

ART NORTH

2 to 23 March 2024

An annual exhibition celebrating the
imagination and creativity of HSC 2023
Visual Arts students from schools in the
Ku-ring-gai and Hornsby district.



Thank you to Art Scene for your support of ART NORTH

Grace Cossington Smith Gallery and Abbotsleigh are delighted to present ART NORTH.
The Grace Cossington Smith Gallery respects and acknowledges the Traditional
Custodians of this land as the First People and Custodians of this country.

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Welcome from Abbotsleigh's Headmistress

I would like to extend a very warm welcome to the students and schools participating in the ART NORTH exhibition in the Grace Cossington Smith Gallery. I hope you will join me in celebrating the achievement, focus and determination of HSC 2023 Visual Arts students within Hornsby and Ku-ring-gai.

ART NORTH serves as a platform to showcase the exemplary artwork produced by Visual Arts students who are required to submit a body of work for the art making component of the HSC examination. The bodies of work exhibited here provide insight into students' creativity and the issues important to them. Students take an idea and, through developing mastery of material and technique, reveal to us the passion they experience in exploring their concepts and meanings.

ART NORTH is a key program in the Grace Cossington Smith Gallery exhibition calendar. Abbotsleigh is delighted that this exhibition reveals a collaborative approach by local schools in the sharing of their learning and ideas across the region, and in doing so, assist in building a strong educational community.

ART NORTH provides great impetus for future students, and we thank all schools for their willingness to share the excellence in your school. I hope your visit will prompt you to follow the gallery closely and join Abbotsleigh in utilising this valuable resource for the students in Visual Arts and other subject areas.

Congratulations to each artist whose work is being exhibited in ART NORTH. Congratulations too, to your teachers who have worked so closely with you in guiding your material and conceptual understanding. I acknowledge the dedication and professionalism of your teachers and the support and commitment of your school community.

Megan Krimmer

March 2024



Participating Schools and Students

Abbotsleigh	Louise Barbour Jeremia Kim
Asquith Boys High School	Timothy Von Bornemann Nathan Szeliga
Asquith Girls High School	Abby Knox Danielle Phipps
Barker College	Daniel Holmes Emma Maltman
Brigidine College St Ives	Alessia Marrocco Elsa McLean
Cheltenham Girls' High School	Isabella Case Joanna Jia
Cherrybrook Technology High School	Scarlett Anderson Naomi Kirkwood
Hornsby Girls High School	Christine Lee Gabrielle Wongso
Killara High School	Nathan Naidoo
Knox Grammar School	Jeremy Chee Oliver Verheul
Loreto Normanhurst	Emily Markham Abigail Wehrhahn
Masada College	Talya Bassin Leah Reinhardt
Normanhurst Boys High School	Nathan Ann Namo Wongsiranon
Northholm Grammar	Nikola Bratkovic
Pymble Ladies' College	Ning Ning Jin Kaitlyn Chan
Ravenswood School for Girls	Lillian Scotland
St Ives High School	Leo Canis Alaiya Milera
St Leo's Catholic College	Lily Allison Charlotte McMahon
Turramurra High School	Orlando Douglas-Giles Nicole Novodon



Lily Allison

St Leo's Catholic College

The Tipping Point

Sculpture

The Tipping Point manifests a profoundly personal period of upheaval within my life. Drawing inspiration from the contemporary artist Thomas Doyle, and his miniature model-making, my depiction of a seemingly 'picture-perfect' house serves as both literally and metaphorically symbolic of family dissolution and the facade we often show the world. The isolated rooms provide an intimate snapshot of my old bedroom and living room, offering a glimpse into the hidden realities of my life and the domestic experiences shared by many of those around me. The domes conjure a frozen moment in time, evoking feelings of nostalgic comfort and tension.



Scarlett Anderson

Cherrybrook Technology High School

Table for One

Drawing

My work was created to achieve an understanding of the detriment of elderly isolation, a concept largely ignored in contemporary society. As individuals age, they are forced to accept the inevitability of losing people close to them. I explored the struggles that come with living those final years alone and communicated the suffering that is paired with solitude. I intended to develop a connection between the viewer and the figures, compelling them to understand the unique struggles of the elderly which will become an inevitability for many.

By using vibrant oil pastels on cream paper, I have created expressive portraits exploring the tonal variation and textures of faces of the elderly. By pairing these large-scale figures with small-scale objects, created with equally vibrant MegaColor pencils, I personified the figures, offering insight into their isolation through the correlation with lonesome aspects of life. The close-cropped portrait compositions were specifically chosen to allow the audience to relate to and engage with the figures, furthered through eye contact. This was contrasted with the isolated, holistic depictions of the objects, symbolising their solitude.



Proposal for Sejong Square, Museum of Korean Arts

Designed object

My proposal for Sejong Square advocates for the incorporation of traditional culture and identity into the design of contemporary cities and architecture to preserve the regional identity as opposed to the monotony of the international style. The use of traditional Korean symbolism, architectural practices and locally sourced materials alongside that of concrete and steel demonstrates the degradation of cultural heritage in contemporary cities, emphasising the value of preserving cultural heritage and sustainable practices in our cities.



Louise Barbour

Abbotsleigh

Mother, it's not your shame to carry

Painting

In a multicultural nation like Australia, the awkwardness and age-old dilemma of retaining connections back to cultural heritage has always been relevant. In the wake of the horrific Ukraine war catastrophe, this dilemma has become abnormally pertinent to my own family. Having come from a Russian background, my mum's anguished emotional state and unfounded sense of guilt are captured in my collection of portraits. Each traditional painting aims to evoke an emotion felt by my mum in this difficult time, as what was once cultural pride was refracted into shame. Drawing from the classical portraiture of Rembrandt, Vermeer and Repin, the chiaroscuro lighting in each artwork symbolizes emotional contrast and divide, as a cataclysmic global event is felt intimately.



Talya Bassin

Masada College

In The Balance

Collection of works – painting and sculpture

In an increasingly chaotic world, balance is constantly sought in our everyday lives. Social media and advertising bombard us with issues and trends, saturating us with knowledge of things we 'SHOULD' do or care about. We take on all the 'SHOULDs' to achieve either personal or global wellness and our balance is left in a precarious state. Just one more issue may crumble the stack. Inspiration is from artists Stephane Dillies, Chang Ki Chung.



Oasis of Unseen Colour

Drawing

Drawn in Surrealist fashion, I capture my state of mind by exploring the idea of a new colour outside the existing colour spectrum. The poem works in tandem with the drawing, prompting the viewer to see an impossible colour. The new colour is a representation of myself. It feels alienated from typical societal expectations in relation to identity, thus flourishing into a bizarre oasis of alien foliage, where a perplexing fusion of colour is used. The black and white shards convey societal norms and ideas that weigh me down, which I forcefully reject. They also embody the colours of old which hold no vibrance to me.



They Shall Not Pass Unseen

(A Homage to my Great Grandfather)

Painting

Named after Ivan Southall's book, which includes the story of the Sunderland SQN 461, my oil paintings depict images of World War II fighter planes. I aim to capture light in its purest form. In doing so I attempt to create a sense of realism with each painting having a painterly quality when viewed up close, but forming a cohesive image when all works are looked at from afar.

I also aim to capture and communicate perspective and depth in the landscape to convey motion and the humbling stance of each piece of airborne metal. Influences are William Turner, Robert Taylor, Mark Postlethwaite.

In homage to my great grandfather, Egbert Campbell Smith of Sunderland squadron SQN 461.



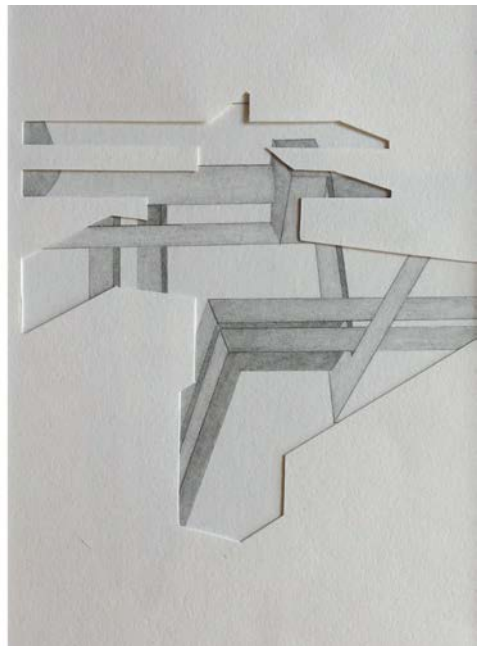
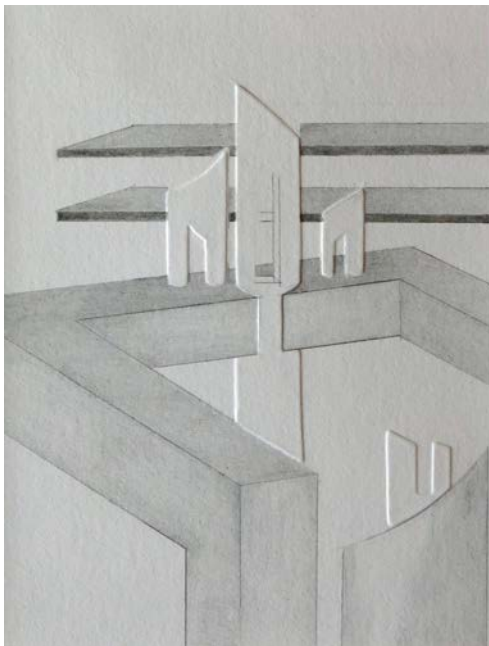
Isabella Case

Cheltenham Girls' High School

Silent volumes

Drawing

Silent Volumes explores design, geometric shapes and spatial relationships through architectural forms. Precise lines and angles emphasise the unfunctional structure of the forms, defying logical interpretation. By incorporating transparent paper, I further explore positive and negative space, blurring the boundaries between solidity and transparency, challenging the traditional notions of architectural purpose. Stylistically, my choices are influenced by the innovative thinking of contemporary architects as they challenge traditional structural designs and the visual features of brutalist architecture, specifically its minimalism, geometric lines and exposed concrete elements. My work aims to navigate the interaction between the seen and unseen through the ambiguity of forms.



Kaitlyn Chan

Pymble Ladies' College

Saturated Disclosures

Photomedia

Saturated Disclosures depicts the metamorphosis of Hong Kong through glimpses of traditional and modern aspects of the city. Led through the camera lens, my body of work expresses new perspectives on how one can appreciate the liveliness of this metropolis. As an Australian of Hong Kong heritage, I have always been intrigued to form my own unique relationship with this bustling city.

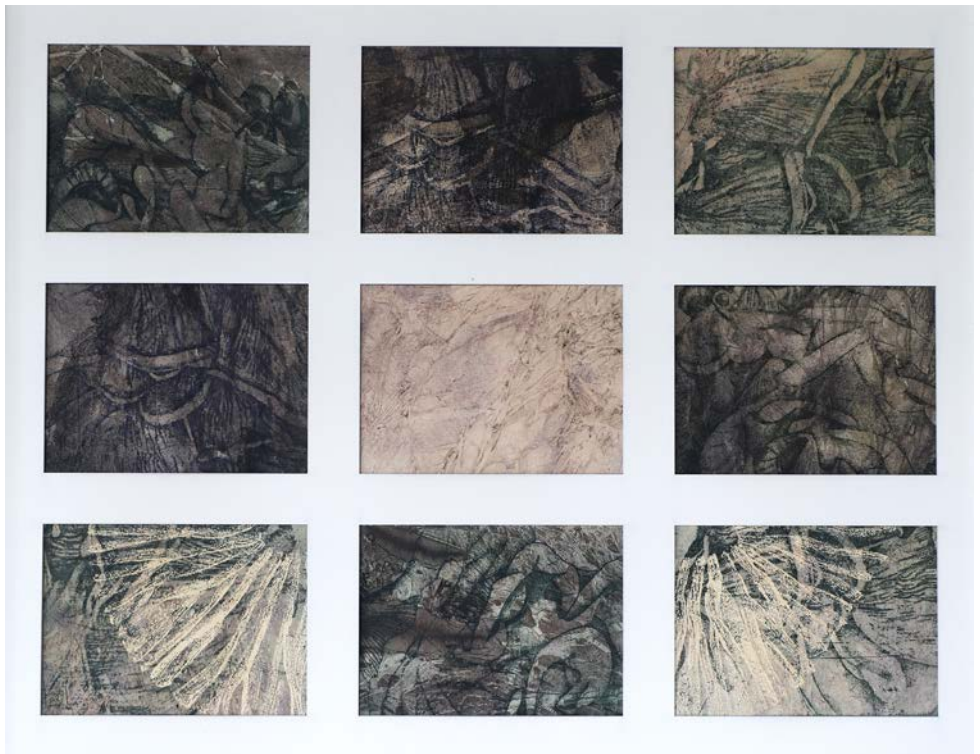
Inspired by Susan Sontag's famous quote 'the painter constructs, the photographer discloses,' my expeditions gave me the opportunity to explore and narrate my outlook. Embodied in my photo media collection, each photograph reveals significant aspects of life, capturing fragments of the city's essence. Yet when arranged collectively, it discloses a narration of daily living by connecting places and individuals through transportation.



Agaricus Bisporus

Printmaking

Agaricus Bisporus uses the postmodern mediums of photorastering, digital media and printing to explore the abstract beauty inherent in the fungal form. Intrigued by the role of mushrooms in nature, I sought to bring attention to this silent world through the lens of a museological study conflated with art through sterile white and scientific motifs. The themes of process, decay, growth and regeneration are underlying concepts in my work. My work appropriates these natural forms into a postmodern context.



Orlando Douglas-Giles

Turramurra High School

Where did you go?

Photomedia – cyanotypes

Where did you go? is an exploration of my relationship with Australia. In capturing empty, lonely, and lifeless places, I portray a poetic and nostalgic portrait of the country as seen through my eyes. Scenes of the natural and built environment that are typically interconnected with human life appear eerie and incomplete, suggesting a sense of loss and yearning. Through the cyanotype process, a traditional method involving UV light and iron compounds, I have created monochromatic Prussian-blue prints that evoke spiritual responses using the qualities and historical associations of blue as a colour that produces an overwhelming emotional atmosphere; as in Picasso's melancholic blue period works. Utilising a documentarian, photojournalistic practice inspired by Robert Frank, my work captures the spiritual essence of places as influenced by my alternate, subjective worldview.



Daniel Holmes

Barker College

Mapping Memories

Time-based form

Mapping Memories is a self-reflection and self-portrait inspired by my childhood and the nostalgia that comes with the things most important to me. Family and memory have shaped my identity. This is represented through the experiences, items and location of my childhood. The purpose of my simplistic childlike moving-still was to convey the foundations of me as a person that started from a young age. Inspired by the playmats used as a child, various elements playfully move around with visual memories, as if they were the toys I used as a child.



Jia Yi Chen

Painting

I dedicate this series of work to commemorate the 18 years of my life, a journey that will endure until I embrace my mortality. In this odyssey, I utilised art as a record and the spirit as my essence to unearth the buried fruits of sin, conquer the unyielding bull entrenched in my heart, and salvage the fragments of myself.

As I revisit this body of work, a revelation crystallises – I now stand amidst a place of brightness.

Perhaps, this encapsulates the essence of growth – a synthesis of anguish and elation, a fusion of spiritual tribulations and rejuvenation. Though fear and confusion still linger, a newfound wisdom grounds me. I've learned to let go, patiently awaiting the flow of life to carry me toward an unknown future.



Conversations in Watercolour

Drawing

Conversations in Watercolour serves as a celebration of the people in our lives who we learn from, laugh with, and share stories with, through genuine communication. With the free-flowing nature of watercolour and the authentic depiction of my subjects foregrounding my approach, I convey moments of understanding and challenge the ever-growing disconnect in our contemporary world. My choice of material – the fluid, unpredictable medium of watercolour – is a metaphor for the ebb and flow of dialogue. Thus, the audience is invited into the conversation and allowed to subscribe to their own narrative regarding my subjects and their history. Through the ambiguities in silhouette and colour around the edges of my artworks, I highlight how art cannot be abstracted from our lives, and how it is inherently a part of us as humans.



Unravelling Sensory Worlds: Calming the Chaos Printmaking

Unravelling Sensory Worlds: Calming the Chaos illustrates sensory overload in an abstract means. My body of work illustrates my personal envisioning of the juxtaposing, but simultaneously harmonious nature, of sensory experiences. Transient, dynamic, and multifaceted, the world is left as a trace within us as external stimuli fly over our heads in cacophonous chaos. What remains, however, lies within our abilities to memorialise the brief moments of calm within, as it is within these moments that true beauty exists.



Naomi Kirkwood **Cherrybrook Technology High School**

Love/Hate

Painting

A figment of childhood, my body of work *Love/Hate* uses vibrant and pastel shades of acrylic paint to capture the unconditional love and joys of siblinghood. The expressive medium of painting, employing loose and unbounded brushstrokes, has allowed me to capture exhilarating sensations in their moment and immortalise their transience. These large, dynamic panels each exhibit a different photograph, creating almost a storyboard to encapsulate the spectrum of both love and hate that exist within sibling relationships.

As a single child, *Love/Hate* serves as a personal memento to explore unfeelt emotions associated with siblinghood by documenting the close relationship of children in my family. This made the process all the more gratifying and awakening. For others, this spectacle serves to resurface the nostalgia of childhood memories and perhaps the best of their own sibling experiences.



Claiming & Possession

Collection of works

Claiming & Possession uses a combination of digital media in video making and digital collage design. Taking inspiration from the artist Joan Ross, my work depicts a teenage girl's room. Although each room is the same, each room has a different perspective. One being the teenager's room, one being ransacked by children and the other by parents. Displaying the children's curiosity of play and fun while the parents purposely search for disapproval. The works look at different people's relationships to one room, being vividly present in the same space at different times, connected by the relationships of their actions.

Having a reflection into my own world growing up with siblings and watchful parents, my work brings attention to the means of invading a personal/safe space. Enhancing a relationship of trust between the teen, children, and parents, my work visualises deeper concepts into what can be hidden in this space.



Christine Lee

Hornsby Girls High School

Can-opic Jars

Ceramics

Can-opic Jars consist of graphic-style ceramic cans embellished with organs. Here traditional canopic jars are recontextualised through a postmodern subversion. The motifs on the metaphorical vessels are humorously twisted where 'cartoon-like' organs drawn on crumpled cans confront the superficial mass-consumption prevalent in the 21st century. The valuable Pharaonic practice of organs being preserved in canopic jars is paralleled with the vitality of modern consumer culture; patented through the consumption of materialistic possessions which serve as a detrimental effect on our organs. Thus, encapsulating an interesting juxtaposition between ancient Egyptian beliefs with contemporary world values.

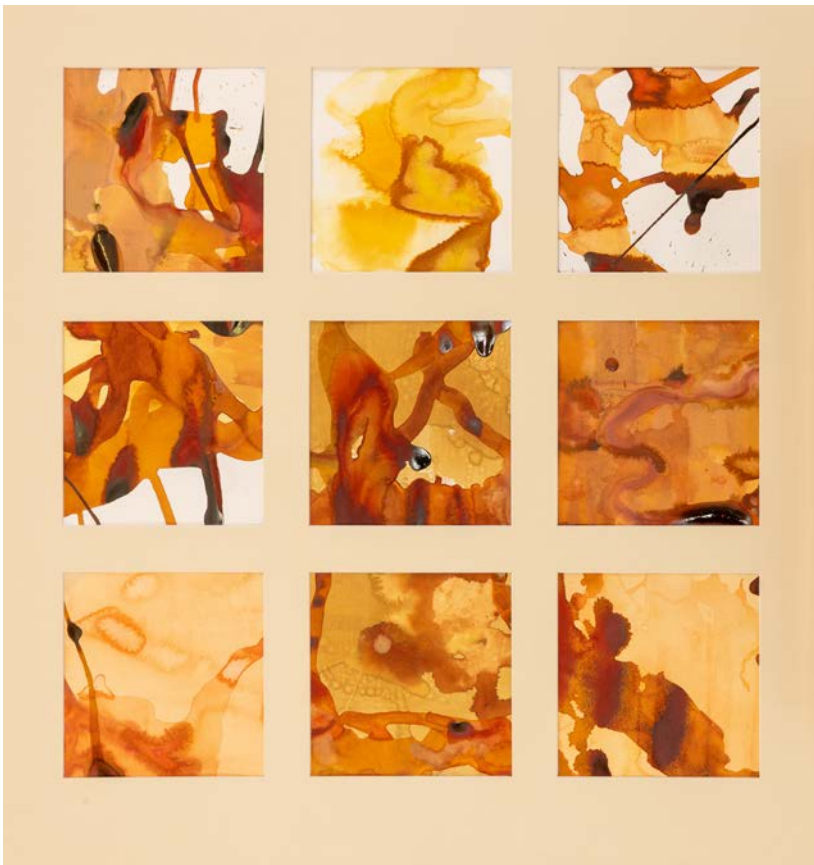
Influencing artists – Mechelle Bounpraseuth, Jody Graham, Beccy Ridsdel, Ai Weiwei, Lei Xue.



Larapinta Trail

Painting

Larapinta Trail uses abstract techniques to portray the raw experience and feeling of immersion and freedom when hiking the Larapinta Trail in Central Australia. Through experimentation, I found a rhythm using inks to evoke movement on paper. I used different scales to magnify parts of the landscape and glorify its vastness. I was intrigued by colour psychology and the ways colours interact, harmonise and evoke feelings in the viewer. Using rich, raw earthy tones, I wanted to portray aspects of the landscape and evoke the feelings of calm and renewal which was experienced on Larapinta.



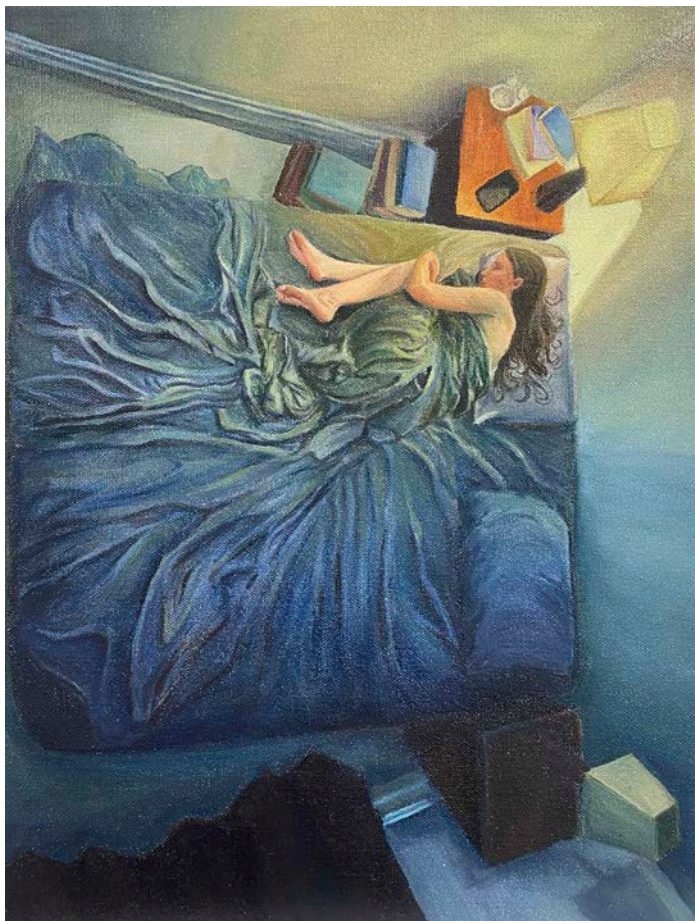
Emily Markham

Loreto Normanhurst

Colours of Solitude

Painting

Colours of Solitude explores how being alone can be a sad and lonely experience, as well as comforting and peaceful. Particularly through my use of colour, composition, size and setting, I illustrate the lifestyle of a person living in constant solitude and how their life is divided by their contentment in the repetition and serenity of life, with the looming sadness that life will never be more than what it is right now.



Alessia Marrocco

Brigidine College St Ives

Indefinite Intermission

Painting

Being deprived of one's passion is agonising and unnatural, like a match that can't light or a wheel that can't spin. *Indefinite Intermission* delves into a dancer's incapacity to perform amidst the pandemic – drawing inspiration from my sister's journey. It accentuates the anguish of pausing what she was born to do. Using chiaroscuro and strategic manipulation of negative space, I aim to vividly convey these profound sensations of anxiety and isolation. My goal is to evoke an emotional response from the audience, fostering a connection that encourages them to contemplate and relate to similar experiences.



Elsa McLean

Brigidine College St Ives

I have, there for I am

Drawing

I have, there for I am intimately explores R.W. Belk's 1988 sociological theory, 'Possessions and the Extended Self'. I expressed my transcendent identity through detailed focus on personal materials, diverting attention away from my physicality. I challenge traditional ideals of self-portraiture and instead present myself as an abstract concept constructed from the world around me rather than my appearance. Graphite is utilised to render possessions and the physical self, as well as my production of moulded clay that embodies the profound impact of external forces on one's sense of self. According to these concepts, even the existence of my work serves as an extension of my identity.



Pandora's Code

Drawing

Pandora's Code explores the depths of personal and collective fears that emerge from the Pandora's Box of future innovations and quest for 'the ideal'. This work features my personal interpretation of self, in a future where humanity's image and importance is uncertain. This vision is realised through a combination of watercolour and circulum drawing techniques inspired by Korean artist Spunky Zoe. With reference to artists like Patricia Piccinini, my portrait is the thematic exploration of the blurred future of humanity. As science becomes intertwined with our DNA, I invite viewers to engage in a dialogue about societal implications of humanities advancement. This dialogue seeks to inspire a sense of caution and responsibility, urging us to consider technologies' impact on the importance of identity, as well as the ramifications of playing 'creator' in our relentless pursuit of scientific progression.



Race against extinction: 2050

Drawing

100 thousand. 100. Zero. Extinction by 2050 is the outlook for the endangered African Forest Elephant, Blue-Throated Macaw and Hawksbill Sea Turtle. These species have declined by an estimated 90% over the last 100 years due to climate change, illegal trade and commodification. My artwork uses pointillism to symbolise their vanishing from our world and represents the plight of the land, sky and water kingdoms. I aim to raise awareness of animal extinction so the trend can be reversed before it is too late.



Nathan Naidoo

Killara High School

Noir

Photomedia

Noir is a commemoration of contrasts within photography, inviting the viewer to reflect on the beauty and complexity that emerges when two opposing elements merge in artistic harmony. My hope is that these images not only captivate and intrigue the eye but also stir the imagination. I've been influenced by photographers such as Alan Schaller and Martha Cooper to explore concepts of the use of shadow and light in combination with a grunge aesthetic. I observed the built environment we live in to capture these photographs, expressing emotions of surveillance and oppression.



Amort Amorists – The Greek Myth of Selene and Endymion Painting (oil on canvas)

As a shepherd, youthful Endymion would often be found tending his flocks of lamb at night, where his mortal beauty would be observed by the moon goddess Selene in her nightly passage when the moon would rise. Hypnotised by each other, both lovers longed to spend eternity together. Yet Selene was immortal – a Titan belonging to the heavens, while Endymion would age and die. Coming to Zeus, Selene begged for her lover to be made into an immortal god, her wish coming true...only with a price. Enlisting the help of God Hypnos, Zeus placed Endymion in an eternal sleep where his flesh would remain warm, his heart would tenderly beat, yet he would be in an endless slumber, walking the planes of dreams. The shepherd would remain forever condemned to a cave atop of Mount Latmos, where Selene would visit him every night the moon would shine, and gaze upon the open eyes of Endymion in sleep. In sacrifice for love and desire, the two cosmic lovers would spend eternity together, but at what divine price?

Greek mythology has long been a fruitful subject for traditional academic artists like Botticelli, Goya and Rubens. In shifting timelines, my oil painting practice glances back in time, while my subjective concepts investigate present personal experiences and future kismet.



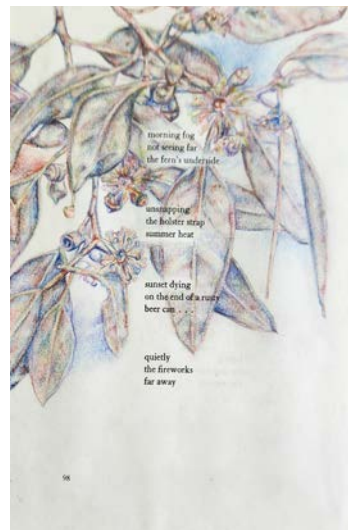
Danielle Phipps

Asquith Girls High School

Romanticism

Collection of works

My body of work acts as a homage to romanticism's exploration of the intensely emotional connection between humanity and natural environments. Inspired by my own cathartic interaction with local landscapes, I employed vibrant colours to communicate the Australian bush as a platform for individuality. Through integration of imagery related to music and literature, I alluded to the ubiquitous influence of romantic values on cultural expression during the 18th century. My amalgamation of various mediums highlights how my contemporary context has allowed me to transcend traditionalism and convey my unique experiences. The subjectivity of my work enables responders to inject their personal experiences with native environments, connecting to romanticism's celebration of spontaneity.



Rights of Passage

Painting

Rituals are maps to navigate spirituality. These physical actions – the kindling of candles, the delivery of prayer, the blessing of children with open palms – value is embedded in daily life and offers connection to a religious past. *Rights of Passage* is a sensitive conversation between traditional and contemporary means of spirituality, examining whether gendered rituals should hold a valuable place in an increasingly colourful and diverse context. As gender is realised beyond the binary and contemporary culture embodies the ambiguous space between spirituality and secularity, does tradition divide more than it connects? Who has the rights of passage to religious insight?

Inspiration artists – Richard Bell, Patricia Schappler, Clare Thackaway, Caroline Walker and Kehinde Wiley



Lingua Franca

Drawing

“Where words fail, music speaks” – Hans Christian Andersen

Music is often seen as a universal language, or *lingua franca*, in its ability to convey emotions through tonality, rhythm, style and tempo to anyone regardless of cultural or global context. Having played the cello since I was five years old, music has always been an integral part of my life; thus my body of work is more personal, consisting of large scale, graphite portraits of family friends. Through my expressive, exaggerated style, I aim to convey the different emotions of the musicians and use black and white to represent the simplicity of music, with splashes of colour to emphasise the instruments played. I focus on the connection between the physical experience of playing music through the portraits, and the metaphysical, universal experience of hearing music through the abstract representations of sound waves to explore “the idea that music could be translated into something for the eye” (Georgia O’Keeffe).



Cataracts at the Edge of My Peripheral Ocular Clarity

Painting (acrylic paint on paper)

I have sought to interpret the peripheral visual experience that I have had with my cataracts. My impaired vision impacted the way I saw my world in my younger years and what I saw was a semi-abstract geometry in contrasting colours and textures. My works communicate my experience of cataracts with obstruction and blurriness that will always be part of my peripheral vision that cannot be changed.

Influenced by the works of Phillip Barlow, Charity Handerson, Claude Monet and Camille Pissaro, I have married my way of seeing with my interest in their differing practices, resulting in blended swirls and blurring, reminiscent of a blurred photograph in my portrait and still life miniatures. I felt a connection with Monet since he himself had cataracts that influenced how he saw and represented the world.

My own artmaking practice was time intensive and meticulous. I experimented to develop my own method, using traditional brushes along with rubbing and smudging. My cataracts and heavily saturated palette included colours reminiscent of Monet as well as showing my own visual experience through cataracts.



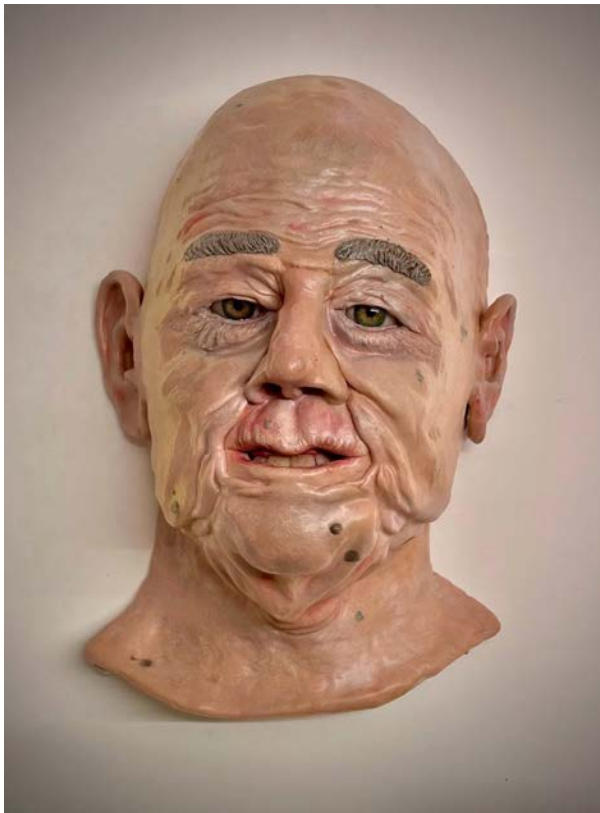
Oliver Verheul

Knox Grammar School

Cogito Ergo Sum

Collection of works

Within my post-modern collection of work, I use polymer clay and sculptural assemblage to explore the complexities of aging and dementia. My realistic series of figurative sculptures pay homage to the elderly, the passing of time and the fragility of the human condition. Through layering imagery to obfuscate depictions of the human brain, I mirror the symptoms associated with aging, memory loss and dementia, in attempt to emphasise the failing autonomy of those diagnosed with this degenerative disease. Moreover, through appropriating Rene Descartes' canonical "I think therefore I am", I seek to question the foundations of knowledge, thought, imagination, existence and sense of self.



Timothy Von Bornemann Asquith Boys High School

1661 Meditation on a Banished Family & Lost Inheritance Via a Dutch Masters' Eye

Painting (acrylic)

My body of work is an exploration of Dutch painting practices and my family history, concealing narrative through oil-painted heirlooms depicting my family's illustrious past and tragic unravelling. Originating from Denmark and Russia, my ancestors took a turn following a fateful, illegal duel in Holland, followed by exile in Indonesia. This history echoes the complexities of life, like layers of paint in my artwork.

Inspired by Vermeer's compositions and techniques, as well as Maistre's palette and Basquiat's layering, I employed traditional brushes to enhance intricacy through layering and glazing, chiaroscuro, subtle transitions and attention to detail. My painting journey encapsulated the essence of my family journey –marked by perspicacity and indefatigability.

By merging my family's narrative with inspiration drawn from these artists, my artwork delved into the human experiences, mirroring grandeur, loss and resilience within layers of pigment and emotion. Just as Vermeer wove narratives through his art, my pieces became a visual chronicle of lives once flourishing, now layered with the marks of time and circumstance.



Abigail Wehrhahn

Loreto Normanhurst

Those Who Are Ignorant of Her Strength

Printmaking (Intaglio Print on Paper and X-Ray Film)

Beauty and weakness, freedom and restriction, fragility and strength... they can all coexist. In *Those Who Are Ignorant of Her Strength*, I explore scoliosis, which is the curvature of the spine. Such a disease is a flaw in the human body, yet I have witnessed how such a condition can be empowering and freeing. A scoliosis brace frees an individual from complicated surgery, allowing better back function later in life. However, the practice of wearing a brace constantly, especially during adolescence, is an adversity that requires resilience and strength.

The brace is both a symbol of difficulty – medically and physically – and of liberation. This symbol has become a central focal point. The subject is liberated to be beautiful, graceful and strong, while being constantly limited in movements and self-expression. I aim to reveal that strength and beauty can coexist with weakness and adversity.



ความเชื่อมโยงถึงกัน –

Thai Mythological Creatures in a Foreign Playground

Drawing

‘ความเชื่อมโยงถึงกัน’, meaning ‘interconnectedness’ explores the immersion of my Thai cultural identity within the Australian landscape. The central work alludes to the myth of Churning the Ocean ‘Samudra Manthan’, creating the elixir of eternal life, appropriated into an Australian context. Buddhist mythological creatures explore foreign surroundings, symbolising the preservation of my internal self, faced with the unfamiliar effects of the external world. Influencing artists are Kentaro Yoshida and Becc Ország.



Gabrielle Wongso

Hornsby Girls High School

After It's in Fashion, It's in Démodé

Collection of works (oil painting, photography)

My work focuses on exploring the fast fashion industry and changes from traditional art. The mixed-media presentation of photography and oil painting highlights the contrast between traditional, slow-paced classical paintings and the use of rapid technology. The dresses were hand-made from reused materials, such as plastic wrappers, to represent different implications of fast fashion (e.g. pollution, loss of cultural heritage, increased consumerism).

The title is a play on a slogan donned by Vogue in a recent marketing campaign, 'Before It's in Fashion, It's in Vogue'. The word *Démodé* means 'out of fashion' in French.





GS Gallery