



18 Sept–21 Nov

**EXHIBITION  
RESOURCE PACK**

Our next generation showcase of artwork excellence by Gold Coast visual arts secondary students.

**HOTA** HOME OF THE ARTS

Emmanuel College is a Presenting Partner of our Education initiatives



**GOLDCOAST.**

[HOTA.COM.AU](http://HOTA.COM.AU)



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18 Sept–21 Nov

## ENERGIES 21

GALLERY 4, FREE ENTRY

***Energies* is our next generation showcase of artwork excellence by Gold Coast visual arts secondary students.**

For more than 30 years, *Energies* has provided a platform for local senior secondary students to exhibit their work in a professional gallery setting. *Energies* alumni boasts acclaimed contemporary artists Michael Candy, Abbey McCulloch, Rebecca Ross and Michael Zavros, all of whom are having their work featured in the inaugural HOTA Gallery hang.

This exhibition showcases the work of artists submitted from secondary schools across the region. Presented in partnership with HOTA Gallery and Gold Coast visual arts educators, artwork is selected from Gold Coast students based upon individual merit and skill.

*Energies* recognises exemplary student work, best practice for teaching, and supports career pathways into the arts.

***Energies* 2021 will be on display until 21 November 2021.**

**Emmanuel College is a Presenting Partner of our Education initiatives.**

### Participating Schools

- Assisi Catholic College
- Benowa State High School
- Coombabah State High School
- Coomera Anglican College
- Elanora State High School
- Emmanuel College
- Helensvale State High School
- King's Christian College
- Livingstone Christian College
- Marymount College
- Miami State High School
- Somerset College
- Saint Andrews Lutheran College
- Saint Hilda's School
- Saint Stephen's College
- Tamborine Mountain College
- Tamborine Mountain State High School
- The Southport School
- Trinity Lutheran College
- Varsity College



Thu 16 Sept

## Exhibition Opening

### ***Energies 2021 People's Choice Award***

Visit the exhibition and scan the QR code to vote for your favourite Energies 2021 work.

The artist with the most votes will win an art supplies voucher from Eckersley's Art and Craft.









Fri 17 Sept

# Energies 2021 Masterclass

## **Energies 2021 Masterclass with Natalya Hughes**

On Friday 17 September successful Energies 2021 artists were invited to a masterclass with HOTA Gallery collection artist Natalya Hughes. Students were given the opportunity to share their Energies 2021 work, ideas and communicate their observations through making their own artworks as artists and audience in the HOTA Gallery studio.





## Our Artists



### Emilie Mellish

#### Spider 2021

synthetic polymer on canvas

#### Artist Statement

Kwon Soon-young or HOSHI from the K-pop group SEVENTEEN was my inspiration for this artwork because I find him to be hardworking and diligent. He also has an extremely interesting face with particular features. Colour has always fascinated me as an artist, therefore, I wanted to explore the light and shadows of the face. At times, trying to capture Hoshi's face from different angles made it challenging because he could look like a completely different person at different angles. The title of this artwork has evolved from a solo piece of music that was released earlier this year by the band.



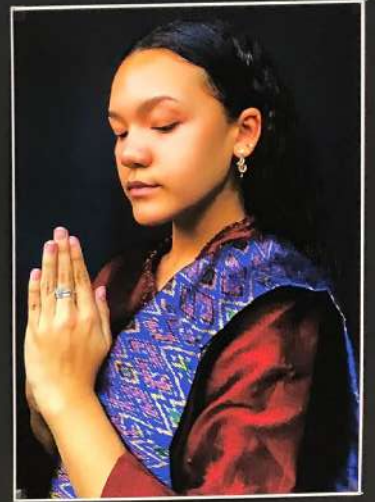
## Alexandra Baumühlner

### Sunken Lounge 2021

oil on canvas

#### Artist Statement

My artwork displays a landscape with vast, grassy fields, a gentle stream and afternoon sky. The scenery is not only reminiscent of the grasslands of my country, but also reminds me of the lake next to my childhood home, which establishes a personal connection between me and my artwork. The painting also features a couch and lamp, that are placed in the water. By adding furniture to this unconventional environment, I toy with the notion of incongruity. This makes the viewer question, if they are discarded, or if there is a connection between them, and if a person is still being nurtured. It propounds the thought: are they really featured in the wrong setting, or is 'home' a shape shifting concept, that presents differently to each individual?



## Ploi Bates

### To know one's self is to unwrap one's cultural identity 2021

digital prints and video

#### Artist Statement

Throughout my artistry, culture has been a major influence to me; valuing the symbolic expression of Thai culture and its religious significance. Being raised in Thailand for half of my life exposed me to long-established, energetic traditions, complex handmade items, and meetings of strangers that we would call our brothers or sisters. Australia to me was a stark contrast, and the absence of my mother dissolved the richness of my culture and the vibrancy of celebrating traditions, causing me to question my identity. Yes, I was surrounded by many cultures, but it didn't feel like home. As I grew older and now alongside my mother, she reignited the fire in me. As an artisan you should find what ignites your soul, what makes you feel at home.



## Maegan Palmer

### **They made me invisible** 2021

charcoal and mixed media on paper

#### **Artist Statement**

*They made me invisible* responds to the humanitarian crisis that has plagued Afghanistan for generations – female education. Only 37 percent of Afghan girls are literate as of 2017; however, for decades now, females have endured the battle between oppression and the basic human right of education. The elderly themselves have been witnesses to losses and gains to the cause in the forms of their daughters and granddaughters. Out of the ashes of the war came the chance for universal education, however the victory of the Taliban brought women closer to a past they desperately wanted to leave behind.

*“They made me invisible, shrouded and non-being, a shadow, no existence, made silent and unseeing, denied of freedom, confined to my cage. Tell me how to handle my anger and my rage?”*

- Zieba Shorish-Shamley



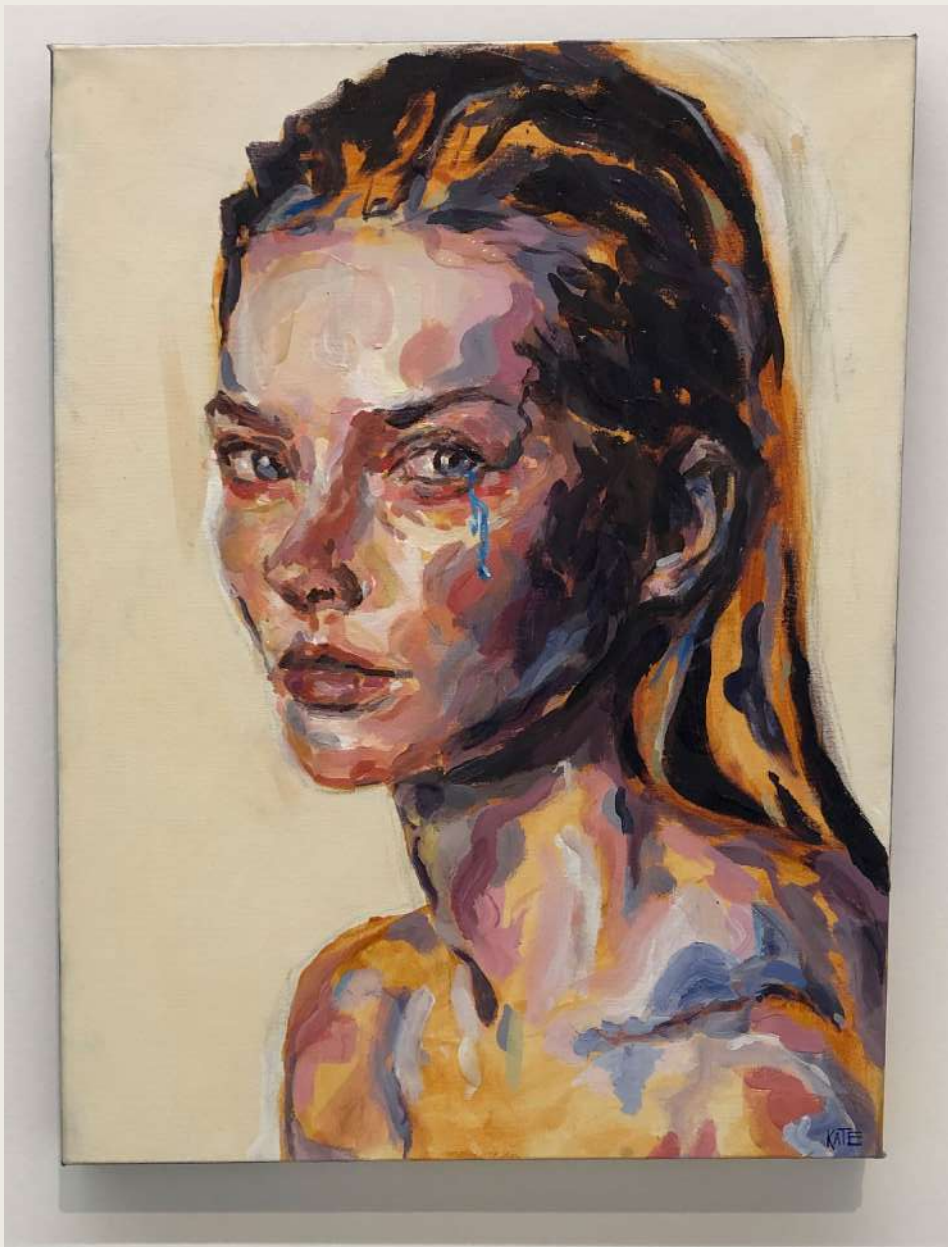
## Tallulah Plunkett

### Lip Service 2021

textiles

#### Artist Statement

The Parliament House of Australia, although a testament to the rule of law, represents an institutional power that projects a culture of silence but upholds misogyny as if it were a constitutional right. Within the last twelve months, Australia's political landscape has reiterated male privilege, and the blatant gender power imbalance within contemporary society. This artwork represents a serious critique of the patriarchal dominance against women in Australian politics, through recontextualising the traditionally domesticated medium of textile craft. The methods of knitting and needling are used to symbolise the women in Australian politics that are cementing their place and expressing their vulnerability by challenging the patriarchal structure of government. Utilising the colour red, represents the Legislative Council, a scrutinising Government body. Through feminist revisionist theories, the artwork invites audiences to perceive the expression of vulnerability not as a weakness, but as a power to demand change.



## **Kate Howie**

### **Do/Do Not 2021**

synthetic polymer on canvas

#### **Artist Statement**

*Do/Do Not* is an impressionistic portrait painting of a woman on canvas. Both the tear and its colour are symbolic of her sadness, and overall, the work is metaphorical. The piece is influenced by notions of society's pressure for women to be and look a certain way; that no matter what she feels, she must uphold a certain standard of beauty to be respected, and this leads to a repression of emotion.



## **Kristen Clark**

### **Transitions 2021**

digitally manipulated images, synthetic polymer  
on photographic paper

#### **Artist Statement**

*Transitions* explores the combination of destinations that hold a unique and personal meaning. My approach has been developed through the inspiration and research of three key artists, Njideka Akunyili Crosby, David Hockney and Sebastian Onufszark. Using techniques such as overlays, panelling and blocked colours, these personal photographs communicate my two countries of citizenship, Australia, and America. The focal point of the work is one of Australia's most recognised pieces of modern architecture, the Sydney Opera House. Yellow is used to emphasise the landmark and express a sense of sunshine and positivity.



## Matilda Herring

### HOME 2021

mixed media on pinewood

#### Artist Statement

*HOME* explores the influence self-isolation has upon society's connections to our homes, as they are ironically interpreted as both a place of comfort and constriction. Although the environment we label as home may differ between one another, the conflicting connections we experience are collectively current. Knotted tightly between the nails as a raised formation, the string, with its soft texture, brings comfort, contradicting enforced constriction which is represented by its intentional obstruction of the image of the house. Instead, it forces the viewing of home in a digital format. The use of such a delicate material to resemble its opposition of constriction, expresses how such contraries of a home's comfort and constriction are inseparable.





## Amaya Liyanage

**Fixed** 2021

watercolour, pen, graphite, coloured pencils,  
silver leaf

### Artist Statement

The new is terrifying. The unknown a mystery most prefer left untouched. Yet, it is also alluring, beckoning, and tempting to take that leap. When one is in such a position with a blank canvas and shaking hands, the irrational mind takes charge. Heart hammering against your chest. Sweaty hands. Quick breaths. *Fixed* explores my constant need to 'perfect' as my unconscious way of coping in a new environment. Or in this case, the wood burning experience. In fact, I realised I was 'mothering' my artwork as it were a child. The facial expressions illustrate the rollercoaster of emotions I faced whilst the lace covered eggs take on a symbolic representation of the maternal relationship between me and my artwork. This had me questioning, what relationship exists between an artist's outlook on perfection and motherhood?



## Mire Lee

### Journey 2021

mixed media

#### Artist Statement

We all fear something during our lifetime. It is inevitable, as fears makes us essentially 'human'. *Journey* is based on my experiences with fear and how that improves self-growth. Acceptance is symbolised through a paper layering of forest scenery, with the background depicting a bleak landscape compared to the foreground where nature flourishes. To represent the fear, there is a wolf in the distance. There is a small rabbit amongst nature, symbolising how we decided to, instead, accept it. Paper cannot maintain its original form. It is fragile, and has the potential to deteriorate, representing how we cannot have the same fears forever - we will gain new fears and move on from our past. The contrast produced from the illumination of the light symbolises the darkness and light within us, and how both coexist in our lives.



## Ruth Van Zyl

### **Collapse of Independence 2021**

mixed media

#### **Artist Statement**

The *Collapse of Independence* communicates the feeling of loneliness in a crowd in the context of city life. Mental illness and loneliness are prevalent in city life and high rise living, and the *Collapse of Independence* points out that one cause of this is the ingrained value of independence particularly in western cultures. This artwork challenges independence and supports community living with the suggestion that in the case of human decay and suffering, community is naturally formed. The dystopian setting represents the physical manifestation of the negative emotions associated with loneliness in the harmoniously dull colours and desolate and dilapidated landscape. This visual narrative also suggests the literal migration of individuals from the independence that comes with city living, to a smaller, more intimate landscape to form a community which is evident in the makeshift homes surrounding a campfire.



## Bailey Green

### **Mental Emesis 2021**

synthetic polymer on canvas

#### **Artist Statement**

Caricatures representing the overstimulation of contemporary life have been formed into an optical stream of consciousness. This work is a visual representation of the drastic change of societal and technological development over the course of the past century. These codes and symbols that depict contemporary stimulus are interpretable only by the modern eye; someone from a previous time would find these codes mysterious and inexplicable. This work is a 'mental emesis' of my contemporary experience.



## **Mackenzie Dowker**

### **Into the light 2021**

oil on canvas

#### **Artist Statement**

Inspired by the works of Bill Henson, I have created a self-portrait that is reminiscent of his haunting artworks. I wanted to communicate the fragility between youth and adulthood, engaging the audience with my vulnerable expression. The lighting is dramatic, reminiscent of the chiaroscuro effects created by the great masters. My profile is coloured in cool tones, it can almost be interpreted as lifeless, ghoulish, or drained. The short light is orange, creating a warm glow that highlights a tenderness across the outline of my face.



## Hope Robertson

### Fringing Reef 2021

textiles

#### Artist Statement

A *Fringing Reef* is one of the three main types of coral reefs. They are facing several ecological issues including pollution, global warming, overfishing, coral bleaching, erosion, and rising sea levels. The piece features crochet coral shapes placed on a wooden cut-out in the shape of the Great Barrier Reef. The title is a play on words linking my textile practice with the reef itself. Hopefully my work will engage an audience enough to encourage conversation and, thereby, awareness of the frightening reality of these environmental concerns taking place today.



## Bayley Hull

### Traumatic Spaces 2021

fabric

#### Artist Statement

This Pride flag was made with audience involvement where they would rip, tear, and walk all over the flag. These symbolic actions represent my personal experiences growing up as an openly gay man, where I would suffer psychological and physical abuse in various locations on the Gold Coast. The cuts that have been stitched together represent self-inflicted scars that hold memories where I have doubted my self-worth. *Traumatic Spaces* communicates to the audience that homophobia is still prevalent and takes young lives, every day.



## Tamu Lui

### Distorted Minds 2021

synthetic polymer on canvas

#### Artist Statement

*Distorted Minds* conveys an array of information and a sensory overloading experience provoking a scattered and chaotic scene, visually representing an expressive form of subconscious thought and timeless realms. The colours cast a deep immersion of illusion, intentionally not possessing sense, only displacement and distortion between reality and thought. The painting's visual language represents the unconscious realm of dreams exploring time and different narratives.





## Laina Walsh

### Intertwine 2021

video

#### Artist Statement

Individuals can feel alienated from others in many ways. *Intertwine* explores personal identity and belonging, specifically relating to how one can feel alienated from their memories. As a dual citizen I have moved between two countries my whole life - Australia and the United States. The memories of my childhood in America are overshadowed by current ones of Australia, yet remain constantly lurking in the background. In the piece, vividly coloured Australian plant life overshadows grey, dull North American animals. The plants seem alive as they move and sway in their surroundings, yet the animals remain still and lifeless. The contrast between the plants and animals alludes to a sense of isolation between present and past, they are nevertheless colliding and intertwining to form one whole.



## Benjamin Long

### Every Second Counts 2021

found object

#### Artist Statement

*Every Second Counts* began as a simple, humorous idea. Yet the hypnotic nature of something as simple as a classroom wall clock is not lost on me. What is objectively seen as a simple instrument of time, can quickly become a mystifying illusion. There are moments in life where our euphoria allows time to seemingly slip away - almost as if the clock has sped up. Yet there are other moments, such as during exams, or performing laborious tasks at work, wherein when observing the clock, it feels as if it is only the seconds hand that is moving. *Every Second Counts* contrasts the sudden meaningfulness of every single second once it is the only hand to be displayed on the clock, and the lack of meaningfulness that we apply to each second when this is not the case.



## Bianca Trewin

### Feileancan 2021

manipulated prints

#### Artist Statement

Patterns exist everywhere and generally create a sense of calm. But what happens when you use a pattern to create an uneasy, almost psychedelic design? This work uses the wing pattern of a Monarch butterfly. This butterfly has spiritual meaning and connection as they remind us of loved ones who have passed. I too am reminded of my people who have passed when I see this butterfly. To portray this personal context, I juxtaposed the pattern to create a sense of unease, suggesting that butterflies aren't always a symbol of beauty and grace. The layering of black-and-white imagery, combined with the rich amber tones, joins together the two worlds that butterflies inhabit. Aspects of the wings are almost unrecognisable, changing the audiences' perspective. The interior works portray the most unease, connected to my spiritual meaning. The outer pieces focus on beauty – the butterfly that symbolises life.



## Charlotte Schiller

### **Ephemerality 2021**

photographic prints

#### **Artist Statement**

*Ephemerality* addresses the constant battle between issues arising in logic, reason and holistic values that are inherent to liberal thinking. Symbols are a powerful language that can challenge our unconscious bias about what we find and see value in. These 'giveaway' viewpoints can be represented in different forms of escapism seen in Capitalist attitudes that individuals entertain. In a world driven by material possessions, it is easy to get caught up in the need for these instant and frivolous forms of gratification, whether they be diamond rings or luxury bags or a hamburger with the lot. The central concept of this work is about our choice for balance or imbalance; it comes down to what people value, and through symbolisation (of logos and ephemerality), how a confrontation with our personally held perspectives can be a change agent.



## Bruce Mao

### ‘房’ (Translation: House) 2021

mixed media

#### Artist Statement

‘房’ (*Translation: House*) is a sculptural installation of decayed and deserted buildings. Their previous residents abandoned them to chase after their desires. I wanted to simulate the emptiness when we do everything to reach our cravings, yet neglect the satisfactions we once had for small, mundane achievements. In my country, China, owning a house and a car is a common equivalent of a successful life, representing an upper-intermediate social status. Thus, to become ‘successful’, many individuals around the age of 20 started working overtime; trading their health and time to be ‘successful’, which takes years to achieve. Yet is a house and a car really worth the amount of personal time and health committed? I wonder how much joy in life they could experience if they would chase after their dreams instead of the idea of ‘success’ defined by everyone else.



## Hannah Stewart

### Entrapment of the female form 2021

porcelain

#### Artist Statement

My series of porcelain sculptures are moulded from plaster casts of the female form. Barren tree branches are painted on each torso to represent veins encasing the body and glazed to enable a contrast between the black branches and white porcelain skin. Symbolising a darker purpose than the beauty it brings to the form, these branches represent the social constructs that have led to the over sexualisation of women's bodies. From a distance, the body looks pure, delicate, and beautiful just like women are depicted from the outside world. However, the woman becomes entrapped within her own body. Flesh pink tones symbolise the branches digging deeper into her chest, restraining her inner emotions and thoughts. She becomes nothing but an object, losing her identity by the loss of her arms and face.



## Naomi Clements

### Alone on the train 2021

oil on canvas

#### Artist Statement

To me, trains have always been symbolic of change and journey. As children there was something magical about the soft rattle of the carriage, the air of excitement, as we glued our eyes to the windowpane and watched the world rush by in anticipation for our destination. But somewhere along the line, we got bored of looking out the window and started looking at ourselves. We shut out the world, letting insecurity, anxiety and fear take over. In creating this artwork, I wanted to push myself outside my comfort zone and take a direction I do not often take, by attempting to evoke an emotional response by painting a piece of realism while still incorporating elements of fantasy and abstraction.



## Hannah Dalton

### Behind the Mask 2021

oil on canvas

#### Artist Statement

Behind the mask represents one's personality and the exploration of identity they hold within themselves. By focusing on creating meaning using emotions and the balance of colour, I have created art that explores my personalities through different facial expressions, different shades, and contrasting colours to create a sense of emotion. I have used techniques such as dry brushing to create structure and represent creativity within my artwork. The balance and use of colour in my palette creates contrast and meaning. These materials have become a fundamental structural part of my art creation and practice.





## **Jitahli David**

### **Seeking Knowledge 2021**

digital photograph

#### **Artist Statement**

Cultural knowledge is what makes us diverse, it changes the way we think, how we view the world and plays a large role in our development of attitudes, values and beliefs. Cultural knowledge can influence an artist's style, aesthetic, and context. Through my images, audiences delve into the world of young descendants and the struggle we face when trying to obtain and preserve cultural knowledge. As a descendant of Cook Island, with Polynesian heritage, I face the worries of losing my ancestors' stories and traditions, their language, dance, music and ways of life. This image reflects that worry and distress I and many others feel towards the preservation of our cultural knowledge dying out.



## Nicholas Bowen

### Are you satisfied? 2021

mixed media

#### Artist Statement

Out with the old, in with the new. Modern society thrives off the capitalist cycle of production and consumption. However, the price tag we pay for the latest feel-good gadget doesn't only come at the cost of an empty wallet, rather, the depletion of natural resources and the dilution of unmanageable waste into countless ecosystems and environments. This piece reflects the unseen aftermath that our consumerist choices have brought upon these ecosystems/ environments and inhabitants (including ourselves) through the overproduction and overconsumption of needless products, merely to satisfy our materialistic desires. Bundles of waste material, formed into the shape of a dolphin, presents viewers with the opportunity to see their infliction on the environment. The avarice curse of the consumer: will you ever be satisfied?



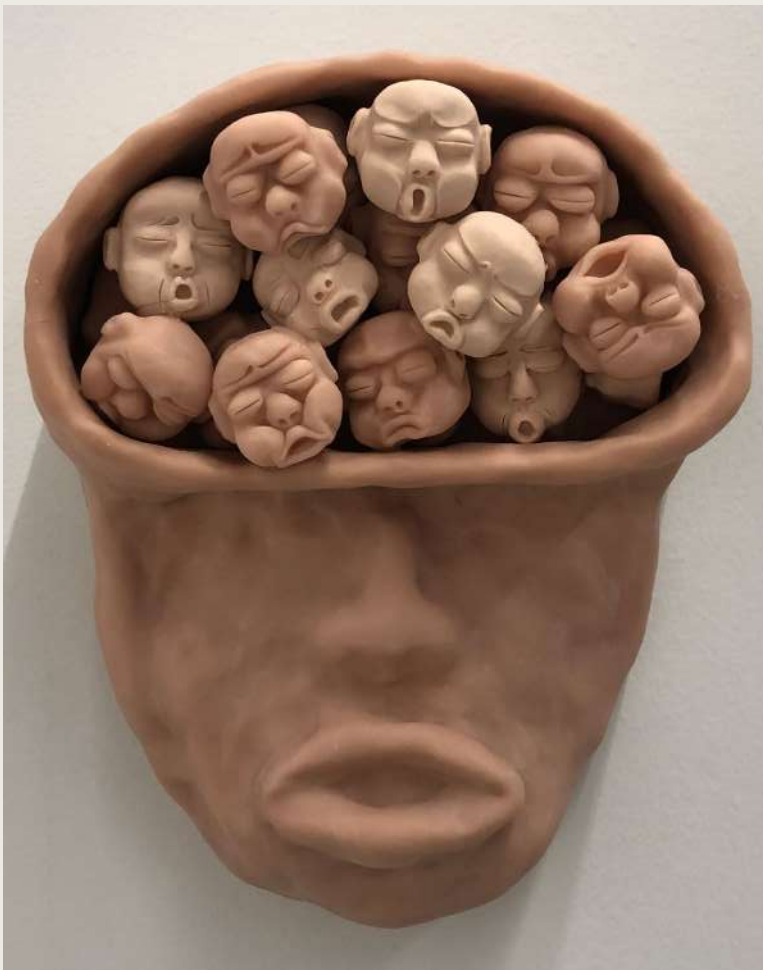
## Austin Liebelt

### Nature Invaders 2021

digital image

#### Artist Statement

We perceive nature in a variety of contexts; as a source of pleasure, as a resource, as ours to alter or own or even ignore. In many ways our perceptions impact nature. We can easily lose sight of a natural environment once it is eradicated for our needs. What was the land like where Brisbane City now stands? Do we even ponder this question as we manoeuvre its streets and rail-lines? The results of our ignorance and lack of respect for nature will perhaps, at some stage, weigh heavy on us. *Nature Invaders* presents these ominous concerns as a heavy and dark reflection overhead.



## Sammi Lee

### Little Babies 2021

polymer clay

#### Artist Statement

Toddlers throw tantrums. They whine and demand more. *Little Babies* represents our privileged society as a bunch of spoilt brats. Seeming to have been prodded, the larger head is a representation of our privileged society as having been manipulated to have a constant desire for social power and to indulge. As such, they are poked at and being called out by *Little Babies*. Its brain, engulfed by a crowd of anguished and irritated babies, symbolises the explosion of dissatisfaction and the tantrums thrown when they do not get what they want. I personally perceive this unrelenting desire for more as mentally draining. This is alluded to by the sunken appearance of the large head, who cannot seem to escape his pride, greed, and privilege.



## Anton Risch

### Empty Stadiums 2021

synthetic polymer on canvas

#### Artist Statement

*Empty Stadiums* symbolises how, as a society, we have had to recover and adapt from circumstances during the pandemic. For my portrait of Gillon McLachlan, the head of AFL, I was influenced by the constant news coverage of press conferences in 2020. During that time everyone hoped that things will somehow work out. Surrounded by a monochromatic background of despair, Gillon's pensive facial and body expressions represent the anxiety felt by many as they questioned whether the club and the organisation may survive. Yet, the vibrant colours provide a glimpse of hope.

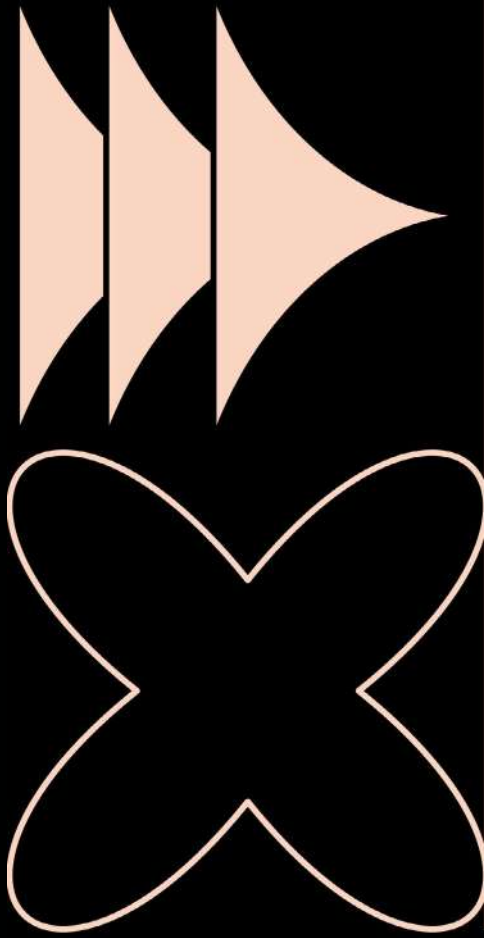


## Expressions of Interest

For more than 30 years, Energies has provided a platform for senior secondary visual art students to exhibit their work in a professional gallery setting. In 2021 we asked prospective Energies 2021 artists the following questions:

- What inspires and influences you?
- What advice do you have to future students?
- How does it feel to make art on the Gold Coast?
- Favourite artist and why?

What follows are some aspiring answers to some of these questions!



## Emilie Mellish

*Don't worry about finding your style as it will come to you, in time. Have fun with media and experiment.*



## Bayley Hull

*I am born and raised on the Gold Coast, and my experiences of this city come through in my art.*



## Tamu Lui

*My advice is to get started on making your art early and don't leave it to the last minute.*





## Ploi Bates

*Sharing memories of my culture to the Gold Coast community gives me a sense of connection.*

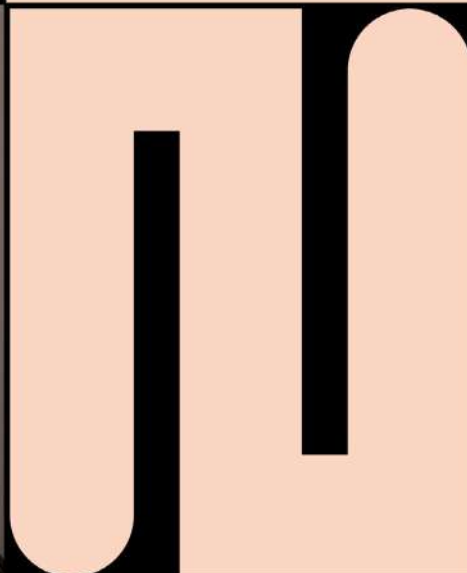
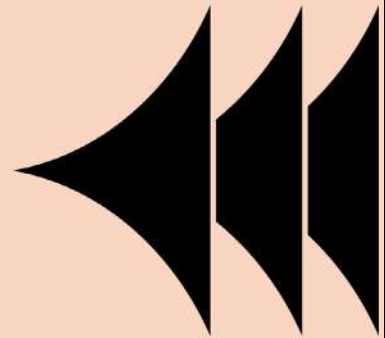
## Alexandra Baumühlner

*Don't be afraid of failure! With time and patience, results will follow.*

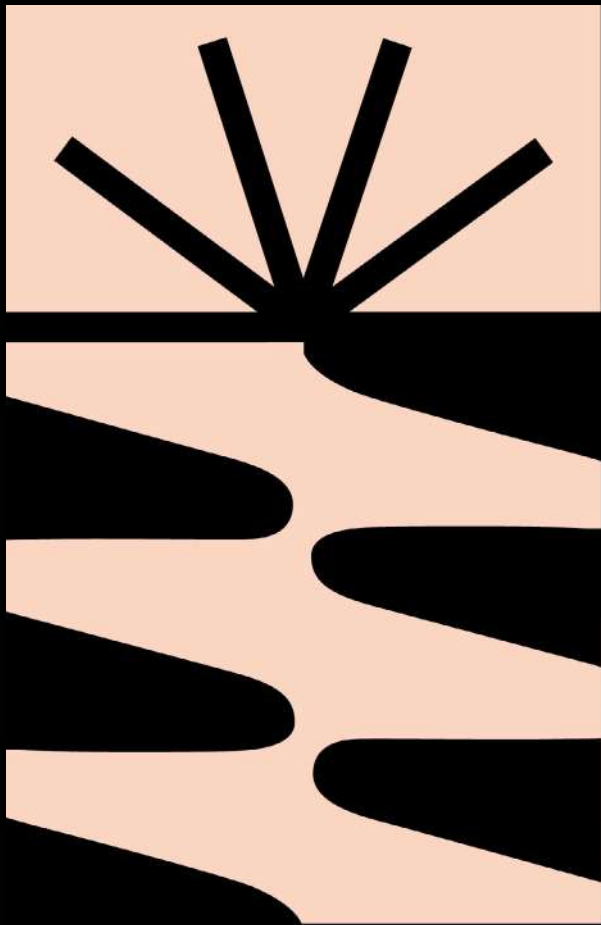


## Maegan Palmer

*Growing up on the Gold Coast I have been fortunate enough to be surrounded by constant inspiration, whether that be the natural environment or the arts and culture.*







## Tallulah Plunkett

*Be involved and educate yourself on current issues and events in the world.*



## Kate Howie

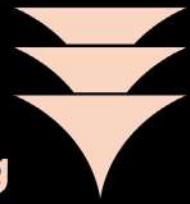
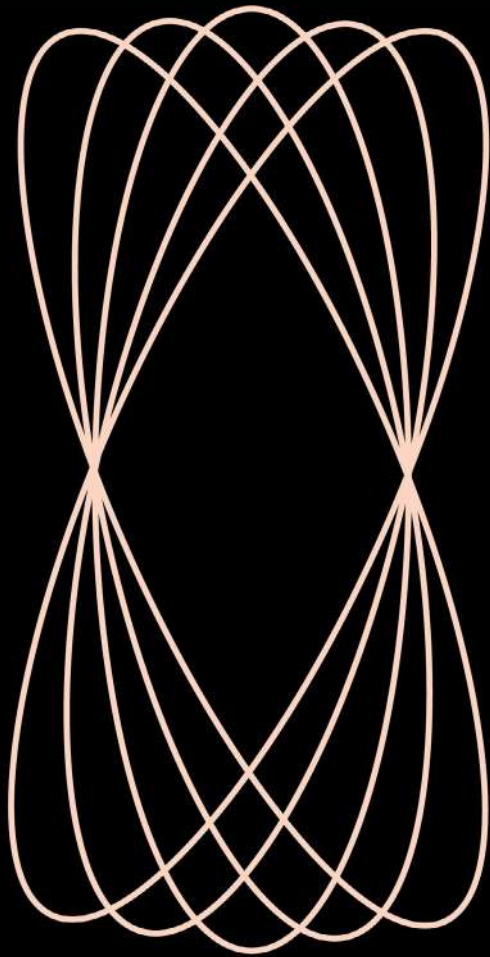
*I love making art on the Gold Coast because the beach neighbours the hinterland! Any landscape you could need it is right here.*



## Kristen Clark

*Don't be afraid to explore ideas and practices that are outside of your comfort zone. Be confident in your work and your creativity.*





## Matilda Herring

*To create art on the Gold Coast is a huge privilege. Finding sources of inspiration proves simple when the Gold Coast continues to display accessible beauty every day.*



## Amaya Liyanage

*Experiment! Sketch ideas, keep an art journal, muck around and get messy. Test your limits. Art has no boundaries. Just keep researching, learning, and absorbing.*



## Mire Lee

*Although the process of creating your artwork may be time-consuming and energy-draining, keep working at it – the end result will be worth it!*



## Ruth Van Zyl

*Plan the meaning and symbolism of your work, to develop a specific style and to become comfortable with different materials.*



## Bailey Green

*Maintain your work ethic.*



## Mackenzie Dowker

*I am inspired by the people making art on the Gold Coast, hopefully one day I will become part of this vibrant art community.*





## Laina Walsh

*I am consistently gathering inspiration from my surroundings.*

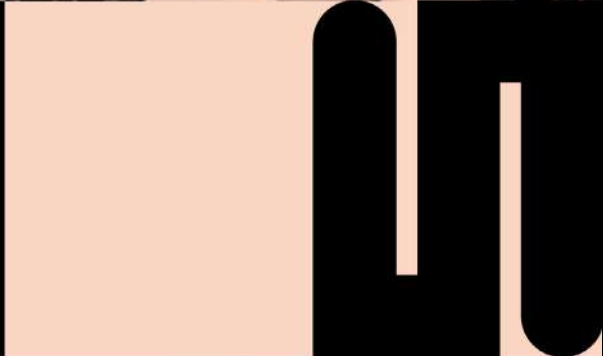
## Hope Robertson

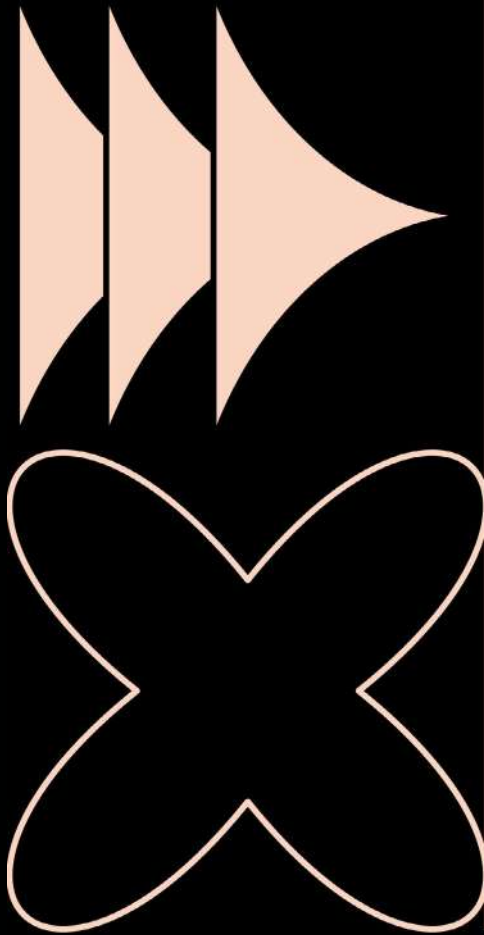
*Be true to yourself, and love what you are creating.*



## Benjamin Long

*Art is one of the only places where you can truly communicate how you feel and what you think with virtually no bounds. Visual art will always be the one place to express what you really think.*





## Bianca Trewin

*It feels great making art on the Gold Coast. Sometimes we forget how pretty this place is and I think that is why I really enjoy creating art using patterns.*



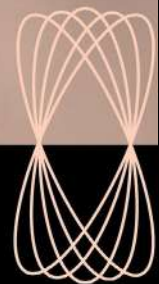
## Charlotte Schiller

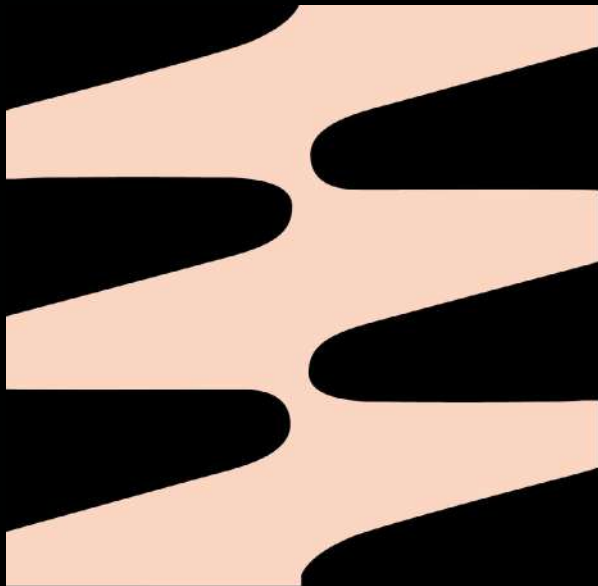
*Create artwork that means something to you, something that will stir up change, something that you strongly believe in.*



## Bruce Mao

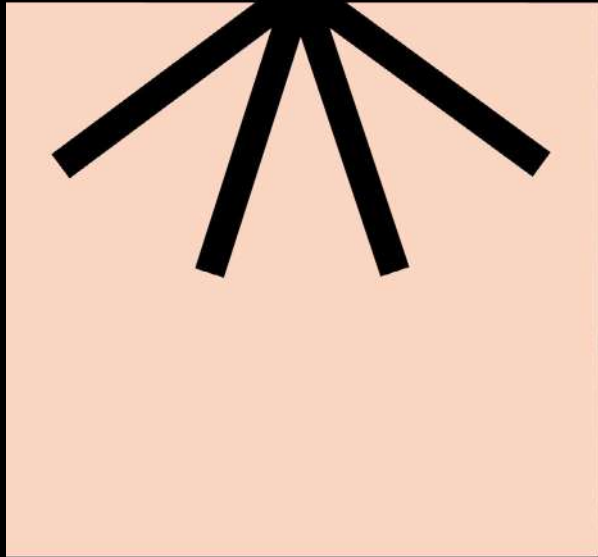
*Try out different mediums, textures, paints, and colours. Don't stick to the idea that 'art is drawing and painting', and you will eventually find your own style in art.*





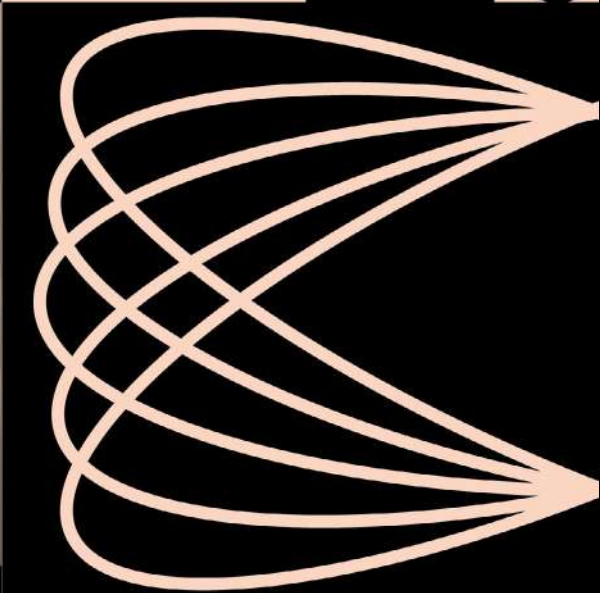
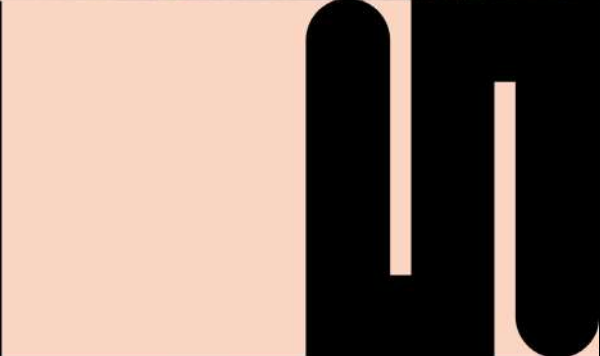
## Hannah Stewart

*Visit galleries and research artists to observe art from different times and places that you can connect with.*



## Naomi Clements

*There is no right and wrong in art, so don't get caught up in your own or other people's expectations, just focus on enjoying the process.*





## Hannah Dalton

*Making art makes me feel grounded and important. To share my art with the Gold Coast fills my heart with joy. It's allowing me to believe in myself.*

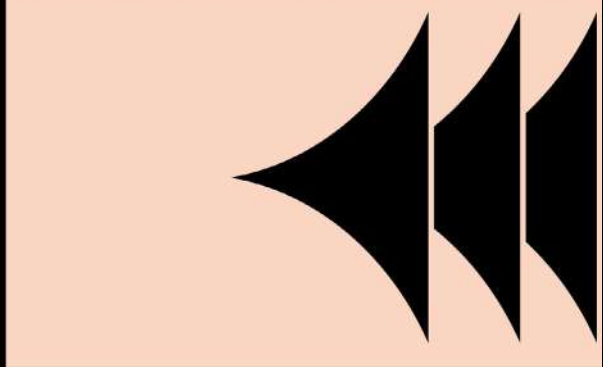
## Jitahli David

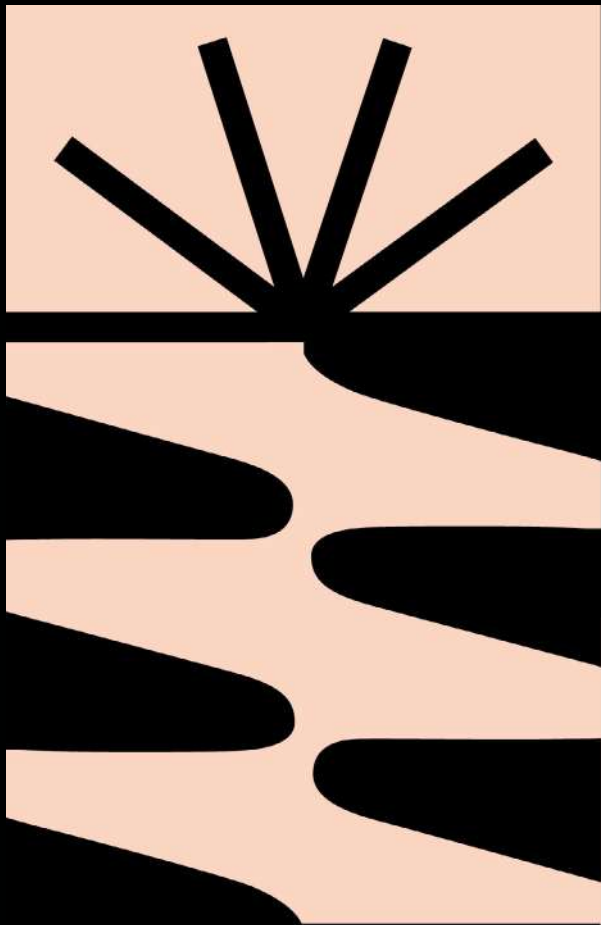
*I have always been heavily inspired and motivated by my culture, I find creativity and inspiration in the traditional forms of art that belong to my Cook Island heritage.*



## Nicholas Bowen

*Once you acknowledge and move past your personal limitations, the sky is no longer the ceiling, instead it's merely a platform to stand on to reach into the beyond.*





## Sammi Lee

*I am fascinated by the concept of life and humanity; how we became the way we are and think the way we do.*



## Austin Liebelt

*Follow your passion and enjoy the making of art.*



## Anton Risch

*Focus on your personal aesthetic and always find a way to manipulate your personal aesthetic into your focus.*

