

ART NORTH

4 MARCH TO 1 APRIL 2023

An annual exhibition celebrating the imagination and creativity of HSC 2022 Visual Arts students from schools in the Ku-ring-gai and Hornsby district.

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

Abbotsleigh and the Grace Cossington Smith Gallery present an exhibition of student artworks from the 2022 NSW HSC practical examination in Visual Arts. All secondary schools from our local Hornsby and Kuring-Gai areas were invited to nominate their outstanding HSC art students.

What a pleasure it is to see the diversity of concepts and expressive forms undertaken by students in our local schools. These highly resolved bodies of work demonstrate a creativity and sustained investigation that are testament to the individual efforts of each student, as well as the support of their dedicated teachers.

Artworks in this exhibition reflect the complex world and times in which we live. Through rich experiences, deep learning in specific topics and through evocative personal stories, students are immersed in a network of procedures, actions, and relationships in order to resolve their Body of Work, and this requires the development of a deeper and more self-aware understanding of the process of artmaking. Artworks in the various expressive forms demonstrate the range of skill and imaginative approaches to materiality undertaken. Each student should be very proud of their Body of Work and take their art learning forward as a great tool for the future, both in study and in life.

ART NORTH is a significant exhibition in the Grace Cossington Smith Gallery exhibition calendar. It reveals the collaborative approach of local schools and students in sharing their expertise and in participating in an exhibition that provides inspiration for future art students.

I would like to acknowledge the many hurdles that students encountered in the creative lead up to the submission of their HSC Body of Work and congratulate every student and their teachers on these outstanding works. Thank you to all participating schools and we hope you will visit the future exhibitions in the Grace Cossington Smith Gallery.

Megan Krimmer

March 2023



Participating Schools and Students

Abbotsleigh	Amelia Kirkby Karen Yuan
Asquith Boys High School	Jackson Attwood Lachlan Taylor
Barker College	Lucy Barden Katerina Negro
Brigidine College St Ives	Sienna Moldrich-Hill Alexandra Stacey
Cherrybrook Technology High School	Lillian Lu Zhenzhen Yang
Hornsby Girls' High School	Penelope Brown Xinran (Ranie) Lee
Killara High School	Emma Regner
Knox Grammar School	William Constable Callum Haddow
Loreto Normanhurst	Mia Hartley Charlotte Saliba
Masada College	Ruby Milner Roni Oron
Mount St Benedict College	Olivia Xiao
Pymble Ladies' College	Isabella Chen Eliza Nelson
Ravenswood School for Girls	Isabelle Abbott Erin Lee
St Ives High School	Gemma Lapins-Silvirs Annie-Yebyul Park
St Leo's Catholic College	Michaela Haigh Samantha Spicer
Turrumurra High School	Andrew Stibilj Hilary Ye

Isabelle Abbott

Ravenswood School for Girls

A Daughter's Father

Photomedia

My collection of photographs represents my infantilised perception of my father's work. It aims to interrogate the confused view of a parent's work through a child's lens. I use photography to capture my father's intricate and dedicated nature to his steel business, thus I print on steel to demonstrate the interconnected nature of my perspective of his job. My still lifes showcase the materials that my father takes to and from work every day, his personal input into his work and his home life is therefore demonstrated through those photographs. My homage to an influential figure in my life appreciates the inner workings of my father's life, blurring the line between ordinary and composed, and thus representing his influence on my life through a naïve lens.



Jackson Attwood

Asquith Boys High School

Unsettled

Photomedia

My body of work is focused on expressing respect and care for the land and creating an awareness of the damage mankind is causing to our earth. I'm interested in the capturing of time and the gradual destruction of the environment by manipulating photographic imagery using slow exposure times and intentional camera movement. My video also explores our changing environment and the impact man has made. I have been inspired by the imagery of Daniel Crooks, Colin Knowles, and Andre Kertesz.



Lucy Barden

Barker College

A Fading Beauty

Textiles and Fibre

My body of work has been inspired by the Great Barrier Reef and the damage it has suffered due to global warming. Combining my passion for textiles and nature I have created different corals and underwater life forms using crochet and latch-hooking. I have been influenced by Vanessa Barragao and Margaret Wertheim's textile work, as well as Ken and Julia Yonetani's work which focuses on the environmental impacts upon the reef. I have used the medium of textiles and fibre and have worked with cotton, Alpaca, polyester wool and wool roving.



Penelope Brown

Hornsby Girls High School

Eden

Sculpture

Our perception of the world is represented culturally and linguistically through binaries. This polarising of the mechanical to the natural through the 'man and the machine' ethos prevents a harmonious and collaborative existence within a single system, something vitally important in the face of climate change. *Eden* actively subverts this binary through its central motif of the golden ratio, underlining the inherent irrationality within all language, especially mathematics. This enables a transformation in perspective to occur overcoming human biases and misperceptions and achieving a unified 'breathing' garden from metal and nature.



Rabbit Painting

The inspiration for my work was a collection of vintage Chinese candy wrappers. The rabbit iconography on these wrappers, especially that of the White Rabbit, are synonymous with childhood memories and nostalgia. Through material choices based on repetition of imagery and text, layering paint and applying processes of screen printing, I intend to represent how mass reproduction reduces originality and individuality in a consumerist society. This work explores 'uniqueness' in a postmodern world. The desire to be an individual is thwarted by the apparent impossibility of original thought. To be uncaring of the past whilst deathly astute of its influences on your reality is an instinctual response. I aimed to represent this using distortion and expressive brushstrokes, layering over the mechanical prints which symbolise past ideas.



Sepiida

Collection of Works

My body of work *Sepiida* explores the fragility and beauty of the better known cuttlefish in its many natural structures. The use of stippling as an artistic form pays homage to the ability of the cuttlefish to use the millions of dots on their translucent skin to camouflage to their environment. The macro photography homes in on the colour and transition of the creature in its many forms in the natural world. Further, my work explores the lack of appreciation for this beauty through the many differing and unknown aspects, such as the complexities of the eye and textures of the common 'cuttlefish shell' (cuttlebone). By integrating this stage of life (passing) in my work, the transience and the short two-year life span of the creature is investigated, exasperating the true fragility of this magnificent creature.



Urban Brutalism

Collection of works

My body of work is first and foremost inspired by the architecture, style, and story of Tao Gofers' Sirius, the large, concrete, boxy apartment block in the rocks that became Sydney's potentially most hated building. Due to design and material restrictions, Gofers' architecture was bastardised from high-end luxury style apartments that functioned as social housing, into a work of unapologetic brutalism. The modern architectural style of 'Brutalism', derived from the French phrase 'beton brut' meaning raw concrete, is defined by exposed materials, rigid, geometric form and above all else, scale. Through the mediums of photography and print making I have explored these colossal concrete structures that are often despised by the wider society, labelled as ugly, dystopian eyesores. Collage is utilised, appropriating architectural elements that are dissected and reassembled, using their visual synergy to reflect the fragmented and tempestuous personality of the postmodern cityscape. My body of work attempts to explore the few remaining concrete monoliths and celebrate the rebellious renegades that created them through photography, mixed media and sculpture.



Glen Helen Gorge

Painting

Glen Helen Gorge is a contemporary work that captures the sublime beauty of Australiana. Today's natural landscapes are often underappreciated and undervalued in a materialistic world consumed by urbanisation. I have used painting as a medium to reveal the divine beauty of our Australian landscape. When viewing my artwork, I hope the audience realises how art and the natural world can combine to act as a source of restoration. The layering of dots throughout the painting is influenced by Impressionism, however the piece starts to break away from the constraints of Impressionism through the use of line work. Colour has acted as a catalyst to explore an idiosyncratic scene and the richness of the landscape. Artist referenced: Colin Lanceley.



Under Your Skin

Drawing

This Body of Work is an exploration into the depth of beauty within disease. Inspired by a childhood fixation with infectious disease, my three-piece post-modern drawings critically examine the capacity of beauty to flourish out of and subvert the traditional perceptions of disease as destructively associated. In my practice, I seek to create a cohesive replication of microscopic cell evolution, representative of ethereal florals, through my considered and delicately refined mark making techniques. Further, my compositional placement enhances the conceptuality of the work as each of my three-pieces, accompanied by Perspex prints to imitate microscopic blood slides, all interconnect and flesh out defining elements of one another to emphasise their inextricable relationship. Thus, my sustained practice captures the flourishing beauty of disease that is only uncovered when you look 'Under your skin' and go beyond the surface to uncover its verdant nature.



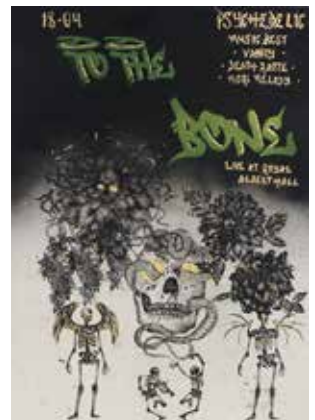
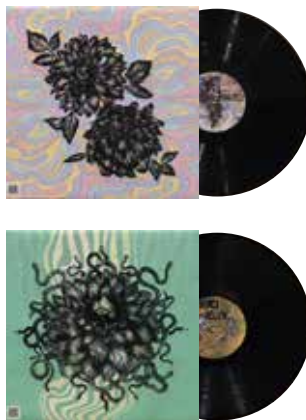
Amelia Kirkby

Abbotsleigh

In My Bones

Printmaking

In My Bones, referring to the phrase 'feel it in my bones', references my strong feeling and connection with music through learning instruments since a young age and having strong memories of singing along to the music across genres. The work comprises two series: three dry point etching record albums with personally designed vinyl series, three music posters, and the interactive experience of QR codes. Scanning the QR codes allows the viewer to be transported to one of three possible self-composed soundscapes that reflect the album to which it is attached. The psychedelic marbling patterns, hallucinogenic design, and memento mori/vanitas symbols representing the duality of life and death are reminiscent of the 27 Club, a term that became widely known after the death of Kurt Cobain in 1994, but also associated with the artists Jim Morrison, Jimi Hendrix and Amy Winehouse; artists who have died at the age of 27 due to addiction and freak accidents. More recently, an urban myth has surfaced of the 21 Club, which prominent rap artist Juice WRLD foretold his own death in his song titled 'Legends'. Recent 21 Club members include Mac Miller, Nipsey Hussle, Fredo Santana, Juice WRLD, XXXTentacion, Lil Peep and Jimmy Wopo. These were all artists whose deaths were related to the side effects or overdosing of illicit substances. This series exposes the connection between creativity, substance abuse and artists in the music industry. Many artists cite the freedom of hallucinogens, depressants and stimulants that allow the artist to 'open up' to artistic influence and aid the creative experience. However, the abuse of drugs and the peer pressure associated with them causes many untimely deaths and addictions within the industry, creating a toxic and unsafe environment.



Gemma Lapins-Silvirs

St Ives High School

Eye-Spy

Painting

My body of work communicates a sense of anxiety and stress by positioning the audience as a voyeur, intruding on private moments. Inspired by the work of Enrico Rubsti, I depict personal scenes that I find comfort in, and distort them to create a disgruntling parallel world. By manipulating scenes, I create something close to reality, but unnervingly foreign. My paintings ground themselves in subjectivity, conveying a sense of anxiety and claustrophobia through the 'fisheye' distortion, creating the impression of 'the walls caving in'. My body of work is painted with acrylics on stretched canvas, taken from reference images I took of my day-to-day life. The discordant colour combinations heighten a sense of anxiety and tension, creating turbulence and stress within the painting. The accusatory gaze of the subject demands the audience's attention, trapping them in the distorted realm of the canvas. The chaotic, emotional scenes are grounded through one-point perspective and foreshortening, influenced by the works of De Chirico and M.C. Escher. Through combining this with emotive chaos, my artwork aims to evoke the common emotions everyone experiences and unite us all through the shared experience of anxiety and stress.



Fading Youth

Drawing

Time stops for no one. As time goes by, it sags cheeks and carves wrinkles as it dictates the speed at which we live our lives. My grandparents have cared for me from a very, very early age, and I am still able to see them in their younger days in some of my most cherished memories. I hadn't particularly noticed their changing, aging features until recently, when I looked back on those memories through photos and noticed the physical effects of time on their current faces. I aimed to capture this physicality of passing time within my work. Using pastels, conte and charcoal, *Fading Youth* depicts my maternal grandparents at various stages of their lives – from teenage years to their 70s, displaying their fading youth, the progression of time and its effects on the human face. By using such materials, I was able to fluidly transcribe the aging process whilst simultaneously creating stark juxtapositions between subject and background. The highly contrasting backgrounds are colours of Australian earth, depicting how they have grown old in this country, a country entirely foreign to them.



Emotional Terminal

Drawing

Emotional Terminal explores the emotional disparity and loneliness that women face during their experiences of abortions. People who go through abortions are often shunned, their stories of struggle remain neglected, their human rights reduced to political debates, not real stories of people going through deep struggle. I aimed to reflect the dark, highly distressing subject matter through my series of high-contrast, black-and-white charcoal drawings. *Emotional Terminal* was inspired by feminist artist Paula Rego, who also depicts the person's experience around abortion as opposed to focusing on the legitimacy of the foetus.



Made in China

Painting

My work comprises five portraits in acrylic on cardboard with corresponding digital paintings of object relevant to each figure. The portrait exhibits five famous Chinese engineers, writers, doctors and scientists who made major contributions to the world. Through the unique choice of colour palette in orange and green, and the unconventional use of cardboard as canvas, my approach acted as a reference to the idiom 'don't judge a book by its cover' as it symbolically comments on stereotypical views people have towards the Chinese culture and their contribution internationally. My portraits also incorporated white symbols such as formulas, equations and marks to further emphasise each individual's achievements.



Ruby Milner

Masada College

In Bloom

Ceramics

Inspired by the poppy, my body of work captures that stage in life where we start to 'bloom'. It represents how I feel as I venture out into the world, anticipating the beauty and wonder in the possibilities ahead, whilst knowing that I will continue to grow and learn despite imperfections or challenges. The intuitive ceramic forms create a palpable atmosphere, which resonates with the idea that ebbs and flows are part of the human experience. Artists referenced: Jonathan Yamakami.



Transhumanism

Graphic Design

Transhumanism is the philosophical movement of human enhancement through technology. Combined with the concept of a posthuman, the notion of existing in a state beyond human, forms the theme I chose for my body of work. I decided to conceptualise this through the medium of digital art as it demonstrates technology's embezzlement of humanity, foretelling a conceivable future of humanity's retrograde. The work of Stelarc was a significant influence on my conceptual and material practice, as his controversial yet avant-garde innovations express the key prospects of *Transhumanism*. The biblical allusion to the seven cardinal sins for each panel of my body of work represents humankind's transgressions against itself due to its strife for technological and biological transcendence.



Katerina Negro

Barker College

Survival

Drawing

The ordinary response to atrocities is to banish them from consciousness. I sought to magnify an experience of disassociation through portrait drawings of high school students. The elegant mechanism structured within the human psychological system forms an escape as the disconnection between a human's thoughts, memories, feelings, actions and sense of self manifests. Portraits were photographed to vitiate my own perception of escapism as the body shuts down. Expressions of emptiness, fortitude and depression are displayed through realistic pencil sketches to fortify a narrative of surface emotions that arise during episodes of such a trauma response.



The outside looking in

Ceramics

My body of work investigates epilepsy. The connection between what is seen from the outside and what is seen on the inside are similar yet vastly different interpretations. These can be experienced with epilepsy. Epilepsy is a brain condition in which nerve cell activity is disturbed, causing seizures. It can put the brain in an unconscious state of mind, leaving the sensation of feeling not in control of one's behaviour. My experiences have enabled me to create a series of sculptural ceramic forms based on the feelings and sensations that I live with. These feelings have been portrayed as a symbolic depiction. The double-walled sculptural forms have been created using the ceramic techniques of coiling and slab building. The decorative elements are repetitive layers of fine coils that are modelled into spiky or sinuous lines or pierced to reveal the multiple layers. The incorporation of sensors and lights into one of the forms alludes to the electrochemical impulses in the brain.



Roni Oron

Masada College

The Ties That Bind

Collection of Works

“Plenty and peace breeds cowards: Hardness ever of hardiness is mother”

— **William Shakespeare, Cymbeline**

My body of work tells the story of my foremothers. Inspired by their exodus from Spain to Morocco, I envisage myself as a reflection of their lives, protected by their veil. My work explores the transgenerational ties of culture, history and spirit that bind me together with my matriarchs. It is a tribute to the hardships they endured, and the sacrifices they made. Artists referenced: Henri Matisse, Alice Neel, Pablo Picasso and Euan Uglow.



Annie-Yebyul Park

St Ives High School

Submerged: Silence

Painting

Through my body of work, I have explored the feelings of isolation, turning the metaphor of being trapped underwater into a literal depiction. I drew not only from the universal experience, but also from my experiences with severe social anxiety that inhibited my ability to speak around others. Unable to speak, thus unable to form connections with those around me, I felt a crushing sense of loneliness as if I was drowning. Referencing the mystical photography of Mira Nedyalkova, the insertion of my face in place of the models exemplifies the personal element of this piece. At first glance, the comforting cool tones of the surrounding waters elicit a sense of serenity. However, the ghostly pale face, the ambiguous expression, and the surreal setting and pose emulate feelings of mystery and foreboding. This presents the dichotomy of isolation, represented through the metaphor of being submerged under the water in forced silence.



Emma Regner

Killara High School

Kore and Persephone

Collection of Works

Kore and Persephone is the story of identity, health and the journey of growing up. It's a cathartic exploration of the facets of my identity. Although we are one person, we have many faces, the past holds the memories of who we used to be, and our lives are a continuous narrative. The artwork references the story of Persephone. It explores feelings of self-inflicted entrapment and the consequences of our own actions, combined with the actions of others, on the life we lead and the person we become. The use of traditional materials is meant to invoke feelings of nostalgia and familiarity, and the harsh contrast between tones enhances the delicate, soft and fluid ink and paint.



Cross Monet's Green Bridge with me!

Painting

My Body of Work captures my cultural appreciation of Japan, whilst providing my audience with a second-hand experience of my own sublime experiences I had in the Japanese landscape. Through my application of Monet's Impressionist style of broken brush stroke and painting *Alla Prima*, I capture the light, shadow, and vivacity within the landscapes. Through this style I create a sense of physical contemplation, which enables me to craft an emotional response to the landscape which cannot be captured purely in a photo, thus providing a heightened visual sensory experience to my audience. My compositional choice of including a transparent figure across my Body of Work parallels my experiences of my seven-year-old self, feeling that I could almost walk inside Monet's paintings when I saw them in a gallery for the first time and my older self being filled with a sense of awe when visiting Japan. This figure also provides a space for the audience to see themselves within the painting so that they can *Cross Monet's Green Bridge with me* and become immersed in the beauty of Japan. I pay tribute to Japanese culture, through my richly symbolic motifs of the cherry blossom and Japanese pagoda in each work. Similarly, through my materiality, using a wood support to allude to traditional Japanese woodblock printing practices, I expose the timeless human interest in nature in all cultures and across the narrative of Art history.



Samantha Spicer

St Leo's Catholic College

Replenished

Sculpture

Replenished is a multi-medium work depicting native Australian flora and fauna promoting the subliminal vitality and tranquillity of the Australian bush scape. *Replenished* was first conceptualised due to the widespread degradation and deterioration of the native Australian environment as a result of the extreme impact of the 2019 bushfires and 2022 floods. My artwork was an outlet and personal refuge depicting the beauty of nature after witnessing its mass destruction, and the pieces serve to act as a catalyst for hope and change.



Alexandra Stacey

Brigidine College St Ives

Do You See What I See?

Photomedia

You would be familiar with the widely acknowledged saying “don’t judge a book by its cover”. This phrase goes without saying how quick we are to judge something or someone purely by physical appearances. My body of work explores how my sister sees and represents the world through her art. Down Syndrome does not define her or change her ability to think and act expressively. Her unique take on the world offers a valuable insight into the power of the creative mind. I have deliberately hidden her identity to force the audience to see her point of view and not fall into the trap of passing judgement based on a social misconception.



So Small As To Be Insignificant; Miniscule

Collection of Works

I have always been interested in the concepts of magnitude. The limitations of humanity provide a section of what is comprehensible, where there is a point that things become either too big or too small to truly understand. The idea that there is an area we will never delve into that could hold wonders fuelled my creation of a work that reflected this misunderstanding. I built on a possible idea that at some point, everything changes where colour and light can be comprehended at will, time and space being adjustable and flexible. The sound I created wished to reflect slow, deep movement of an uninterrupted landscape, perplexing to the human eye and ear.



Lamentation on the Agony of Sleep

Painting

Sleep paralysis is a terrifying experience that roughly 8% the world's population experiences. Dating back to 400BC, it entails your mind awake while your body still sleeps giving way to vivid hallucinations of the dark, with eerie creatures created from your room. My Body of Work develops this idea of sleep paralysis and its effects by creating a visually interesting painting that involves a person's experience with sleep deprivation. My artwork is a pastiche of Mantegna's *Lamentation of Christ* with the addition of demons from other famous historical works like Bosch's *Garden of Earthly Delights* as well as Fredeau's *The Blessed Guillaume de Toulouse Tormented by Demons*. My creative process often revolves around something I could relate to and express using acrylics and coloured pencil with a limited palette to build a high degree of realism. Both visually and conceptually I wanted to connect to the viewer's emotions and world through the shared experience of sleep and the commonality of sleep problems and the insidious affect our phones have had on depriving us of good sleep. This led to me setting out to create a work that at first appears dreamlike and moves the viewer through a range of emotions into sorrow and fear of the horrors of sleep paralysis.



Post No Bills: Sydney

Printmaking

This Body of Work covers themes of culture and history in reference to the development, immigration, and colonialism of Australia, and how its vision and perspective of culture have changed from the past to the present. I have printed on top of real images from Australia during the White Australia Policy from 1901 to 1958, which strongly express the racist and xenophobic values of that time. I have then placed these images in stark contrast visually with the bright, bold, and fluid colours and forms of psychedelic images, which I have executed through reduction and multi-block lino printing, using a different colour for each layer. I have also contrasted the White Australia Policy images conceptually, using inclusive and multicultural visual imagery. This multiculturalism is explored through Sydney specifically, and its vast array of eclectic suburbs, which each hold different cultures. The first poster focuses on Chinese culture in Eastwood, the second on Arab Islamic culture in Lakemba, and the third on Indian culture in Harris Park, conveying how diverse the city of Sydney is.



Til Death Do Us Part

Drawing

My work comprises three panels of realistic portraits on paper. My artworks are drawn on light grey and charcoal grey paper, to separate two old couples. On the three light grey papers, are two single portraits and one couple portrait. The two single portraits are focused on the man and woman separately, using graphite as the sketch and charcoal for highlights and shading details. This art piece showcases sharing the love and longing still alive after many years together until death takes them. An image of 'young love' depicted within old couples shows the content between the two lovers, the details on their expressions evident on their happiness being with each other.



Distant Proximity

Collection of Works

We all have our stories which make up our identities, but mine confuses me. I noticed myself subconsciously associating parts of me with intimate spaces in the vicinity, as an attempt to process the tumultuous change of moving to a different country. This concept of a clash between identities is highlighted in the intended juxtaposition between the subdued drawings of inanimate objects and the bold printings of plants. I chose the combination of ink and watercolour respectively to pay homage to Chinese culture and to embrace the unknown in Australia, while yellow symbolises happiness and warmth. The flowy use of which along with black in the background allude to the idea of inviting trails, which welcomes the audience to my space.



Karen Yuan

Abbotsleigh

Where ya from?

Painting

My artwork series, inspired by my culture as an Australian born Chinese, seeks to explore the aspects of growing up in a society full of multicultural exposure due to a fusion of Chinese and Australian influences. I have chosen to use a moon gate as they represent a connection to other planets, other places and other worlds. This is because the moon gate is traditionally designed as an opening in a wall and acts as a passageway to connect garden to garden, inside to outside and public to private. I have used it to represent my connection of the Australian and Chinese culture as a third culture child. I have also chosen to use willow painting in my design to represent how western artists combined and adapted motifs inspired by fashionable blue and white traditional porcelain from China. My painting uses humour and stereotypes to explore my culture. I took inspiration from Guan Wei through his pastel colour palette and the concept of his series 'reflection' where he connected colonial Australia with Chinese history. I have also taken inspiration from Joanna Braithwaite, whose paintings juxtapose animals, humans and insects through layering and actions in unexpected and imaginative ways.



Grace Cossington Smith Gallery 2023 exhibition calendar

Grace Cossington Smith Art Award Exhibition of three winners: Nadia Hernández, David Collins, Alice Wormald	28 January to 25 February
ART NORTH HSC 2022 Visual Arts from schools in Hornsby and Ku-ring-gai	4 March to 1 April
Blue Apple Studios Art with heart from Unisson disabilities Celebrating 100 years	6 to 29 April
The Spectral Scope Lens based practice of ghosted pasts and presents: Carolyn Craig, Damian Dillon, David Manley, Clare Humphries and Roy Lee	5 May to 3 June
Along the Way Survey exhibition of the art of Roslyn Kean	21 June to 22 July
Young Curators Young Curators and 3:33 Art Projects	27 July to 16 August
HSC 2023 Showcase Abbotsleigh Year 12 Visual Arts	22 to 26 August
Transformations: Art of the Scott Sisters 19th-century Australian botanical illustrations from the Australian Museum	1 to 30 September
Fieldwork Group show of artists engaging photo- organically with ecology, materiality and temporality	6 to 28 October
Rituals and Methods The practice and process of Lynne Eastaway, Nicole Ellis and Pollyxenia Joannou	10 November to 14 December



Dates subject to change

Please check our Facebook page and website for updates and planned events
www.facebook.com/gcsgallery/



Gallery hours Tues to Sat 10 am-5 pm | FREE ENTRY | Gate 7, 1666 Pacific Highway, Wahroonga
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An Anglican Pre K-12 Day and Boarding School for Girls