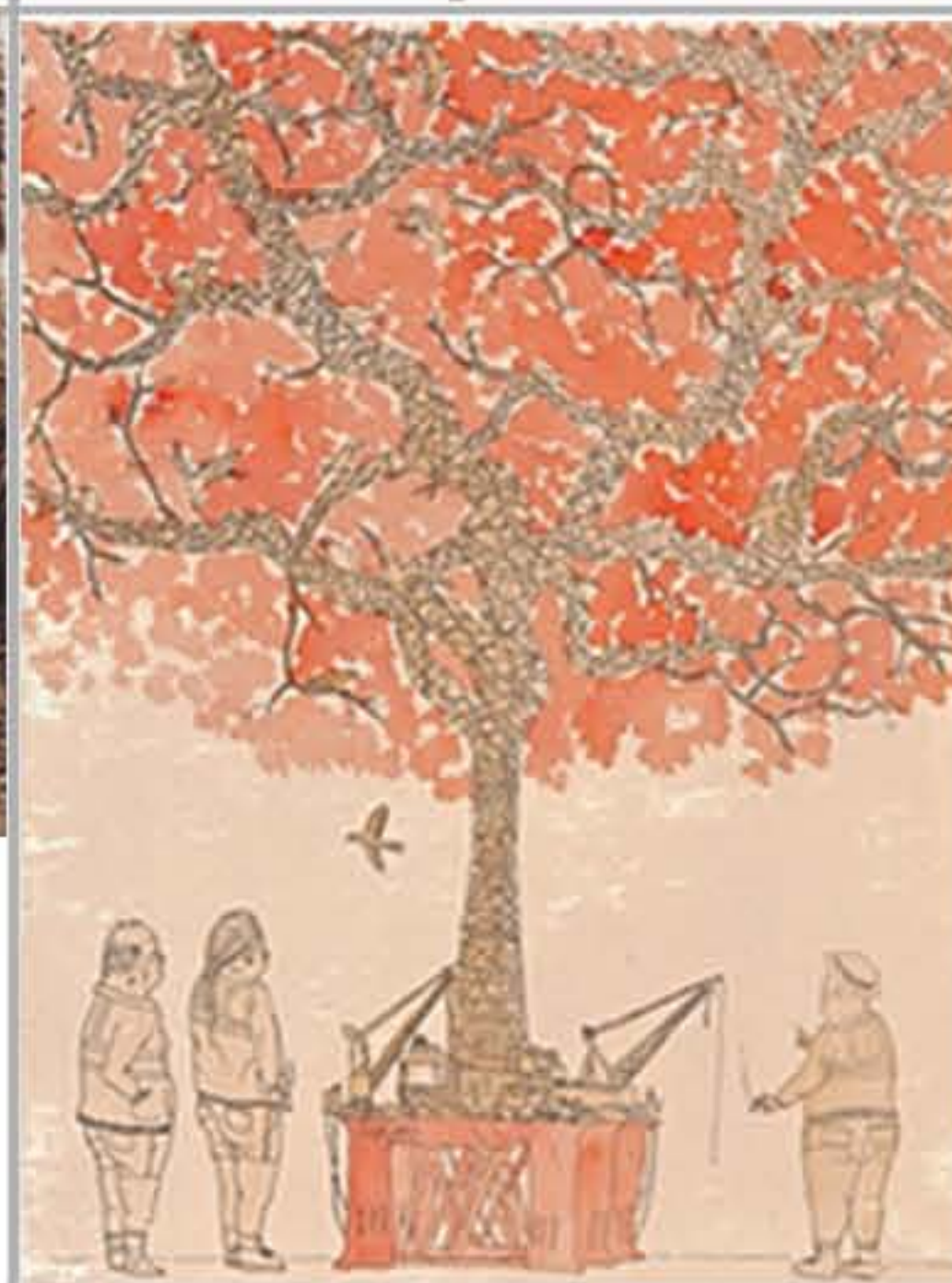


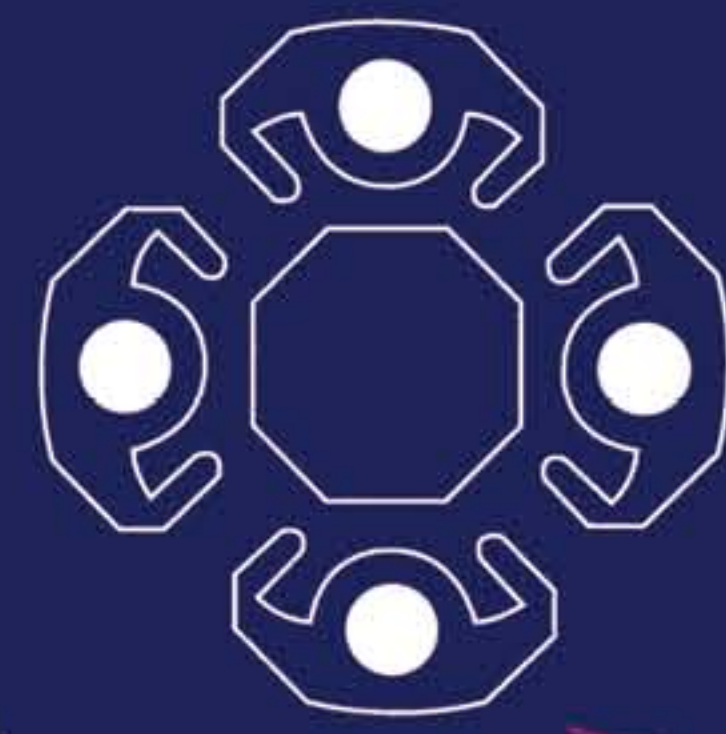
PORTLAND SECONDARY COLLEGE

TOP ARTS *Excellence*



Portland Secondary College  
celebrating our 10th Finalist in  
the annual Top Arts exhibition





**PORTLAND SECONDARY COLLEGE**

**TOP ARTS** *Excellence*

I am proud to present this publication showcasing the ten *Top Arts* finalists from Portland Secondary College, 1997 to 2011. In that time, an additional seven students have also been shortlisted. These achievements highlight the importance of the interaction between the teacher, the student and the task; and that the conditions that support high-quality instruction must be the focus of the school. I congratulate all of the partners in these endeavours, and hope that you enjoy the artworks.

*Toni Burgoyne*  
Principal

Every year the Art Staff at Portland Secondary College welcomes a group of students into the hot house of creativity that is the Year 12 art room. Their journey begins in Year 7 and is characterised by a variety of quality teaching and learning experiences embedded in the curriculum. We aim to allow each student access to a wide variety of quality materials, techniques and technologies, but above all, to be inspired by the professional excellence and passion of the art teaching staff. As a like-minded team we work consciously in creative play with our students to help them develop their full potential and see the 'big picture' of life. We are proud to recognise that even though we are a remote Government school our students have achieved sustained success in regular selection in *Top Arts*, which demands work of the highest quality.

*Catherine Francis*  
ARTS Key Learning Area Manager

What is the role of the teacher? As a teacher we travel the Year 12 road closely with our students. We guide them as they articulate their personal concepts, which underpin their artworks. We introduce relevant historical and contemporary artists to explore. We utilise the experience of other teachers in the team. We challenge our students to problem solve as hurdles and apparent dead ends are confronted. We support as frustration and exhaustion sets in. We challenge them to create additional layers and depth as new solutions appear. In the end, we celebrate what is the outstanding personal achievement of being selected for *Top Arts*.

*David Burgoyne*  
Art Teacher



1997

# Haima Marriott and Rachel Chalmers

Haima Marriott



***Path (Cape Nelson)***  
54.0 x 60.0 cm  
silver gelatin photograph

***Self-portrait***  
128.0 x 82.0 cm  
oil on canvas



Rachel Chalmers



2009

# Molly Baulch and Ryan Mitchell

The work references the crucifixion and self-sacrifice. It is about being tied down to music and it amounting to nothing. I was frustrated at not being able to play the trumpet after I got braces, which delayed me getting into university. Music has its fair share of pain and trauma in a physical and psychological sense.

Molly Baulch



**Oscar with Nest**  
40.5 x 23.5 cm  
etching,  
aquatint, steel,  
watercolour



Ryan Mitchell



**Self-portrait with Guitar**  
10.5 x 35.4 cm  
etching, aquatint

Inspired by observing the development of a child into adulthood, especially when influenced by high school and our often sexualised society, I represented these stages using symbolism and the dark tonal qualities of etching. The permanency of marks made in etching act as a metaphor for the lasting effects of decisions made in a young person's life. The portrait includes a nest, suggesting family protection and support, and in my second work a swooping bird, symbolising the repercussions of behaviour. More literal symbols in the accompanying watercolours and found objects create a sense of innocence lost and the erosion of childhood values.



Cait  
Burgoyne

2005



**Homage to Goya**  
37.8 x 25.5 cm  
etching, aquatint

Goya inspired both technique and concept in all of my works. I have attempted to be very loose, almost out of control with my line work and aquatint. I played with the idea of my hair being tangled around objects and this entanglement symbolised my feelings of entrapment and struggle. I extended this idea by exploring the haphazard nature of the unconscious mind and the inability to think rationally while asleep.

2003

Tom Burgoyne

**Search**  
(detail)  
58.0 x 39.5 cm  
etching, aquatint



The idea for the series of prints was to convey the dangerous, unpredictable and merciless nature of our coastline. A newspaper article about the recent drowning of two cray fisherman was a source of inspiration. This type of tragedy has been happening since the day we first entered our coast's waters. The tonal qualities of etching and aquatint suited the mood of the work.

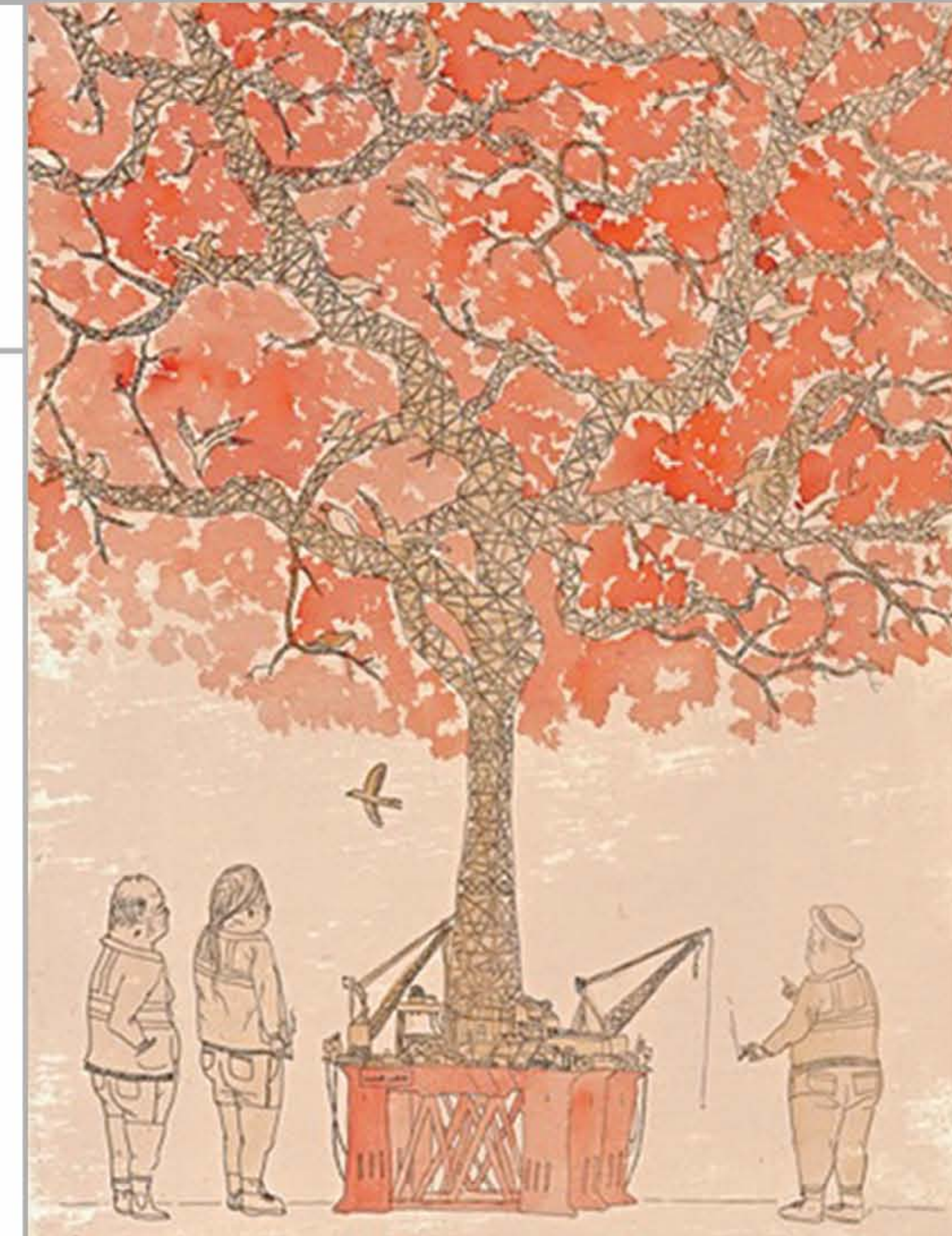




# Jesse Dolman and Camilla Morgan

## **Oil Rig Tree**

35.0 x 26.0 cm  
woodcut,  
transfer print  
watercolour



Jesse Dolman

## **Together, Yet Alone**

119.0 x 179.0 cm  
inkjet print



Camilla Morgan

This photograph is an exploration of how many of us, both consciously and unconsciously, are consumed by body image. Projecting fragmented patterns on the bodies emphasises natural curves, yet also conceals them. I have used the shadowing to show that, although someone may appear happy and confident on the exterior, there may be an issue of poor self-esteem within. The four figures are huddled together in an attempt to have the viewer see them not as individuals but as one group, relying heavily on each other for acceptance.

I focused on the effect of industry on nature. The process began when an oil rig visited my hometown. This unfamiliar construction was in blatant contrast to the natural environment. I developed imagery to highlight the qualities of trees by using the grainy texture of a woodcut to contrast with the mechanical shapes of the rig. The use of autumnal leaves and fleeing birds illustrates how industrialisation can ruin a natural environment, and expresses its detrimental effect on our coastal town.



1999

## Isobel Knowles



**ABC**  
(detail)  
mixed media  
animation

Inspired by Sesame Street and Monty Python animations I set myself the task of learning-by-doing and tried to explore 26 different styles of animation to make an alphabet.



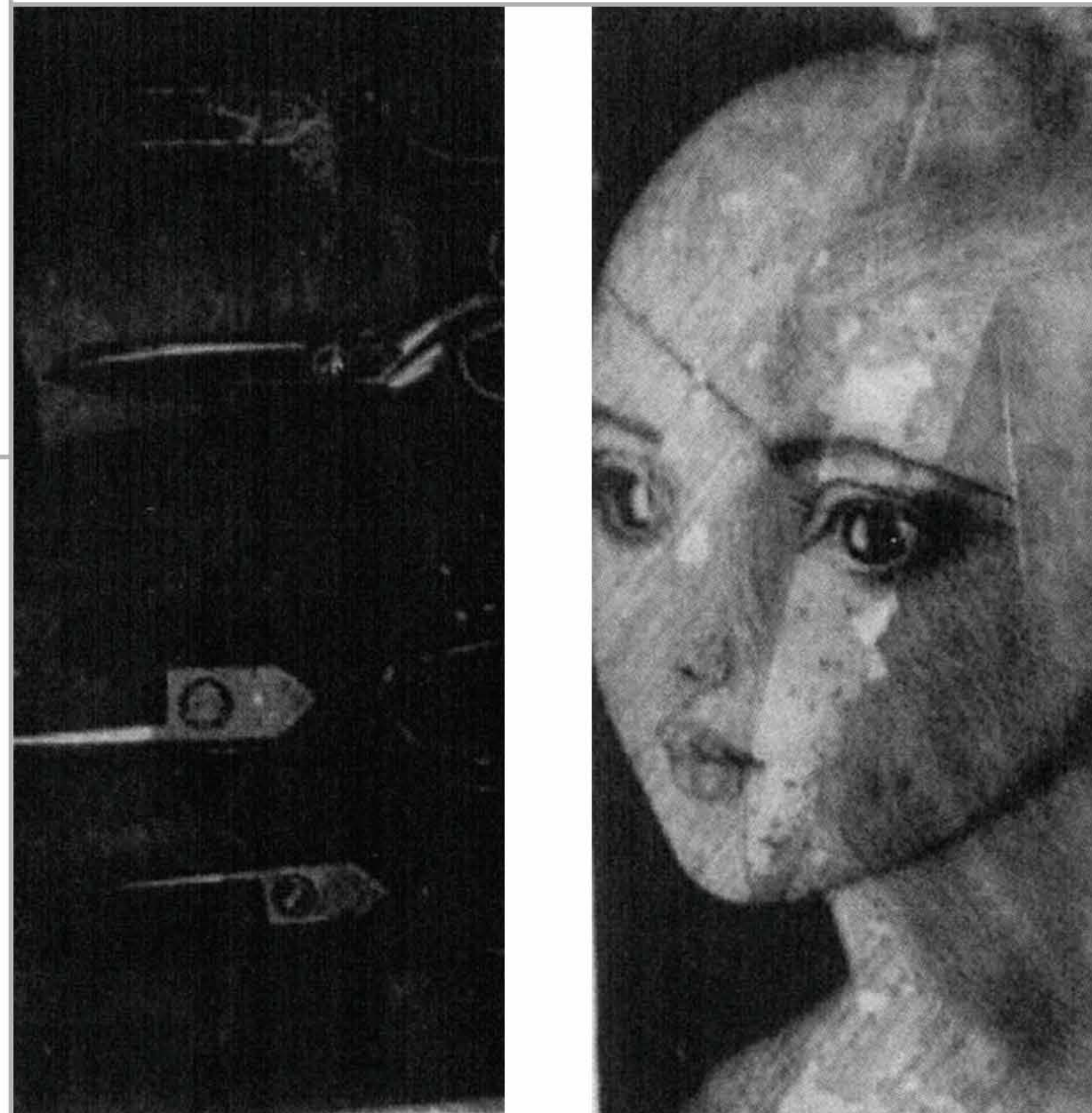
2011

"It is wonderful to see that Portland Secondary College is represented in Top Arts again this year, and by another work that shows great skill with the time consuming process of etching. Each year we get between 1800 and 2000 applicants to Top Arts from schools across Victoria, so it is really outstanding for the student artists who have been selected, and of course their teachers. Every year there is some new theme - often intriguing and mysterious. Congratulations to all at Portland Secondary College."

*Merren Ricketson, Manager, VCE Season of Excellence 2012.*

**Self-portraits**  
**-series of 4**  
(detail)  
solar etching

## Renee Beanland



Centred on a childhood fear which has resurfaced throughout my life based around the irrational phobia of dolls. Solar etching captures photo-realistic qualities using the translucent overlays to create a dream-like image as well as deep tonal qualities.



## Short Listed Students

2011 - Jared Goldsworthy

2010 - Lachy Levings

2009 - Cait Edwards

2008 - Stella Thomas

2008 - Shannyn Gray

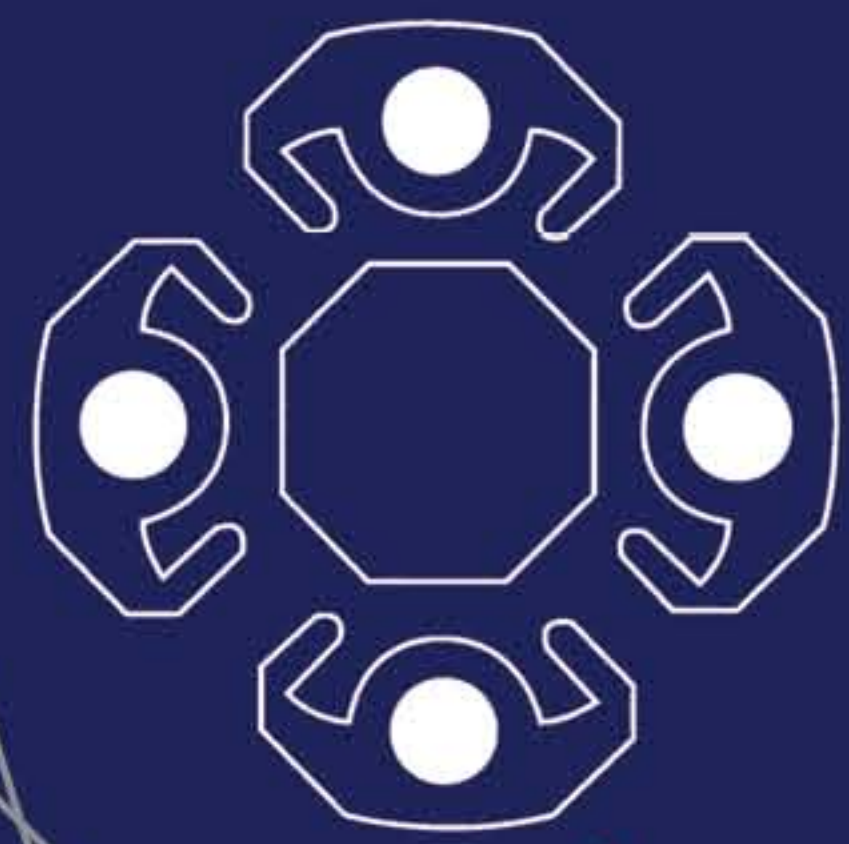
2007 - Sarah Boyadjian

1999 - Jordan Oakley





*Top Arts* is an annual exhibition that displays exemplary works by students who have completed Art and/or Studio Art studies in the Victorian Certificate of Education (VCE) in the previous year. It is one of the most popular annual exhibitions held by the National Gallery of Victoria (NGV).



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