




ART NORTH

1-29 March 2018

An exhibition of 2017
HSC Visual Arts from
students in the Hornsby and
Ku-ring-gai regions



Grace Cossington Smith Gallery and Abbotsleigh are
delighted to present ART NORTH

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Welcome from Abbotsleigh Headmistress

I am absolutely delighted to launch the new annual exhibition of HSC student artwork, ART NORTH, in Abbotsleigh's Grace Cossington Smith Gallery. ART NORTH celebrates the artistic strength of student art in Sydney's North Shore and includes works by 34 young artists from 15 secondary schools in the Hornsby and Ku-Ring-Gai regions.

Each young artist whose work has been selected for the exhibition has created a fully resolved series of artworks – a body of work – as a requirement of the HSC Visual Arts course. The body of work reflects a student's individual exploration and self-directed approach in engaging in the challenge of creating art. This rewarding learning experience stimulates a way of being in the world; of considering, reflecting, analysing and communicating ideas. When viewing the exhibition, I am sure that you will agree that the 34 young artists, who have worked in a range of expressive forms, have created highly accomplished and thought provoking works.

The ART NORTH exhibition continues Abbotsleigh's desire to honour and encourage the arts as a vital and essential element of the school curriculum and school experience. Over the past five years, the Grace Cossington Smith Gallery has presented a wide range of exhibitions of interest to both the general public and, more specifically, to schools. 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 subjects within your school.

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.

Megan Krimmer
Headmistress
March 2018

Participating schools and students

Abbotsleigh, Wahroonga	Macy Chong Rachael McDonald Jacqueline Truong Sara Watson
Asquith Boys High School	Lachlan Barrowcliff Nicholas Cowell Christian Sinicco
Barker College Hornsby	Fergus Berney-Gibson Emma Dunnett Dylan Light Georgia McFarland
Brigidine College, St Ives	Kate Hoefnagels Jessica Wilson
Hornsby Girls' High School	Millicent Jiang Rain Wang
Knox Grammar, Wahroonga	Cody Adam Hugo Wilson
Loreto Normanhurst	Christina Chan Katelin Meers
Masada College, St Ives	Rory Blumberg Stanley Ji
Mt St Benedict College, Pennant Hills	Brittany Dodd Audrey McLachlan
Normanhurst Boys' High School	Kevin Zhong Hugo Walshaw
Pymble Ladies' College	Lauren Jewell Priscilla Zhou Vivian Yu
Ravenswood School for Girls, Gordon	Chloe Frost Isabella Gerardi
St Ives High School	Sandy Chow Ian Ho
St Leo's Catholic College, Wahroonga	Joshua Lloyd
Turrumurra High School	Olivia North Natasha Pawley

Cody Adam Knox

Sepioteuthis Australis
Collection of work

When you think of the squid, what comes to mind? My body of work aims to shift the viewers's perceptions of the squid species and inspire them to look at the world through a lens that recognises their beauty and fragility. In my work I intend to portray the squid as a beautiful, intriguing and interesting creature. Through exploring its shape, colour, pattern and form, I have discovered the incredible intricacies of the squid's translucent and detailed skin. I have used postmodern media such as macro photography and video. In the video, the chromatophores of the squid's skin seem to dance and



interact with light, which becomes a motif throughout my work. The hypnotising and dramatic performance of the squid's skin evokes a strong emotional connection with the viewer. I have represented the squid in a pointillism style, capturing the movement and detail of this fragile creature. I want my work to inspire people to look closer at the wonderful intricacies of our natural world.

Lachlan Barrowcliff Asquith Boys High School

Upper Asquith Interchange: Redevelopment No. 2077

Painting, acrylic on canvas, mixed media

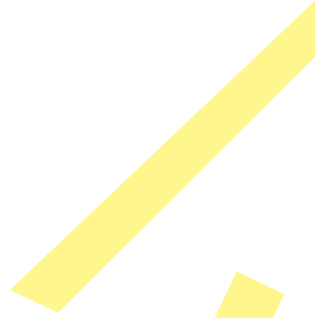
My works explore the form and composition associated with abstraction. I have played with the relation between space, line, brushmark and colour to develop a series of works that are each individual yet linked. I began by exploring close ups of interesting aspects of the streetscape such as doorways and details. I worked intuitively and as I did so, linking canvases in subtle and more direct ways, I began to interpret a bird's eye view of the development of Asquith with bush being turned into houses and houses turning into high-rise buildings and trails turning to streets and streets into highways. Both of the houses I grew up in, in Asquith and Hornsby, have been knocked down and replaced by high-rise units. I employed hard edge abstraction techniques and layering, using stencilling, collaged drawing as under layers and masking tape. Richard Diebenkorn's 'Ocean park' series was a huge inspiration for me and helped me to select successful colour palettes as well as make compositional decisions.



Fergus Berney-Gibson Barker College

The Unspoken Odyssey of Women
Collection of works

Throughout history, there has been an abundance of women who haven't been recognised properly due to their gender. In my body of work, I sought to pay tribute to these women and bring forth their stories so that they might be praised by others. I drew inspiration from Judeo-Christian shrines to build the deeply-symbolic frames. I was influenced by the watercolour portraiture of Cherry Hood and focused on the gaze of my figures to give them power and reverence, while using delicate watercolour to create a distorted, apparitional quality and demonstrate their ties to history.



Rory Blumberg Masada College

In Case There Is A Reason
Painting

*I pack my case, I check my face
I look a little bit older
I look a little bit colder
With one deep breath, and one big step
I move a little bit closer, I move a little bit closer
For reasons Unknown*

lyrics by *The Killers*

Intercepted and distracted by meaningless sign posts and bill boards
we travel the endless highway in case there is a reason.



Christina Chan Loreto Normanhurst

Survival is the Exception
Painting, oil on canvas

Australia is inhabited by a diverse range of flora and corals that are characterised by beauty and wonder yet these species are hidden in the landscape – often never even seen to be appreciated. My paintings unearth the exquisite textures, colours and forms of Australia’s complex ecosystems as a warning of the diversity that could be lost at the hands of human destruction. With over 1,700 species currently threatened and on the path to extinction, conservation efforts are essential for these species to thrive for generations to come.



Macy Chong Abbotsleigh

Digital media

偷得浮生半日闲 (Stolen Moments)

My artwork concept is centred on my dad. It conveys the vast imagination of his childhood and his connection with Hong Kong. These whimsical images provide insight into his memories and evokes a sense of nostalgia as he escapes his mundane life and is taken back into a place of memory and imagination.



Sandy Chow St Ives High school

Natural Disaster
Painting

Adapting the qualities of mother nature to the values of humans; beauty, land, wealth and women, may spark in the viewer the priceless value of the environment and accordingly, the urgency of the need to save it.

Ocean acidification, global warming, genetic engineering, climate change, deforestation, population, pollution and plastic. We need to reconsider our priorities, there's not much more to say...



Nicholas Cowell Asquith Boys High School

Figure, Enterprise and Spacescape: Engage, 2017

Painting, acrylic and aerosol paint on canvas, LED lights, laser cut acrylic and timber boxes, 9V wiring

My works are on one level playful celebrations of pop culture sci-fi while at the same time they are intellectual abstractions. My body of work uses

a multitude of layers that all have some correlation to each other and are used to develop an interesting surface and texture. I employed techniques used to paint planets for street art to build under-layers in my work. These created a rich, vibrant and saturated surface that is pungent but not overwhelming. I used masking tape and stencilling, bubble wrap printing and aerosol cans to build the four, hard-edge abstractions. Graham Fransella was my supporting artist and he was a willing participant in an ongoing dialogue with me as I worked to resolve my body of work, providing personal insights into his practices.

Star Trek and space has been quite an influential aspect on who I am today. The whole idea of space and its exploration intrigues me, and as a result, I have incorporated many pop culture aspects of Star Trek, such as Mr Spock, and the laser cut LED lit *Enterprise* shards to add visual interest and the technicality of space exploration.



Brittany Dodd Mt St Benedict College

Australia in Series

Painting, acrylic on canvas

My work consists of a series of seven paintings that explore Australia's natural beauty. They demonstrate how the sublime beauty of nature can still be found within the urbanisation of the modern world. My paintings depict landscapes from photographs that I have taken in various Australian locations, while the native flora and fauna are inspired by those that I have seen and studied locally. I have also tried to capture a sense of realism in my works, and have drawn inspiration from artists Eugene Von Guerard and Edgar Dell, who have both painted a number of realist paintings that depict natural Australian subject matter.



Emma Dunnett Barker College

The Seat of Humanity
Painting

Africa can be called 'The seat of humanity', as the birthplace of humankind. These painted objects illustrate what could have been, and project the importance of education globally. In Africa, it can be shameful for girls if a boy can see up their skirt, making sitting on the floor difficult for girls, so some will not attend a school without chairs. I learnt this whilst refurbishing chairs for a Ugandan school at the Crossroads Charity in Hong Kong, and it struck me personally that a chair and desk could prevent a child from being educated.



Chloe Frost Ravenswood

Correct Exposure

Collection of works

‘To prepare a face to meet the faces that you meet.’ T S Eliot

Correct Exposure investigates the impossibility of understanding the complete truth that exists beneath the surface of a subject. It is human nature to project the most favourable aspects of ourselves and our experiences. However, this is often at the core of interpersonal misconceptions. The mystery and intangibility of the concealed self is a central theme of the collection. My work connects the process of photography with the metaphorical ‘captured image’, illustrating the barriers between the artist and their subject. Additionally, the incorporation of landscapes acts as a motif for the evolving human experience — constantly changing, ever-concealing. The changeability of disposition is further represented in the textural mood boards. Through this, I aim to depict the complexity of the human psyche and highlight the disparity between preconceptions and reality.



Isabella Gerardi Ravenswood

Home Truths
Printmaking

Home Truths is a visual representation of the layers of history that form the foundation of the environment in which we live. While exploring the nexus between what is and what was, *Home Truths* is a reminder of the plant and animal species that have been lost to time and human intervention. The artwork uncovers the uncomfortable truths on which our society is built, such as the loss and dislocation of indigenous groups for the western construct of the 'Australian dream'. My use of books as a material acts as an ironic reminder of the human effects on the environment, as the very form I use to highlight losses in the environment have contributed to its destruction.



Ian Ho St Ives High School

MORI

Sculpture

Mori culminates the artistic symbolism of *memento mori* (Latin translates to: 'remember that you have to die') and the Japanese word *mori* (森) meaning forest, thereby creating a 'forest of mortality'. As individuals, we often become complacent about the fragility of our existence where we forget what it means to live and what it means to die. By drawing upon Japanese conceptual sensibilities of *hanakotoba* (language of flowers), *mono no aware* (the pathos of things) and *hanami* (flower viewing: beauty of natural temporality), each personally hand-cut and crafted fully bloomed flower and leaf serves to explore the ephemeral, transience, delicacy and beauty of this fragile existence. Even though separated by a thin line, life and death exist not as independent forces but as mutual counterparts that construct our existence, and it is this very line that *Mori* seeks to challenge and blur.



Kate Hoefnagels Brigidine College

Matthew

Drawing, graphite pencil, biro

'What good would it be to gain the whole world, yet forfeit your soul?' Must we steal the forbidden fruit, open Pandora's Box or deface the earth worshipping the false god of modern materialism.

My body of work explores human development throughout time and the consequence of corruption asking, 'What would man give in exchange for his soul?' (Mark 8:37) and what would they do to get it back?

Symbolically chronicling the fall of humankind from grace, the charcoal/graphite illustration uses reoccurring symbolism of birds and snakes to represent the opposing forces of good and evil, hope and sin, compassion and temptation. As the inerasable red pen grows, it overshadows society. Challenging the audience's opinion on spirituality, I ask them to consider the true cost of development on the human soul. After everything, is it too late to be redeemed?



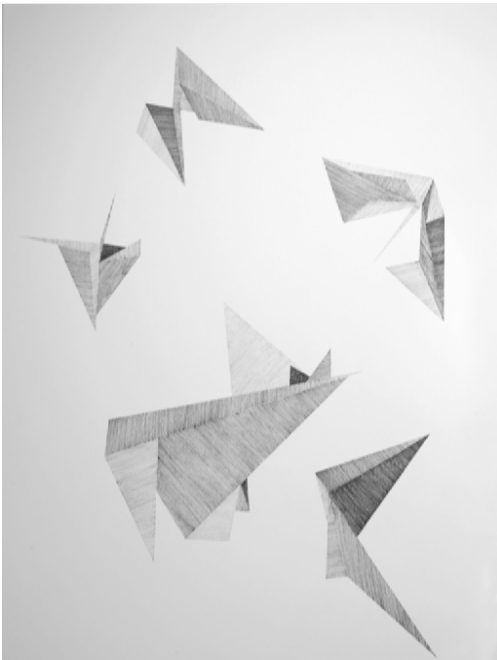
Lauren Jewell Pymble Ladies' College

Space-Time-Dynamic
Collection of works

Showing the links between dance and architecture, I wanted to create a work that parallels the two practices into one. Dance has the elements of space, time and dynamic, similarly the principles of architecture work within these central ideas.

Having the intention of showing how each practice reflects the other, I abstracted each of the forms down to their basic states. Each model is an abstracted form of a dancer, each shape can be rotated and moved to create new compositions, showing the fluid and dynamic nature of dance. Many artists and architects influenced the designing of my body of work. Gemma Smith's explorations of colour theory, pictorial depth and sculptural

form showed to me how ideas could be explored through sculptural forms. Similarly the collaborative work *Tesseract of Time* by Steven Holl and Jessica Lang combine the medium of dance and architecture to express the four phases of: under, in, on and over. They express this through tesseracts; a four-dimensional form of the cube, the fourth dimension being time.



Stanley Ji Masada College

Snapped
Painting

A disconnect is implied in the hidden face behind the camera.

While snapping a selfie, a space between who I am and what I look like is implied. A distorted mirror image reveals a different verisimilitude.



Millicent Jiang Hornsby Girls' High School

Time between the lines

Drawing and soundscape

'Youth is the gift of nature, but age is a work of art.' Stanislaw Jerzy Lee

The older generation is a fountain of experiences and stories. Through my body of work, I explore the inevitable process of ageing and forgetting, but the omnipotent nature of knowledge and wisdom. My concept is that even when particular memories and specific experiences begin to deteriorate and fade, the physical body never forgets, each wrinkle serving as a vessel of memories as well as a reminder of hardships, maturity and resilience. I also wish to challenge the ignorant view that is placed on the elderly as they resort back to a childlike mindset in their old age; instead celebrating the wisdom and experience that inevitably lives on in them.

I have used black biro pen and Arches watercolour paper. This unforgiving material has allowed me to realise that even supposed mistakes are embraced into the frenzy of lines, contributing to the depth of the work,

often like the mistakes we make in life.

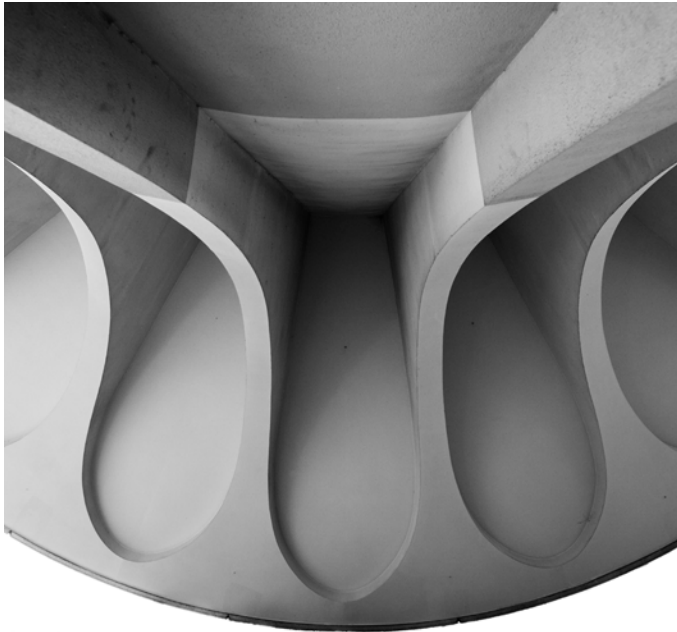


The audio foregrounds an air of nostalgia, capturing the repetitive nature of remembering and forgetting as well as interjecting the unimaginable experiences that we can only begin to decipher with age.

Dylan Light Barker College

Chiave di Volta
Photography

As a photographer I have always been drawn to capturing life through the lens of a camera and framing photos in an abstract manner – focusing on the geometry and lines within buildings. Framing images through a lens in an abstract manner deceives the eye into viewing the image in such a way that the viewer cannot determine the context or where the image was originally taken. Instead the shapes, forms and textures become their own landscape.



Joshua Lloyd St Leo's Catholic College

Anima ut Animus

Drawing

42 x 59.4 cm each

My two artworks explore and visualise the transition between the mind of a child and the mind of an adult. They bring to question the notions of maturity and how I believe it is responsible for the suppression of creativity and imagination in adulthood. The title *Anima ut Animus* refers to the primary forms of the subconscious mind, Anima being more expressive and emotive compared to Animus, associated with logic. Furthermore, the title itself defines my artwork as the transition from imagination to logic through maturity. The use of symbolism in the Anima piece alludes to a

child having an optimistic world view full of magic and potential, compared to the Animus piece, where notions such as beauty, aging, death, time and money are shown to inspire creativity and encourage the viewer to redefine what it means to be an adult.



Rachael McDonald Abbotsleigh

Nocturne – Escaping Shadows
Painting

'I cannot walk through the suburbs in the solitude of the night without thinking that the night pleases us because it suppresses idle details, just as our memory does.' Jorge Luis Borges

In both subject and material practice, my work explores the liminal space between abstraction and objectivity and the ability of oil painting's dense, material nature to bring attention to the beauty within the mundane.

Artists as mentors: Louise Hearman, Kim Cogan, Ridley Scott, Lorde, Gerhart Richter



Georgia McFarland Barker College

The Indictment of Our Disparity Printmaking

My body of work takes a critical view of the obvious dichotomy between wealth and poverty that has occurred through time. The 1950s and 60s was the birth era of consumerism. Advertisements everywhere. But did they think about what else happens in the world? And do we? The ironic nature is, the more we consume, the more damage we do and this can go unnoticed. I have recreated this idea by using my photographs taken in places of poverty in Nicaragua and Costa Rica and turned them into screen prints. I have also drawn cartoon-style characters of the 'upper class' from the 50s and 60s era in black ink to juxtapose the printed image.



Audrey McLachlan Mt St Benedict College

Homage to Do, Bacon and Strid
Painting

The series of canvases represents the development of the inherent human need for connection and security offered by a community, throughout time. I wanted to not only explore this concept, but try to understand the fine balance between identities shaped by the nature of traditional and contemporary societal constructs.

Francis Bacon's surrealist portraits touching on the 'traumatised humanity, post-war' played a significant role in the process of developing my body of work with a large structural element. As Bacon so famously stated, 'An illustrational form tells you through the intelligence immediately what the form is about, whereas a non-illustrational form works first upon sensation and then slowly leaks back into the fact.' While these portraits symbolise my investigation into the psychology of the mind, the audience can decide whether this fast-paced society has affected their own sense of identity through comparisons of the subjects.



Influenced by the expressive forms of the Surrealist art movement and choice of oil paint in both Anh Do's 'palette-knife portraits' and Linnea Strid's exploration of distortion, I developed my own style for these works. What I love about my body of work is its seemingly uncontroversial nature at first glance, and it's commonly perceived quick painting technique. However, I have delved into the current movement of going 'beyond the portrait' which not only has been a rewarding experience for myself, but created ample opportunities for self-discovery and questioning.

Katelin Meers Loreto Normanhurst

Love of My Heart, My Country
Printmaking

Growing up in the central western plains of NSW, I have always loved the Australian landscape. Through my body of work, I explored the delicate and beautiful aspects and atmosphere of a landscape that is often considered rough and unruly. My artworks aimed to capture the unique atmosphere of the Australian landscape. I drew my inspiration from artists such as Olive Cotton, Paul Klee and Edgar Degas. I was also inspired by lesser known artists that I grew up seeing. My body of work comprises a series of photographs, paper plate etchings and mono-prints.



Olivia North Turramurra High School

#NotAllMen
Photomedia

My photographic series is an observation of masculinity in traditionally feminine spaces in order to provoke consideration of the impact of stereotypes. I evolved my practice through my experiences shooting street photography in Sydney's city centre to eventually form my series around the gendered pattern that arose. I chose to produce my series in a black and white print to present a more concise scene for the viewer with fewer distractions from the conceptual significance of each piece. Within the series I aim to subvert audience's preconceived expectations of power and stereotypical gender characteristics through the composition and symbols throughout.

My work is inspired by photographers working in black and white such as Eric Kim, William Klein, Richard Sandler, Bruce Gilden, Henri Cartier-Bresson, Garry Winograd and Sally Mann



Natasha Pawley Turramurra High School

You

Sculpture (mirrored acrylic)

You reflects the notion of vanity that has engulfed the contemporary western world. In observing my work, the audience recognises their own vanity in the mirror while recognising my own in my self-portrait. I wanted to convey that vanity is an innate part of humanity that has existed as long as we have. This can be seen in self-portraiture, dating back thousands of years across many cultures, showcasing our fascination, obsession and concern with ourselves. This natural interest however, has been heightened immensely as technology has developed, as our expectations of ourselves has developed with it. Our ideal self has become unreachable, shallow perfection, but when we are closest to it, we lose what makes us human.

Influences: Anish Kapoor and Marc Quinn



Christian Sinicco Asquith Boys High School

Lochie

Painting, acrylic and aerosol paint on canvas

This work challenged me from the start as I struggled to find a subject matter that suited me. Interested in Adam Cullen and Jasper Knight, I settled on portraiture after a visit to the Archibald at the end of Year 11.

I used my phone to record moments of Lochie being himself, including when he walked into the artroom in his motorcycle gear, ready to paint. I worked intuitively, basing my expressive colour palettes on the works of Knight, Cullen and Mia Oatley. I used tone and colour temperature to build and explore

the form, using brushwork to navigate my way around the figure. I played with contour continuous line drawing to add linear interest and break up the forms, adding planes of colour in the broken shapes. In each of the panels I worked hard to create the sense of a particular light source to make my portraits more convincing. I eventually came to the realisation that simpler palettes would be far more successful. I used muted backgrounds, cut into the background in the manner of Peter Griffin, to push my portraits forward towards the viewer.



Jacqueline Truong Abbotsleigh

Withering/ Weathering (Roderick)
Drawing

The natural environment exerts a substantial influence on the artistic processes of human consciousness. This intimate relationship between man and nature is deeply inherent in the life of Rodrick Halloran, a passionate artist, whose artworks are guided by the forces of the natural world. This artwork uses the dramatic and raw medium of charcoal on large Yupo paper to accentuate the corresponding details within the textured wrinkles and rough surface of elements in the land. In contrast,



the small 3 dimensional Perspex drawings focus on the multiple intimate facets of the human condition.

Man is not only a dweller in nature, he also transforms it.

A. Spirkin

Hugo Walshaw Normanhurst Boys' High School

Traces

Photomedia

Over the past century, humanity has experienced a truly vast technological transformation of the transportation industry, enabling our world to rapidly progress as an interconnected global society. Today, the integrated transmission of people across local and international borders is truly effortless, but was once far beyond the imagination. The boundaries of future technological innovation in transportation are seemingly limitless. If we pause to capture the present-day journeying from one location to almost any other within the mind's eye, we remain with an image bordering on the surreal.

My artworks aim to transform commonplace modes of transport by using long exposures. As each traverses through the realm of time, they effortlessly trace a path of existence that signifies not only where we have been, but where we are going. The photographs were captured in select locations throughout Sydney, the Southern Highlands and Central West New South Wales, to exemplify the truly encompassing grasp of modernised transport within our lives.

Influencing artists: Gabriel Hutcheon, Trent Nicholson.



Rain Wang Hornsby Girls' High School

Growing Cold

Painting, oil paint on canvas and photo media

Using myself as the subject matter, my paintings shed light on the carefree nature of childhood in comparison to emotions of tension and resignation in the progression of adulthood. Just like how the drawings of children are impulsive and dynamic, there is a freedom and lack of care in the way I apply my brush onto the canvas – both in palette and gestural choices. However, as I become influenced by the media and others around me, my perceptions of beauty and values of art change into an aesthetic that is more realistic. This is represented in both my third painting and my final piece of photo-media. Manipulating my brush in a controlled manner, the colours also 'grow cold' and blue-toned. My final work consists of passport photos – a commercialised aspect of art. The passion and vibrant emotions that are so significant in my work are lost; symbolising my surrender to the burden of adulthood and maturity. The sizes of the canvases as the paintings progress from larger to smaller

also suggest a dwindling and almost suppression of artistic creativity and vibrancy as the realities of life take a hold of me.



Sara Watson Abbotsleigh

Terrestrial Perceptions
Painting, encaustic

Using painting, encaustic and etching techniques I wanted to explore the subjective nature of landscapes and the different emotional and personal connotations that can attain by different people. By cutting and connecting paintings or decorative, realistic and abstract nature, I aimed to explore the common interpretations of landscapes and merge them into one re-interpreted landscape.



Hugo Wilson Knox

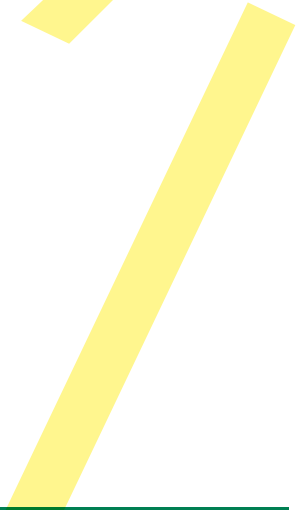
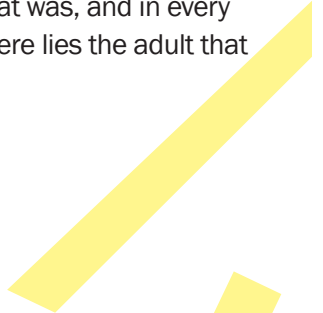
Canus Aeternam

Collection of works

To perpetually age, to grow, to change and to reflect. My body of work reflects these liminal, significant chapters of growth – from the buoyancy and anticipation of youth to the introspection of adulthood. We learn, we adapt, we change. These latent stages are chronicled through the means of video,



photography, sound and sculptural installations – attempting to capture the cyclical nature of life and the inescapability of time. 'For in every adult there dwells the child that was, and in every child there lies the adult that will be.'



Jessica Wilson Brigidine College

Faces of Florence

Painting/drawing, oil paint on board and charcoal on paper

Faces of Florence explores the spiritual and metaphorical relationship I developed with a city and its history, over two years spent living in Florence, Italy. Statues adorn the streets of Florence, and every day as I passed them I felt that they were protecting me. In my mind, they became my guardian angels. Each statue represents the past, but their appearance endures in present day-to-day life. Thus, I have depicted myself as a Florentine statue; surrounded by my guardian angels. I was inspired by the works of Caravaggio

and local artist Tiziano Lucchesi, two artists who demonstrate the inexplicable connection between past and present celebrated in Florence. I hope my work triggers reflection from the audience of their experiences of places that hold significance in their life.

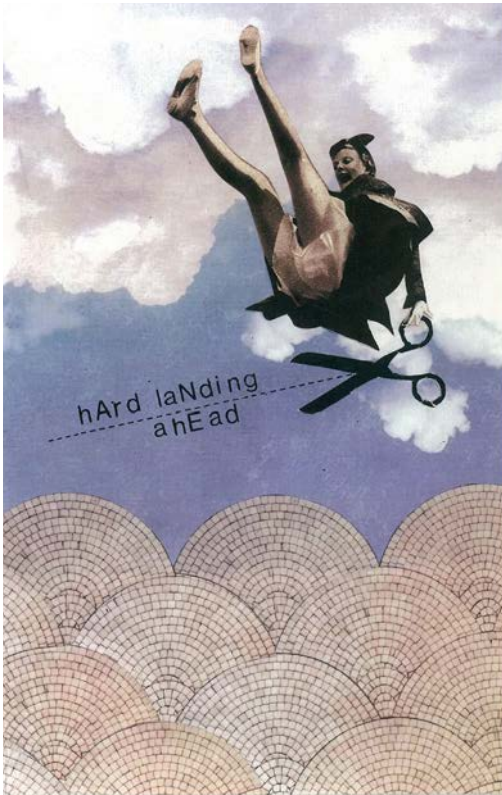


Vivian Yu Pymble Ladies' College

The Conflict of Growing Up
Graphic design

Growing up is a conflicting experience that we inevitably all have to experience. Through my work, I aim to explore the common struggles of adolescence in the contemporary context. Issues and questions that persist in the psyche of all people as they journey from childhood into adulthood.

The artworks were originally eleven hand-made photo collages of found images from various sources such as vintage posters, art history reference



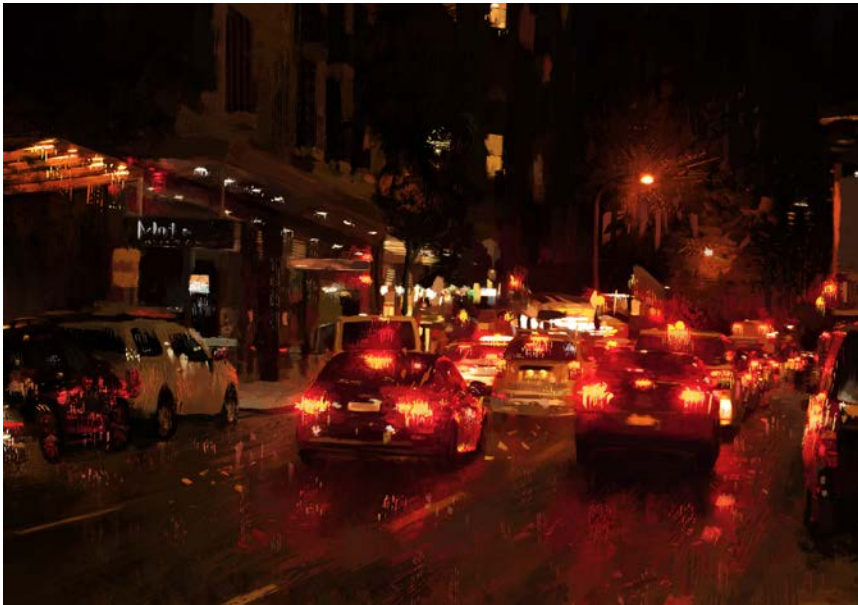
books and photography. I have combined these images from various sources and timeframes to explore themes such as body image, social media, romance, relationships, parental expectations, peer pressure, money and the general uncertainty and grey areas that come with growing up.

I took inspiration from the dreamlike and highly symbolic qualities in Surrealism and the muted colours of vintage magazines and posters in my body of work.

Kevin Zhong Normanhurst Boys' High School

George Street
Photomedia

We often become so numb to our environments through familiarity, indifference, and preoccupation. We do not experience the details, beauty and the litany of unfolding narratives around us. Therefore, in my work, I've attempted to accentuate the beauty of everyday urban scenes that have been adopted as normality.



Priscilla Zhou Pymble Ladies' College

The Springtide In Between
Digital painting

'Solitude matters, and for some people, it's the air they breathe.' Susan Cain

In a culture where extroversion is considered the norm and sometimes even the superior personality type, introversion is often depreciated and misunderstood. My work aims to explore, through graphic design and digital painting, the innate world in which many introverts find solace.

The recurring imagery of bathing is reminiscent of self-purification, amplified through the use of a white/blue palette. Bathing can be seen as an escape from reality in which individuals retreat into the water to cleanse themselves of stress or grief. It corresponds to the introvert's need for solitude and a slower, more focused communication style in an increasingly aggressive and competitive society.

My main influences are Jen Mann and Aaron Griffin. Both are professional artists specialising in realistic portraiture, their respective medias are oil on canvas and digital media.





Gallery