



Incubator
2023



About the Incubator

The Incubator is an annual, not-for-profit program that has been running since 2016. It seeks to give art students an opportunity to exhibit their artworks in a real art space. It offers a sense of community and connection to young artists and motivates them by providing authentic art experiences.

Incubator depends on local businesses and organisations for donations and funding. We thank Hands on Art for continuing to donate their art space, as well as the following businesses for their in-kind contributions this year: Officeworks Milton, Eckersley's, Art Shed Brisbane & Baker's Delight Paddington. We are also very thankful for funds received from the Paddington Ward, Councillor Clare Jenkinson. With this support, we are able to see a bright and sustainable future for the project.

Thanks to your donations, we have been able to host & advertise our program; pay our assistants and coordinator; offer an annual residency program; and award a People's Choice winner.

This years recipients are:

Residency award: Paige Nicholson & Sofia Effendii
People's Choice: Darcy Hotston





Ethan Torrens
Marist College Ashgrove

Grace-ful, 2023
Digital photo
42cm x 29cm

Preparing her weekly family dinner, Grace ponders upon her past experiences. The treacherous journey from starting her family in Malta to voyaging across to the foreign place of Brisbane. Living alone, working hours on end, never tired. Growing older, she still flourishes her youth-filled spirit.



Ava Wilson
QACI

Portraits With Trinkets, of Us, 2023
Digital prints and photographic mixed media
Two 88 cm x 110 cm

Portraits With Trinkets, of Us is a mixed media homage to feminine identity and camaraderie, portraying snippets of girlhood, adolescence and maladaptive daydreams. The collection of unconventional elements, images, and objects digitally layered and dispersed in a chaotic manner throughout the piece represents memories intertwined with traces of absurdity and queer culture. Mixed media trinkets include my childhood teeth, ears, the female form and scattered text which perform as fragmented and elapsed aspects of self. The intricate interplay of imagery and tactile textures acts to enthrall the observer and symbolise the interaction between internal self-perception and external observation.



Florence Hall
Kelvin Grove State College

Their insensitivities and Their Whispers, 2022
Acrylic on canvas
90cm x 60cm

In my ears they whisper. They tell me what you say, what you really mean and they sob. Within the tangles of my hair their tears drip down my ears. When it's cold at night and I can't seem to sleep they tell me stories of the people they see and the birds that fly by. They lull me to sleep and wake me in the morning. I tell them they are loved. Tell them they're beautiful. That they deserve every opportunity. For in the depths of my sadness, when I am most alone, most tired, only I can truly be there for myself. I tell myself I am loved, for only I can love myself as I deserve.



Seth Green
Kelvin Grove State College

Self-comfort, 2023
Acrylic on canvas
160cm x 114cm

Purpose is an unavoidable word questioned throughout history, used to discover hidden meanings from within humanity and us. Nevertheless, it is a word often feared as an unknown future may follow. My painting 'Self-Comfort' portrays a collective group of figures each a representation of myself, comforting and acknowledging the centre figure. The rustic and vibrant appearance of the background contrasts the muted tones of the individuals, further showcasing the lack of strength within my emotions sourced from questioning this word. The beauty and connection felt by the surrounding chaos calls into question... from the sublime image we want to be - is what's going on around us really going to influence us as individuals questioning our purpose?



Mia Jones
North Lakes State College

Superache
2023
Graphite on paper
21cm x 29.7cm

In my realism portrait of Conan Gray, I delve into the realm of emotion and intricacies of identity. Through a limited palette, I attempt to capture his introspective essence. The interplay of light and shadow underscores his multi-dimensional persona, while meticulous details unveil a vulnerable authenticity. This artwork beckons viewers to explore the subtlety of Conan's being, transcending colour to focus on the core of his character. The grayscale portrayal serves as a portal to his soul, where emotions merge with genuineness, offering a glimpse into the intricate and captivating world that Conan Grey inhabits.



Mia Jones
North Lakes State College

Mood Swings In This Order
2023
Digital painting
29.7cm x 42cm

My digital painting encapsulates DPR IAN's profound journey, intimately exploring his battle with borderline personality disorder (BPD). Through a fusion of form, I delve into the intricate emotions and struggles he faces. The artwork becomes a mirror reflecting the depth of his experience, as grey and black hues intermingle with shadowy contours, symbolizing the dichotomy within. The artwork invites viewers to witness the raw authenticity of his fight, emphasizing empathy and understanding. By capturing the essence of his struggle with BPD, this painting becomes a visual testament to resilience and the power of self-expression in the face of adversity.



Ashley Kani
Marist College Ashgrove

Red in a World of Grey, 2023
Hand-coloured photogram
21cm x 29.7cm

This artwork symbolizes the expression of emotions, in particular rage, and how it places an emphasis on the externalization of strong emotions, as well as how they contrast with a world without emotion, which is otherwise lifeless and dull. The use of a black and white photogram symbolizes how without the addition of emotions, life is very clear-cut, obvious but bland, and the heavily contrasted red ink represents how emotions adds a confusing and unclear, but beautiful element to life's otherwise plain cycle.



Kalissa Cooper
QUT

NICHOLSON - GOODWORTH - MCCANN -
COOPER

2023

Yarn, coat-hangers, paper, play, bells
50cm x 40cm

A portrait of four generations of women. All connected. Throughout everchanging times, by their heredity, and experiences. NICHOLSON - GOODWORTH - MCCANN - COOPER is an exploration of family and the intersection of mothers and daughters. The shared but isolating weight carried upon a woman's shoulders providing opportunities for both connection and conflict. How making and owning woven arts, has manifested itself throughout a bloodline, carrying its intrinsic delicacy and care with it.



Sofia Effendii
Kelvin Grove State College

Subtly in Bloom, 2023
Digital video
2:16 minutes

Subtly in Bloom is an internal reflection of the directors' own experiences as a woman and commentates on stereotypical normalities on how women are portrayed in film. Women are typically portrayed in films as supporting characters who are objectified to appeal to sex and provide amusement (Fedorova A. 2023) and despite major changes in the Western film industry, portrayals of female identity remain conventional. Subtly in Bloom asks audiences to reconsider their identity as a woman, or values towards women in the media. The artist takes influence from Andy Warhol's stylism in Screen Tests (1964–1966), Joseph Cornell's experimentation in, The Midnight Party (1938), and Film Noir aesthetics.



Gabe Dinneen
Marist College Ashgrove

River Stones, 2023
Paver paint on concrete
Ø 30cm, 40cm, 50cm

River Stones, references the Brisbane River in the distant past, and its significance to the original inhabitants of the land. This artwork draws on both personal and cultural contexts to show a perspective of the River, which is not normally realized. It depicts the Meanjin (inner Brisbane) stretch of the river from Hamilton through to the Botanic Gardens. The artwork is painted from a birds-eye perspective and uses traditional painting techniques as used by First Nations people. The white dots create depth and texture so that when walking on the stepping stones in bare feet you can feel different textures, as you would walking along the river. This work has been installed in a beach house at Minjerribah, the traditional lands of my people, the Quandamooka people.



MainStFurby (Paige Nicholson)
Griffith University

Icarus and Persephone #1 , 2023
Acrylic paint on wooden Board with matte
varnish
42cm x 31.5cm

This painting series explores the artist's cycle of toxic perfectionism. By using the stories of Icarus in the first panel, the artist uses mythology to relate to the experience of having intense aspirations but "flying too close to the sun" much like Icarus using the creation of their own pair of carefully constructed wings. With symbols and metaphors scattered throughout this painting, the artist takes aspects of their own life to create a new world to tell their story. The artistic process for this series started by creating separate collages out of magazines, photographs and collage materials collected over the past three years. Each panel focuses on a particular part in an almost story-book manner.



MainstFurby (Paige Nicholson)
Griffith University

Icarus and Persephone #2, 2023
Acrylic paint on wooden board with matte
varnish
42cm x 31.5cm

The second painting in this series focuses on the subsequent downfall and burnout that toxic perfectionism leads to, told through the mythology story of Persephone. Persephone symbolises the metaphorical death of the artist as well as the three pomegranate seeds being taken from the mythology that relate to the choices that were made that led to this moment. Using the story of Persephone, this panel is both a warning and a reminder that although these cycles continue and it may feel like Winter, Springtime is soon about.



Shaye Hearn
North Lakes State College

Looming , 2022
Acrylic on canvas
40cm x 40cm

This piece is an adaptation of one's dreams. Personally, dreams are rare, but once they appear, they tend to be horrifying. It features a large skeletal structure looming over an empty fishing man's boat in a sea of red. This had been inspired by a personal fascination with horror as a concept and an art form, this is the first large scale attempt I have had in creating a horror based piece in a limited time.



Pelagia Kastanis
Kelvin Grove State College

Óneiros, 2023
Digital photography
30cm x 30cm triptych

Dreams are replications of our perceptual experiences, mirages of memories, and predictions of our future. They are entirely subjective and incredibly ordinary. Dreams are explorations into the depths of our subconscious. They are almost divine in nature. However, coming into the 21st century the sheer amount of information that is ingested daily is overwhelming. There has been an increase in the input of the dreamscape with the development of modern life. And while a dream pales in comparison to the flawless image on a screen they represent us; our fears, desires, memories. This series seeks to reconceptualize the representation of dreams in contemporary life. Photography as a temporal medium embodied this best. The greyscale and layering of the images combines modern technology and the bizarre nature of the subconscious.



Pelagia Kastanis
Kelvin Grove State College

Limitless, 2023
Oil on canvas
60.7cm x 81.3cm

Matter cannot be created and destroyed... it is a constant. Free flowing energy, a lifeblood. The gradual progression from birth through life until death, repeated countless times. It is limitless. The spiral is found throughout our world, both in man made forms and natural. It is a symbol of change and return and is often interpreted as a representation of spiritual identity. This work is an abstract interpretation of this, inspired by the bodily systems that continue the cycle; organs, glands, veins, arteries, and the energy that continues life on earth through countless generations.



Kovy Belarmino
Kelvin Grove State College

Golden Kelp
2023

Metal wires, modelling compound, plaster bandages,
paint, gold, and copper foil
81cm x 40cm

'Golden Kelp' focuses on the unrecognised benefits of kelp forests in our atmosphere. I wanted to highlight the blade (leaf) as something precious through the coating of precious metal (gold and copper), which metaphorically raises awareness about the capability of exchanging carbon dioxide and mitigate climate change. The creation of this artwork was heavily influenced by the concept of biomimicry; the sculpture's form mirrors the intricate structure of kelp, inspiring new ways to implement human technology in the environment. The sculpture's intricate details and scale create a captivating visual experience, enticing the audience to explore its form up close and from a distance, as the base creates a contextual backdrop that transports viewers to the ocean's depths.



Florence Hall
Kelvin Grove State College

In Adolescents I scream , 2023

Acrylic on textile

45cm x 57cm

In my adolescents I scream for the morning is bright, the night young, the air warm. I scream in joy and in anger. I scream because my friend made a joke. I scream because it's raining and I'm running and the sun is falling. I scream because I'm young and impassioned. Because everything is as it should be and I'm happy and tired and exhausted and this could be the last time I ever run or the last time I ever paint, pull a needle through fabric, and if it is my last, I want it to be something I wanted to make, something that fuelled my passion, my desire, my hunger for growth, for more, for love. I scream.



Ava Wilson
QACI

Pretty Stitch in the Growing Cramps, 2023
Textiles soft sculpture, mixed textiles, wadding, found objects
55cm x 40cm

This textile sculpture explores the concept of feminine metamorphism and transformation, intertwining visual and thematic elements influenced by Vivienne Westwood. Crafted from the contours of my own legs, it serves as a tangible embodiment of the creativity inherent in feminine adolescence through juxtaposing diverse textures, materials, and colours. Scattered throughout the piece are discarded textiles experiments, found objects, mixed fabrics, textures and a spine of teeth. The sculpture engages in a transformative process, reshaping the original form to accentuate the interplay between self-perception and outward presentation, inviting viewers to delve into the unseen layers of personal narrative.



Darcy Hotston
Marist College Ashgrove

Deity, 2023
Pen and ink on paper
42cm x 29cm

Created to represent greed in humanity, this drawing incorporates the ideology that deities represent various characteristics in people. This artwork was brought to life through my personal interest in different cultures and a curiosity in understanding the beliefs of others, and therefore represents both a personal and cultural context. This combined with my creative twist is a personal reminder that the peace you create within yourself will always be the safest space in which to exist.



Ella Verwer
Wellington Point SHS

Elanor , 2023
Colour pencil on paper
42cm x 59.4cm

My artwork stems from a persona context. It explores the theme of the fragility of life through the contrast between the old and the young, the fading and the vibrant, the forgotten and the remembered. The butterflies are flying away from her, representing her loss of memory and identity. The bright colors of her clothing and hair show that she has returned to her child-like self, unaware of her past and present. The artwork invites the viewer to reflect on the effects of aging, dementia, and mortality on the human psyche and spirit. It also celebrates the beauty and joy that can be found in every stage of life, even in the face of decline and decay.



Jaiden Buieba
Brisbane School of Distance Education

Moana, 2023
Acrylic on canvas
59.5cm x 90cm

This art piece was inspired by the Pacific Islands and the ocean. Manta rays are graceful creatures, swimming with such prestige, grace and patience. Hammerhead sharks are known for their head, but are seen as protectors, who possess this power and guidance within. Lastly, the Whale Sharks; they are calm creatures, enjoying their alone time, and bring great fortune for those who stumble upon one.



Hayley Vassie
Centenary State High School

Ménage, 2023
Mixed media (gesso,
photos, paint pens,
alcohol pens)
42cm x 55cm triptych

Ménage reflects the generational tie to our physical identity and expresses the numerous ways its influence presents itself. My series of paintings demonstrate a specific part of my physical appearance that has been impacted by my mother, grandfather, and grandmother. There are three paintings, representing the connection with each of my grandparents and mother as well as materialistic items that connect me to my family. The purpose of multiple portraits is to reflect on the various ways family can influence one's own personal expression and fashion style. Whilst this is a personal experience, the audience can relate to this concept through a contemporary lens. Ménage reflects a universal and modern concept of family can influence an individual's sense of style.



Stella Valente
Everton Park SHS

Rescued
2023

Pen and coloured pencil on paper
21cm x 21cm

The artwork captures the beauty and hope of a rescue bird. When Asparagus the alexandrine parrot was first rescued by my family, she was scared, neglected and not so sure about her surroundings, but with a little love and care, after just a few months she is shining once again. This piece shines a light on rescue animals, and how they deserve just as much love, and are just as beautiful, as all other animals. They may not be 'new' or look 'pretty', but they deserve the world too.



Sheridan Bowler
Wellington Point SHS

The wolf, 2023

Sculptural mixed media & found objects

20cm x 25cm x 20cm

Folklore and children's stories have been used throughout history to teach us lessons about living our lives. I have worked in a personal context by examining the stories I was told as a child to develop an artwork around the mythology of “The Wolf” and its mysteries. I have always thoroughly enjoyed small objects and toys. My sculpture focuses on a combination of objects and places as the wolf stands on a hill of toys.