences of bow-hunting with my father in the Australian bush. The painting’s washed-out colour suggests the early morning, the ideal time for pig hunting in the dry season and the build-up. The freedom to experiment attracted me to watercolour, as did the beautiful accidents that occur as the paint dries on the rough textured paper.
Jessica Beumer
Palmerston High School

Last of the fires, beginning of the Wet

watercolour on paper
72.5 x 91.5 cm

This painting is of the Territory bush and depicts the dramatic transformation between the end of the fire season and the beginning of the Wet, when smoke rises and mixes with the dark stormy clouds and brilliant cloudy sunsets.
Jessie Bonson
St John’s College

*Self portraits I II III*
digital prints on canvas
60 x 44 cm,
48 x 60 cm, 50 x 60 cm

*Self portraits I II III* are more than mere mirror images of me; they are an exploration of my face, body and personality. This is a contemporary piece reflecting my thoughts and feelings. The images depict a personal journey that I am proud of completing.
This is an exploration of light and shadow in charcoal. I tried different images before settling on the depiction of a face (mine was the most convenient), using a form for the play of light and shadow. I was interested in the way the face could be transformed and made to capture different moods depending on the angle of the light. The charcoal seemed the best medium to create the striking contrasts.
Paul Bourke

St John's College

Untitled

linoprints on paper

76 x 44 cm, 57 x 38 cm

My work is based on Tiwi designs and my interest in the work of Dennis Nona.
Karina Brierley
Centralian Senior College

Back to basics

pastel on paper

76 x 56 cm (each; one shown)

I was inspired by Jeffrey Smart and his use of geometric shapes and the inclusion of figures. I wanted to explore how man-made objects dominate us to the point that they seem to have become more powerful than their creators. We are so reliant on the efficiency provided by roads and machines but now the natural world is obscured from our view and we become isolated in dangerous places.
Hugh Brocklebank
Centralian Senior College

Flow

wood, seeds, leaves, pods and sand

246 x 157 x 10 cm (detail shown)

Flow is a work that uses a natural leaf shape to create a sense of fluidity. It is an interpretation of the flow of water around rocks as seen from above. The sleek almond shape of the pods and their gentle sheen allow fluid contours and spiral patterns to emerge. The natural flow invites you in along the leafy paths and subtle trails. The wooden bowls anchor the flow as well as holding symbolic importance. The sand represents the earth, the seeds represent growth and renewal, and the nest of leaves represents a bowerbird collection of precious things. The empty bowl is all the people putting words in my mouth; it is searching for its own meaning.

Gathering the materials was fun as was the repetitive, meditative placement of the pods.
Simone Brogan
St John’s College

Under the sea

linoprints on paper

57 x 48 cm (each)

I live on the Tiwi Islands and I have used turtle and fish designs in both my paintings and prints.
This artwork was inspired by Australian landscape painters John Olsen and Fred Williams. My research led me to these artists, as they explored the landscape from an aerial perspective. I chose a location that is close to me: my home, Dundee Beach. Although Dundee Beach is a green and luscious location in the Darwin rural area I wanted to include the ochre, red and orange that we all associate with the Australian landscape.
Lauren Burrow

Darwin High School

JNCB

synthetic polymer paint on canvas

122 x 91 cm

JNCB is a portrait of my father, exaggerating his features and sometimes stern character.
Beneath the skin explores the interesting underlying structures of the human body. It pulls back the many intricate layers, exploring and revealing muscles, fibrous tissues and finally the supporting skeleton.

The woven connections act as mechanical devices that communicate with each other and the smooth directional effect allows each skeleton to dance across the canvas creating a sense of movement and drama.

**Tom Clarke**  
Centralian Senior College

*Beneath the skin*  
synthetic polymer paint and oil on canvas  
61 x 244.5 cm
These etchings were inspired by a recent trip to Vietnam. My experience of Vietnamese culture, people and landscapes was captured in a series of photographs and from these I developed the etchings. The text accompanying the work is journal entries that I wrote to capture my thoughts during my journey through Vietnam.
Alice Cotton

Casuarina Senior College

The girl with the yellow slippers
charcoal, ceiling paint, ink and pastel on paper
170 x 122 cm

This artwork is a self portrait. The pose and style are influenced by Brett Whitely and Egon Schiele. Whitely in particular influenced my choice of charcoal as drawing medium because of its ability to portray a sense of energy and movement.
Michaela da Costa

Casuarina Senior College

**Kick me when I’m high**

digital prints on paper

44 x 293 cm (overall)

I wanted to show motion and excitement through a series of photos. The images I took of me flicking my hair were to show someone feeling alive and free and to show confidence in myself by being able to go crazy and not care who is watching. The feet with pinkish-orange heels were added afterwards to match the hair flicking and to give the images a quirky, humorous look. I wanted to create something that was absolutely original and weird.
Birds in flight is a series of works depicting the movement of birds. I experimented with a variety of techniques and media including etching, monoprinting and relief printing. The beauty and energy of the birds’ movements is expressed through the addition of feathers.
Colourful expressions is about my connection to land, culture and people. The theme of my extended family emerged because it’s my family that creates my sense of belonging, helps me develop new horizons and challenges me.

I discovered paint samples by chance while I was exploring my theme. I noted the paint names and realised that these words had meaning for me. Names like Peachy, Kid Skin, Warrior, Pebble Sand, Ginger, Young Gun and Desert Bake. The colour samples suggest the mix of location and life in Alice Springs. I used images of my extended family and myself to reveal the mix of generations and the layers of tints and contrasts.

Jessica-Ellen Drew

Centralian Senior College

**Colourful expressions**

digital prints on transparency, paint, card and tape

29 x 90 cm (overall)
Sean Fitzpatrick
Tennant Creek High School

Without you

oil on board

150 x 110 cm

Without you represents the struggle of living across and between two cultures and the lack of acceptance encountered while growing up and becoming more aware of the attitudes that surround you.
Sean Fitzpatrick
Tennant Creek High School

*Raku platter*

Ceramic

11 x 42 x 39 cm

Free-form, raku-style platter with colours reflecting Central Australia.
Lisa Fuller

St Philip’s College

Opus contra naturam

polystyrene foam, textile, cotton wool, wood, metal and synthetic polymer paint

90 x 100 x 122 cm (detail shown)

‘Sometimes deviation from the usual is a special revelation of truth. In alchemy this is referred to as the opus contra naturam, an effect contrary to nature.’

Thomas Moore, Care of the Soul

I’ve taken elements of the Central Australian outback generally considered to be ‘harsh’ and used their natural beauty to portray them in a ‘hush’ way: an effect contrary to nature.
Lisa Fuller
St Philip’s College

The dream chasers

feathers, textile, papier mâché and plastic

110 x 48 x 28 cm

Stemming from the idea of both literal dreams and aspirations, I was originally going to do a piece on dream catchers but nothing strong came from the idea, visually or conceptually. I took a new approach: the strength and courage to "chase" dreams rather than to "catch" them. This piece definitely embodies power, courage and strength through the use of feathers and hand-sewn bead mandalas with a mixture of the regal and tribal about it.
Daniel Gfeller

Darwin High School

Mama and Papa Bear
digital prints on paper
31 x 31 cm (each)

Mama and Papa Bear captures the appreciation I have for my parents. The images present the characteristics of my mother and father in a natural and powerful manner. I dedicate this to Denise and Otto.
Conrad Gibbs
Casuarina Senior College

It's complex

mixed media and collage on paper

102 x 82 cm (shown).
81.5 x 104 cm, 81.5 x 102 cm

In my artwork I try to make a statement that expresses more than the limits of daily suppressed life. I have been drawing in black pen for years in my intricate, epic way and have extended this graphic style by using a variety of media. I use a physical, fast energy to combine stuff. My influences are magazines, street art and underground comix.
Kalvin Devine portrays an intimate and seductive moment. I wanted to show how people connect and how relationships change. The relationship between the two models is convincing and they are only focused on each other. The viewer is drawn into their intimate moment. It is as if they would be lost without each other, neither wanting to walk a lonely path.
Multiplicity examines the idea of self and the many sides of an individual. This work is self reflective as you see my pale, white face, blank and emotionless, like a canvas ready and waiting for a new emotion.
The charcoal drawings were taken from close-up pictures of destroyed objects: crashed cars, wrecked buildings and scrap metal. The idea was to portray the beauty and art that lie within objects that are perceived to be useless and ugly.

Jordan Grantham
Casuarina Senior College

*Beauty of destruction*

charcoal on paper

84 x 60 cm (each)
Breanna Harwood
Tennant Creek High School

Glass platters

fused and slumped glass

4 x 30 x 30 cm, 2.5 x 29 x 30 cm,
3.5 x 30 x 30 cm (shown),
3 x 31 x 31 cm, 2 x 30 x 30 cm

Cutting glass, creating patterns
and compositions, fusing and
slumping are experiences I very
much enjoyed.
Alexandra Henggeler
Kormilda College

*Orange Lilium*

oil on canvas

103.5 x 74 cm

This painting was inspired by the floral artworks of Georgia O’Keefe. I chose to paint the tiger lily as it appeals to me due to its interesting form and vibrant coloured petals. By exploring oil paint I was able to recreate the realistic colours of the tiger lily.
The idea behind the work was to photograph Nightcliff jetty at night and at different angles and try to capture the colour and contrast using long exposures. Two of the prints were manipulated and abstracted by morphing the images together. I was interested in conveying the beauty of warm tropical nights. I chose the medium because photography captures time and the outcome of a good shot is magnificent and satisfying.
Charlee Horni
Darwin High School

Growing pains
synthetic polymer paint on canvas
101 x 50 cm

Growing pains is an observation of the physical ugliness of old age, as well as its emotionally degrading nature. The painting exaggerates the ugliness as a contrast to the common perception of growing old as a beautiful process.
This series of images shows sequences of youth searching for natural euphoria.

John Jamieson
Darwin High School

Natural euphoria
digital prints on paper
28 x 19 cm (each)
Nikita Kruger
Kormilda College

*Never to fly*

*steel, aluminium and copper*

125 x 115 x 67 cm

This sculpture was inspired by the forms that are able to be created through the use of scrap metal and recycled materials. I discovered this by looking at various artists who use recycled materials as a basis for inspiration. I chose to make a pelican as it is a creature that defies proportion. Its creation was to be a challenge.
Thomas Lanyon

Darwin High School

The witness
digital print on paper
48.5 x 33 cm

The witness depicts a woman witnessing a fatal car crash on the street outside her home. To add eeriness and depth to the image I have made it look like an illustration from a graphic novel, such as Sin City. The idea came from the recent rise in teenage fatalities in the Northern Territory.
Ginny Lee

Casuarina Senior College

Self portrait

synthetic polymer paint on board

100 x 107.5 cm

The artwork is about me, my background and my personality. The idea was to present myself using different elements. I moved to Australia from Hong Kong two years ago and so the artwork was influenced by the two places.
These monoprints visually parallel the gradual disappearance of the panda from our world as its habitat and numbers diminish. China is referenced through the use of red and gold framing materials.
Hatches, matches and dispatches, a title derived from Births, Deaths and Marriages newspaper columns, was created in memory of the Victorian bushfires. It shows how fire, an element ever present in celebratory events, is in this case the very cause of devastation.
Wallpaper was inspired by nature and animals. I wanted people to be inside a building but still feel as though they were close to nature in some way. “Nature does not hurry, yet everything is accomplished” is a quote by Lao Tzu. I chose this text as part of the design because I feel it is poignant and inspiring.

I created Wallpaper using a digital manipulation program, juxtaposing hand-drawn sketches and found imagery. I believe this piece is both strong and simple and that it allows the viewer to enjoy nature whilst also wondering about the ideas it presents.
Kathryn Pickworth
Northern Territory Open Education Centre

Cycle of life

seeds, wood and leaves

157 x 13 x 196 cm (detail shown)

I used real material from different types of plants to depict the cycle of life – new beginnings and the germ of life out of death, like seeds from dry seed pods. The use of plant matter reinforces this narrative because as the leaves fade and the plants wither the cycle ever continues.
This artwork is inspired by the revolutionary artwork of Robert Rauschenberg and aims to present contemporary issues of modern Australia. The piece is a specific response to the Black Saturday Victorian bushfires and aims to capture the destruction and devastation it caused. A fireman, a heroic symbol of hope, stands alone among the debris.
Alyce Shearn
St Philip’s College

Display only
glass, paper, shelving system and LED lights
79 x 20 x 82 cm (overall; detail shown)

You cannot buy wishes but I have made them appealing as if they were perfumes for sale. You cannot buy a wish because as beautiful as they are they are not yours to purchase.
The impact of the Victorian bushfires on Australia was huge. Loss of life and property resulted in broken homes and families. The threatening magnitude of the fires and the enormous destruction they caused was incomprehensible. It dominated the media and caused emotional upset across the country. In reflecting on this apparently ‘natural’ disaster I tried to depict the fires’ uncontrollable, swirling energy and also express their vastness.
Alicia Smith

Centralian Senior College

*Spirit of the horse*

synthetic polymer paint on board

147 x 60.5 cm (overall)

This artwork is centred on the figure of a horse in an aggressive stance. The three canvases depict fragments of a horse that I found particularly significant: a horse’s mouth, legs and neck. The fragmentation of the work aims to capture emotion rather than reality. I wanted to show the raw, harsher aspect of animal nature. My inspiration came from watching horses in herd situations. Their sometimes brutal interactions demonstrate the basic aggression that is essential to an animal’s survival in the natural world. The red- and yellow-based colours I have chosen are associated with passion and aggression and reinforce the dangerous aspect of a horse’s nature.
I was inspired by my two cats, Midget and Spyder, whom I love very much. The two of them were always together until Spyder ran away and then Midget was sad and never stopped looking for her.
Stephanni Spina
Tennant Creek High School

Super heroes

synthetic polymer paint on canvas and digital prints

50 x 30 cm (3 pieces);
17.8 x 12.7 cm (12 pieces)

82 x 111 cm
(overall; detail shown)

This is an artwork based on my brother’s toy figurines. I have incorporated the moods and colours that are in my life and in my environment.
These images portray different sides of me: precise, calm, ambitious, dramatic and mischievous. The images are scanned Polaroid SX-70 photos that were not altered after they entered the computer; distortion was achieved using patience and a knitting needle.
Megan Thomas

O’Loughlin Catholic College

My best friend

mixed media on canvas

122 x 91.5 cm

Man’s best friend – trusting and loyal, and full of life, energy and expression. This painting, inspired by Franz Marc, explores the spirituality and personality of my most trusted friend.
Megan Thomas

O’Loughlin Catholic College

Lionfish lamp
	paper, rattan, polyethylene, cling wrap and lighting system

80 x 120 cm

The inspiration for this lighting feature was sea life, in particular the delicate fins of the dwarf lionfish. The fins inspired the framework of the design but, as the forms came together and they overlapped, the structure came to resemble a shell.
Matthea Uhlig
Marrara Christian College

**P, P, P, P & P**

pencil on paper, glass, plaster, acrylic, latex and wood

150 x 200 x 25 cm (overall; detail shown)

**P, P, P, P & P** uses two unique forms that evoke the female form. One is a universally known and recognised symbol of popular culture (the Coke bottle) and the other the Sturt desert pea, indigenous to Central Australia. Sadly, in our contemporary society, many young women are put under a great deal of pressure to become what this society calls “perfect”. This pressure includes the anxiety to be thin and prematurely sexually active. Young girls and women feel obliged to wear clothing that exposes various body parts, making them look older and more available. This damages people physically, emotionally and spiritually. I hope that my piece causes us to think about the responsibilities we all share as we nurture young people.
Sarah Winch
Kormilda College

Temet nosce juice – bottle labels
bottles and digital prints on adhesive labels
12 x 6 cm (each; five of eight shown)

Inspiration for Temet nosce juice – bottle labels stemmed from observing the effect of design on brand choice. Brand and company identity, often presented visually as a logo, is a major contributor to product sale success.

I was keen to design a product that would entice customers. I designed a series of labels intended to appeal to a mainstream, young adult consumer. I chose to use bright colours and clean but soft lines to complement the company I created. The logo for Temet nosce juice is one of the most defining elements of the design; it represents natural growth and fresh life.
Nuchareenat Wiratpruk
Northern Territory Open Education Centre

The two worlds

pencil on paper

144 x 160 cm (overall)

The series of drawings was inspired by my grandmother who lives in Chiang Mai, Thailand. The artwork consists of six portraits of my family and includes my grandmother. Each colour used refers to the contemporary influences of living in Australia.
Leah Zahorujko

St Philip’s College

Interlude: introspective

pencil and watercolour on board

48 x 188 cm (overall)

*Interlude: introspective* is based on the concept of reality versus dreams. Where does the real world end and our alternative reality begin? I seek to create a ‘reality’ entirely of my own making, a place I can relate to and live in harmoniously. Alternate realities are attractive to everyone as somewhere to escape.
Elijah Zahra
St Philip’s College

**What a wonderful world**

DVD stop-motion animation

3 mins 17 secs (still image shown)

My artwork is a stop-motion clay animation depicting the violence and harshness in the contemporary world. The animation is set to “What a wonderful world” sung by Louis Armstrong. The artwork is rife with meaning and emotion from beginning to end but I have left it to the viewer to translate.
## Practical Extension Folios

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