



ART
NORTH

2-30 March 2019

An exhibition of
2018 HSC Visual Arts
from students in the
Hornsby and Ku-ring-gai regions



Opened on Saturday 2 March
by Mr Alister Henskens SC MP, member for Ku-ring-gai
Grace Cossington Smith Gallery and Abbotsleigh are
delighted to present ART NORTH



Welcome from Abbotsleigh's Headmistress

It is an absolute pleasure that Abbotsleigh is hosting ART NORTH, the popular, annual HSC student artwork exhibition in the Grace Cossington Smith Gallery. We are proud that ART NORTH celebrates the vitality of the arts in our region and, this year, we acknowledge the inspiring 2018 HSC artworks of 38 young artists from 19 secondary schools in Hornsby and Ku-ring-gai.

The educational benefits of an arts education are abundant. These young artists have learnt about making art as well as the history and criticism of artistic practice. They have developed expertise in their selected field and, for many, this involved extending themselves in literacy, numeracy, history, science, technology and communication. The students have also developed inspiring concepts: sometimes personal, often observational and reflective, and at times environmental. Notably, the artworks reveal each student's empathetic approach to their world.

ART NORTH is a key program in the Grace Cossington Smith Gallery exhibition calendar. We are delighted to create this community event for local schools and students and appreciate this collaborative approach to sharing the learning and ideas of 2018 HSC art students. The wider view of the creative output of each school provides great impetus for future students and we thank all schools for their willingness to share the excellence in their schools. We hope your visit will prompt you to follow the gallery closely and join Abbotsleigh in using 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.

Megan Krimmer
Headmistress
March 2019



Participating schools and students

Abbotsleigh	Maya Cook, Ilona Martens
Asquith Boys High School	Jack Beckerleg, Matthew Burns
Barker College	Emily Francis, Georgia Gray, Max Gregg, Benjamin Wettstein
Brigidine College St Ives	Bernadette Kelly, Erin Murphy
Cheltenham Girls' High School	Wen Yi Lee, Caroline Leigh
Cherrybrook Technology High School	Shannon Hindle, Chelsea Taylor
Hornsby Girls High School	Amanda Fang, Lauren Lancaster
Killara High School	Emma Ramsey, Ruby Staas
Knox Grammar School	Josh McInerney, Cooper Ruthven
Ku-ring-gai High School	Lily Edwards
Loreto Normanhurst	Georgia Zalunardo, Katie Helms, Alexandra Reeks
Masada College	Jesse Fellner, Idan Kotzen
Mt St Benedict College	Amelia Farrell
Normanhurst Boys High School	Jacky Jiang, Yeo Jun Lee
Pymble Ladies' College	Florence Chou, Tiana Powell
Ravenswood	Tina Mu, Elizabeth Rich
St Ives High School	Elia Parsanejad, Jeremy Stacey
St Leo's Catholic College	Bradley White, Monique Hassarati
Turramurra High School	Monique Lane



JACK BECKERLEG Asquith Boys High School

Escape Painting



My work illustrates a life in search of freedom and adventure. The artworks visually represent, through acrylic paintings, the pure Australian landscapes that I wish to someday explore and reside in. There are four different locations that have been depicted. These are places to which I have travelled, and they have provided me with a taste of freedom. During a four-day road trip, I was able to capture several parts of the Australian terrain that illustrate its majesty. When we visit, not only do we get a sense of the beauty of the land, but we also recognise how insignificant man is in relationship to the land and God. Ultimately, I crave for freedom and adventure while pursuing a spiritual connection with nature. I was strongly inspired by Philip Wolfhagen's art style of minimalistic landscapes which depict the connection he has between his artmaking and the impact nature has on his being.



MATTHEW BURNS **Asquith Boys High School**

Jackie, Anwar, Neliswa and the Water Crisis

Painting: acrylic on canvas with oil glaze

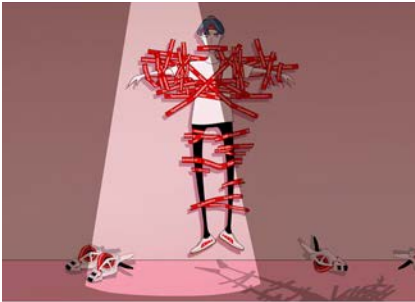
My work explores society's response to a common need. During my trip to Cape Town, South Africa earlier in 2018, I photographed three people of different races, cultures and socioeconomic backgrounds as they were lining up at one of the various water collection points around the city. At this time, Cape Town had been experiencing a ruinous three-year drought, one that had caused severe water restrictions limiting each individual to as little as 50L a day. My intent in response to this was to employ the question, 'What is the outcome when a synonymous need cuts across race, culture and socioeconomic background in a country haunted by the governmental oppression and racial segregation of the past?' Seeing people of many different backgrounds line up in order to receive the precious source of life that is water underlines the fact that no matter the skin tone, we are all the same. The dry, barren landscape in the background exemplifies the destructive nature of an unforgiving, merciless drought. The use of portraiture and realism was influenced by artists such as George Gittoes, Paul Wright and Abdul Abdullah.



FLORENCE CHOU Pymble Ladies' College

物質主義

Graphic design, digital print



Through the construction of my body of work, I aim to convey a hyperbolic sense of materialism, alluding to the prevalence of brand obsession among young people today, especially in relation to certain designer and streetwear labels. The point of using a Japanese word as my title is to demonstrate the way that various non-Asian brands incorporate aspects of Asian languages into their 'aesthetic', particularly borrowing from Japanese and Chinese. The appearance of the characters that make up the word may create interest purely by the look, but for those who can't read them, the literal translation is 'materialism' with no hidden meaning or depth behind it. Each individual work focuses on a particular brand largely recognised among millennials. They are composed with the intent to exaggerate the material fixation of our generation. The simple style of the figures I have drawn further reinforces the idea that they are mere replicas of each other, small and irrelevant in comparison to their obsessions.



MAYA COOK Abbotsleigh

Therapy Dog: My Mum's Battle with Breast Cancer
Drawing

My drawing series acts as an expression of the supportive force that emanates from the unconditional presence of our dachshund, Billy. The dog's company is a reliable constant in the precarious and unstable journey of cancer; indeed, her accepting nature is an invaluable form of therapy in the face of advancing observation, judgement and change. The manipulation of paper, both superficially and through the employment of laser cutting explores the process of physical and visceral deformation as a consequence of breast cancer. The use of laser cutting to create intricate apertures of cells, juxtaposes the fortitude of Billy to the instability of mum's circumstance, thus mimicking the binding force of mum's therapy dog.



LILY EDWARDS Ku-ring-gai High School

Untitled #17

Painting: acrylic

In today's world we all have our deepest demons and we conceal them in all different ways. Mental health is seen as dark, gloomy images with very clear meanings behind it. In my body of work, I took the deception that mental health puts upon each and every person and turned that into three paintings which all enlist very dark themes. Each canvas represents a different mental illness; Obsessive Compulsive Disorder (OCD), Depression and Anxiety. Each of these paintings has their very own meanings deeply attached to them as I have had very personal encounters with each, however when viewing them, without knowing that side to it, they seem to be three abstract paintings. The biggest challenge I came upon was actually deciding on this. I was told not to do mental health as it is 'overdone' and a 'cliché' and honestly I was terrified to make myself this vulnerable. However, being an older figure to others and knowing people also fighting these illnesses, it needs to be talked about and people need to know it's okay to not be okay.

My inspirations for these included Jackson Pollack, as he inspired me to paint something more personal as he has done, and Martina Winch and Jeffery Smart also inspired me, as in their paintings they both show deception and tricks throughout their works.



AMANDA FANG Hornsby Girls High School

Lupus, Ludicrous, Lunatic

Drawing

An artist's style is constantly changing in fluid ways as the artist seeks new ways to express their passions. The beauty and intricacy of this process becomes art in itself. My artwork shows this through three stages in my artmaking style with various pen media representing the experimentation process. My admiration for the beauty of the wolf fuelled the start of my style. I began where many artists do; exploring realistic representations before immersing personal qualities into their work, then stepping outside their comfort zone, discovering weird and wonderful ways in which their art begins taking on a life of its own.

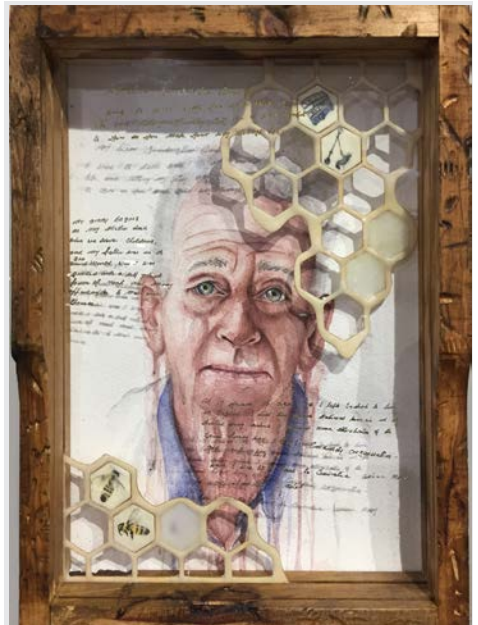


AMELIA FARRELL Mt St Benedict College

A Sweet Life, Grandad Noel

Painting

My grandad was an immigrant from Ireland and he has always told me stories from his childhood. I have painted portraits of him, interspersed with significant objects from those life stories. Although my grandad didn't have the easiest upbringing, he always emphasised thankfulness and that he was fortunate in many ways. Thus, the bees and honeycomb are a motif of sweetness: the sweetness of life.



JESSE FELLNER Masada College

Feeding Chaos

Painting

The freedom of being creative is not only what is on the canvas, but hidden within the studio. Art, like food, nourishes my spirit. I become so immersed in the painting process that I forget about the world around me, including the necessity to eat and drink. My body of work acts as a fragmentary glimpse of the overlooked perspective of the artist, who invites chaos into their world. Art allows me to vividly create beauty, by finding inspiration and vitality in ordinary things. I am giving myself the permission to embrace my creativity within my surrounded chaos.



EMILY FRANCIS Barker College

Finding Sally: Life Through my Mother's Eyes
Sculpture (and time based)

This artwork is a tribute to my late mother who struggled with mental illness throughout my childhood. Through the use of her raw, home-video footage, I have chosen to highlight moments from our lives together that were precious to her, in an attempt to convey the bonds she formed in our family and her rich maternal love. The audio visual components are housed within a View-Master, suggesting a nostalgic look back in time. Although the footage is shown in chronological order, it is my intention that the viewer can only catch glimpses of the scenes as they randomly look through the eyepieces, representing how memories become fuzzy, distorted and lost. This also conveys the complex sensations of Mum's illness as her health declined, before the cut to white, when her struggle finally released her.



GEORGIA GRAY Barker College

Over a Cuppa Drawing

My body of work explores the fundamental nature of coffee in the lives of Australians, unpacking the unique impact it has on individuals. For my grandfather, it acts as a means of clarified routine to provide meaning and purpose to every morning. It provides him a connection to the people around him and facilitates light-hearted conversation between us, in which his degenerative neurological condition is forgotten. As he continues to lose touch with his senses, the uncomplicated act of getting coffee is still achievable. A simple cup of coffee can serve as the life sustaining custom that people need to get by.



MAX GREGG **Barker College**

Labels

Painting

At age seven, I was diagnosed with ADHD. My doctor told me I had ‘the brain of a Ferrari, but one part is an old Holden.’ I found it hard to focus at school and required medication to do so, however, this also made me quiet and withdrawn. Daydreaming was my escape from the world. My large self-portraits aim to share my inner psyche and personal struggle living with ADHD in a light-hearted way. My paintings are allegories depicting clichéd sayings or labels people use to stereotype those who are vague or a bit different.



MONIQUE HASSARATI St Leo's Catholic College

The Many Faces of Madness

Collection of works: drawing and photo media

My drawing and photography media collection of works is based purely on the concept of madness. I have twisted the common satirical representation of madness and turned it into the dark, distorted reality of mania. My deep connection and interest in psychology has been at the forefront of my mind, delving into how the human mind works. The limitations and potential of the mind intrigues me, especially the mind's ability to lose itself in mayhem/ nothingness. The mind is one of the most powerful and subjective elements of mankind; it possesses the power to drastically transform an individual into a state of bliss or a state of mania, which consumes the mind and traps itself in a downward spiral of chaos. My pieces aim to act as my representation of the insanity of the mind through my own personal experiences and observations of the hidden world. The sharp contrast of the black and white tones in my pieces aim to create depth and intense dimension of the work. The hands and screaming mouths jump forward to evoke discomfort from the audience, reflecting and symbolising the eeriness of raw madness.



KATIE HELMS Loreto Normanhurst

It's Quiet, It's Loud

Painting: on velvet

Through my work I've attempted to explore the different faces of mental illnesses. *It's Quiet, It's Loud* refers to the subtle and dramatic portrayal of people's facial expressions to show the definitive nature of mental health issues, and that it is not always easy to recognise another person's experiences and struggles. To explore this concept, I've drawn upon my own experiences of mental illness, as well as those of my friends and family and its portrayal in popular culture. The largest of the three paintings depicts a sense of entrapment in one's own thoughts, shown through the figure's body language. The painting on the right does not have an obvious expression of emotion, but rather she looks exhausted. The smallest painting focuses on the figure's eyes, to show the raw emotion

within his eyes. The composition of his face and the colours portray mental torment and crying, and it's the image that we recognise most easily and the one that we see the most in popular culture.



SHANNON HINDLE Cherrybrook Technology High school

Violated

Collection of works: embroidery, photography, digital media

Sexual violence is explored through the use of vintage lingerie, photographs and public installations. This artwork aims to expose what is secret, hidden, shameful and dirty and to bring it into the public eye. The hand embroidered phrases explicitly express both the feelings of victims and some common expressions said to them. The choice of feminine, intimate items contrasts sharply to the degradation and horror of sexual violence. The eight different locations where the lingerie was photographed reflect common places where sexual assaults can occur. The installations in various locations created interest and prompted discussion and reflection with the public audience. This artwork symbolises the embodiment of what is personal and private and aims to end the stigma and silence of sexual violence.



JACKY JIANG Normanhurst Boys High School

Petting Pool

Sculpture, mixed media

Petting Pool originates from an interest in the appearance and qualities of sea creatures despite being averse to and disgusted by them. In my oil painting I attempt to express the duality of fear and fascination of the unknown by creating intricate and aesthetic depictions of sea life that reveal something more sinister on closer inspection. In fact, the blissfully ignorant figure is submerged with an array of life-threatening sea creatures, while curious hands reach into the surface of the water. My artwork explores another aspect of the idiom, 'Don't bite the hand that feeds you,' with regard to the conservation of marine life, but more generally the significance of the unknown.



BERNADETTE KELLY **Brigidine College St Ives**

It's your choice

Painting

Materialism is a pervasive force in the modern Western world. Consumerism has consumed our perspectives on what is valued and appreciated to the extent of isolating ourselves from others and nature. However, each of us has within the key to unlock the beauty of nature that we often fail to recognise, hence renewing our outlook on life. Inspired by the style of René Magritte, I have painted surreal images using oil paints and sketches using graphite pencil, representing the artificial, man-made aspects of life. In contrast, I



I have portrayed nature using a monochrome palette, influenced by the Post-Impressionist and the heavier brush-stroke style of Vincent van Gogh on a natural wood base. Through my representation in juxtaposing artistic styles, materials and imagery, I intend to confront the audience with the reality of society's current distant relationship with nature and each other, provoking thought about the individual's response for the future.



IDAN KOTZEN Masada College

Residue

Collection of works: video and painting

Inspired by the surreal worlds of Jia Aili, my work explores the inescapable nature of residual human presence on this earth. Through painting and film I portray a reality that is perhaps closer to us than we would like to believe. A reminder of the shadow of humanity, the way we choose to leave our world long after we have gone.



LAUREN LANCASTER **Hornsby Girls High School**

My Grandmother and Me

Painting: oil on canvas

My body of work explores the female experience through life. The passage of time throughout a woman's life is defined by change and challenges. I explore my own experience as a young woman and emphasise the universal

aspects of the female condition. In representing my grandmother and myself, I celebrate the empowerment that accompanies womanhood. My grandmother had a double mastectomy when she was younger and bears her scars as a potent symbol of the challenges women endure in their lives. I draw connections between our experiences as women across generations, capturing the unhindered, powerful beauty of the female form and constructing a narrative of reclamation and defiant celebration.



MONIQUE LANE Turramurra High School

Chapter XLVIII

Collection of works

Chapter XLVIII is a visual representation of my evolution as an artist and designer as well as an evolution of my mum and her cultural identity. I explore the boundaries between fashion and art along with the boundaries between my mum's Indian heritage and westernised way of living.



WEN-YI LEE Cheltenham Girls High School

Primogenitor

Painting: acrylic on canvas

My body of work explores the ambiguity of my personal family history. Having never met either of my grandfathers, and never having had the chance to, I am trying to highlight the obscurity of memories by interrogating the photographic image. I deconstruct the photographic printing process into its foundry colours of cyan, magenta and yellow to create blurred portraits. Through this process, I am exploring my own experience of obscured/constructed memories in these family portraits.



YEO JUN LEE Normanhurst Boys High School

Let Art Exist, Let the World Perish

Sculpture: mixed media

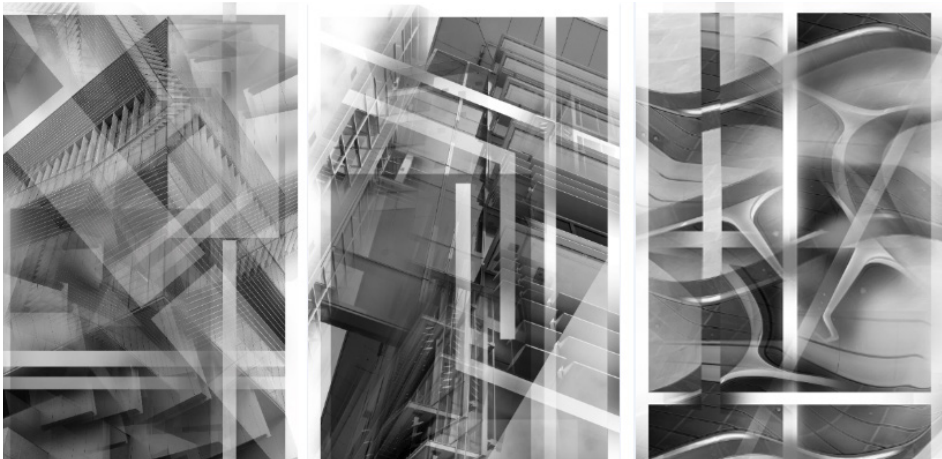
Let Art Exist, Let the World Perish was originally intended to explore theorist Baudrillard's theory of simulacra and simulation which states that all images are based upon other images originating from more images. Another influence was Hungarian illustrator István Bányai, who created images which would lead onto another scene, each scene being linked to the next through a fragment of the previous image. However, as the artwork was being created, the material practice overtook the initial concept leading to a focus on the visuals of the sculptural medium and not the concept. As such, the finished work possessed some aspects of the original theme but had shifted in its thematic focus. The matte, dark tones and textures of the work created a war-torn, apocalyptic atmosphere with a similar tone to the work of Anselm Kiefer. Like all artworks, it is not the artist who creates meaning in their artworks, but the audience who ultimately deciphers meaning, based upon individual experiences and context. I hope to leave a certain ambiguity to the work, being not quite a critique of destruction but also not a glorification. The audience may take whatever meaning they wish. All the elements present in the artwork have been made by hand: built, sculpted and painted, including the figures. The landscapes and buildings are built mostly from scraps of recycled materials.



CAROLINE LEIGH Cheltenham Girls' High School

Architecture is the thoughtful making of space. – Louis Kahn
Photomedia

Ma ('maah') is a Japanese philosophy that revolves around the space between all things, and how that space adds meaning and beauty to the things it surrounds. My work aims to reflect this philosophy by exploring how the use of structure and negative space in architecture complements and adds value to the creative and expressive aesthetic thoughtfully added by the architect. To achieve this, I photographed and layered buildings that had bold lines, sharp angles and interesting spatial features. I then highlighted the relationship between mathematical form and artistic expression by reinterpreting the structures already evident in the building as strong angular shapes that divide and add to the photos.

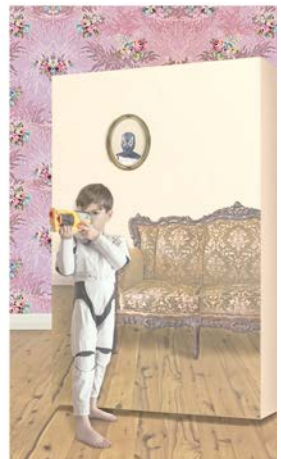
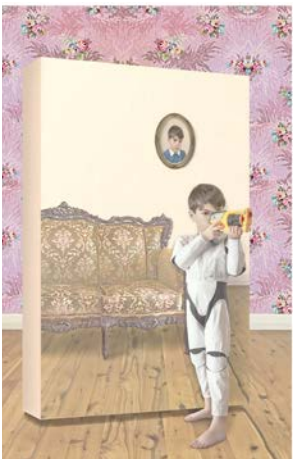


ILONA MARTENS **Abbotsleigh**

Virtual Playground

Photomedia

My body of work seeks to explore how reality no longer takes interest in the minds of children. Instead, in a 2D playground, the space cadet explores an alternate sphere into which he is absorbed. The child becomes a part of the false environment which consumes him and his identity. Becoming god-like, he sits isolated and suspended in time within his own digital space and virtual reality.



JOSHUA MCINERNEY Knox Grammar School

Intertwined Presence

Documented forms

My body of work is concerned with the fluid nature of the seemingly permanent. The forms that I have created do not derive themselves specifically from the natural, rather they divulge into the possibilities that are presented from within all objects and materials. A sense of the endless intertwining of organic structures has been explored through the visual mediums of sculpture and digital photography. The inherent beauty of decayed surfaces, the chance effects of oxidation and the illuminated coiled wire capture the endless continuity of these forms. Every bend, twist and cut that is found within my work aims to capture the continuity and repetition of the cyclical nature of existence reduced to its most basic form. My intentions being to represent the lingering presence of the unbroken, undefined and immeasurable.



TINA MU Ravenswood

Omnipresent Buzz

Painting

The hand is the most symbolised part of the body. It is the 'tool of tools' according to Aristotle and like the hand, we respond to circumstances in different ways. We shape and transform ourselves to counter prevalent anxieties and disorder, which surrounds us like pests, while reaching for connection and meaning. As the allegorical flies loom over, my work serves as a reminder of our power and strength in the face of the omnipresent 'buzz'.



ERIN MURPHY **Brigidine College St Ives**

On the Bunny Sculpture

The abuse and mistreatment faced by racing greyhounds in Australia is a well-publicised issue, and mass graves of the canine victims of this abuse continue to be found across the country. In my body of work, I hope to renew attention to this often-overlooked issue. Through my use of materials and structure I have stylised a greyhound as a piñata, an object which finds its very purpose in its own destruction as a form of entertainment. Alongside this, a corkboard covered in drawings, all based on real photographs, of greyhound racing and abuse further highlight the insidious nature of this sport. The use of a corkboard communicates the idea that this issue is so well-publicised in Australia that it is household knowledge, and yet the suffering of these animals continues at the hands of those involved with the greyhound racing industry.



ELIA PARSANEJAD St Ives High School

Tussle

Sculpture: metal, wire, ceramics, shellac, resin etc

People helping people. People leaving people. People stepping on people. Layers of social interaction and filtration. The strata-structure of social oppression.

The mass of the population is suffering at the bottom, while a few flourish in wealth at the top (the end of a course of seemingly impossible obstacles – some get through, others do not). The cocoons in the middle are symbolic of those in the first world born in a state of privilege and power when compared with those in the third world (struggling and dying below them). The mirror at the top reflects the viewer within the upper part of the artwork. In so doing, the act of interpreting and experiencing the artwork locates the audience at the ‘top of this world’, encouraging people to contemplate how they got to where they are today.

There is also an underlying theme of people in the middle and upper classes enforcing barriers on those in the lower classes, through the implementation of rope and the glass ceiling metaphor (of social inequality in general rather than just gender inequality).



TINA POWELL Pymble Ladies' College

Faded Beauty: the death of a natural miracle
Ceramic

Assembled over half a million years but facing an uncertain future, coral reefs represent some of the world's most spectacular beauty spots. They are also the foundation of marine life: without them many of the sea's most exquisite species will not survive. My body of work explores the human impact and destruction of our coral reefs. Using fine white porcelain clay, I have explored the idea of the dying reefs by recreating the sterile white skeletons of bleached corals. The chemical structure of my work parallels that of a natural reef. Calcium carbonate is a common ingredient in clay and glaze materials and is the material precipitated by the coral polyps that help to form the complex structure. I have patiently and methodically modelled delicate forms, sculpting and texturing each piece by hand to mimic the repetitive growth of coral colonies. I was inspired by the work of Courtney Mattison, who uses the same medium to represent coral bleaching and reef erosion. We are positioned to take in our human impact



and start for change.

We have known of these threats for some time, but ignorance isn't an option. Ninety-five per cent of the ocean is yet still to be explored and yet 93 per cent of the Great Barrier Reef is bleached. When the last colour has faded, the last fish is eaten and the last stream is poisoned, you will realise that life cannot be restored.



EMMA RAMSEY Killara High School

Synaesthesia

Painting: acrylic, watercolour, videography, photomedia, pouring medium, resin

Synaesthesia is a neurological condition that occurs in 4% of the population. This condition simultaneously stimulates multiple sensory and cognitive pathways, resulting in a multifaceted, interrelated experience of visual and sound. My body of work aims to capture the active, elusive sensations that synaesthesia induces, exploring the objectification of soundscapes and language through a multiplex of mediums. The stream of colour in my fluid work strives to communicate the effects of grapheme-colour synaesthesia, a form that results in language possessing myriad tones as someone speaks, reads or writes. Furthermore, my acrylic paintings, videography and photomedia, aim to capture the shape of sound instigated by chromesthesia, embodying songs that are meaningful to me from contemporary to classical genres, to offer deeper insight into the instinctual, multi-sensory marvel that synaesthetes access through listening to music, creating a cognizance between artist and audience.



ALEXANDRA REEKS Loreto Normanhurst

Between Walls

Painting: oil

As a commercial, contemporary and urbanistic society, by nature, the world I live in is chaotically fast paced, demanding and evidently, exhausting. This could be attributed to the dominance of technology, the exorbitant cost of living (both economically and emotionally) as well as the pressure to meet societal standards. In attempt to escape the anxiety of the exterior world, one's natural instinct is to seek the peace in the interior of thought. Specifically, in terms of thought, it may be self-evaluation and questioning that occurs, responding to the

extreme social expectations within my context. This 'psychological interior' is symbolised through the interior of the home and the figure represents the presence of someone's mind in this space. The tonality and richness of the oil paints across the triptych encapsulates the depth and pensive nature of this psychological turmoil.



ELIZABETH RICH Ravenswood

34.1847° S, 139.9827° E

Painting

My work explores the concept of individual expression, and the journey an individual engages in to achieve this. Both my grandparents installed various handmade wooden seats in beautiful areas to commemorate places where Grandma loved to paint her own interpretations of the Waikerie landscape. By taking photographs from these seats and by looking through her eyes, I was able to come to the realisation of my own perceptions of place, which are translated through my abstracted painting style. Through the guidance of my late grandmother and the experience of the landscape, I have connected with my own path of artistry.



COOPER RUTHVEN Knox Grammar

A Death in the Family

Painting

In my body of work, I have used the traditional medium of coloured pencil to explore the plight of the endangered Carnaby's Black Cockatoo and Gang Gang Cockatoo. Through the concept of traditional portraiture, I aimed to pay homage to each bird and capture their essence as if in remembrance; a macabre reminder of each bird's futile survival as a species in drastic decline. The refined skill of the drawing series is designed to inspire awe and to engage the audience through its beauty and technical refinement. However, the audience is reminded that the work is only a replication of something far more exquisite that is on the verge of extinction. The wooden slices emphasise the devastating impact of deforestation causing the species' decline due to habitat destruction, further accentuating



humanity's role in the fragility of these bird's lives. I have sought to satirise the tragedy of extinction through the eulogies dedicated to each bird, humanising a death in the family.



RUBY STAAS Killara High School

Wayilahr

Collection of works: photography, drawing, printmaking

Growing up surrounded by the bush, I was inspired by the beauty and interconnectedness of the natural environment. My unique experience with a flock of Black Cockatoos (*Wayilahr*, in Bundjalung) that visit my house sparked my fascination with this curious bird. I was devastated to learn that their population is in rapid decline due to habitat fragmentation. Overdevelopment and land clearing are removing vital Banksia species, limiting the Black

Cockatoos' plant food sources, shelter and nesting hollows. By using various printing methods and photography, I aim to demonstrate the link between bird, habitat and food source and the fragility of their existence.



JEREMY STACEY St Ives High School

Seven Deadly Pins

Sculpture: mixed media

My work examines the seven deadly sins; how they are often exhibited in society today and how they are each punished in hell. Sinning can be difficult to recognise due to the fact that since it arises from the unchecked desire, everybody sins many times a day. Sin is everywhere. I use symbolism and metaphor to explain what each sin can look like, ranging from the extreme (torture), to the mundane (procrastination). Each of the skulls represents a sin, sitting atop its own eternal torment; a punishment that ironically reflects the sin that was committed.



My work is composed of materials that are many and varied, ranging from plastic teeth to fake grass and everything in between. The 'sins' are predominantly composed of pearl-headed pins stuck in to polystyrene skulls, while the 'punishments' are all built on the pinwheels that held those same pins.

Approximately 12,000 pins of various colours were used. My work was influenced by the practices of Damien Hirst and Angela Ellsworth.



CHELSEA TAYLOR Cherrybrook Technology High School

I, Australia

Collection of works: painting, photography, found objects

What does Australia look like?

I am told she has blonde hair and blue eyes.

But as I look into the windows

Of her twenty million souls,

I see a rich array of colour,

A beauty beyond expectation.



Collectively, my works overcome the stereotypical definition of what it means to be Australian in a celebration of the diversity that makes Australia unique. My painted portraits capture those who have moved to Australia many years ago, and by making homes and families for themselves have come to identify as Australian. My photographs document the generation of their grandchildren, as they grow up in the Australian environment but do not conform to the expectation of what an Australian 'should' look like.



BENJAMIN WETTSTEIN **Barker College**

Linear Peregrination Photography

As a photographer, I venture searching for the perfect compositional moments. These moments, experienced through lens and this outdated medium, are moments that come to define our perception of our world and memories.



Leading lines are part of the photographic principles which lie at the core of a powerful image. The medium of analogue photography and the consequences existent within the art form allow me to emphasise the significance of individual photographs. Composition within photography is an ever-changing variable and when taking a photo, I am granted absolute control over these 'decisive moments'.



BRADLEY WHITE St Leo's Catholic College

Microscopic Outer Space

Painting

My artworks are landscapes of outer space and they portray the theme of the composition of dimensional space and outer space. The bright colours and sharp lines of my artwork reflect the 'unnatural mysticism' feeling of outer space as if it were shown from a different perspective. The petri dishes symbolise the perspective from a different eye; a closer, zoomed-in look on space, while the difference between the colours reflect the dimensional space. The artworks were created with an essence of unpredictability.



GEORGIA ZALUNARDO Loreto Normanhurst

*'Take some more tea,' the March Hare said
to Alice, very earnestly*
Printmaking

My body of work centres on tea plantations from China and India expressed through intaglio printmaking and reflects my own passion and love for tea. My artwork draws attention to the women involved in the process of tea production and is a comment on the working conditions of tea plantations which are a harsh contrast to our enjoyable experience of tea, which connects people together. As the most popular drink worldwide (apart from water), harsh working conditions and low pay become very prominent in tea plantations. The happy women in saris on rolling green hillsides that are seen on many tea packets and brands is not the reality for most tea workers. Tea workers in Assam, India, earn just over \$1.50 a day, yet the rest of the world is so dependent on their work. Paradoxically, my body of work also celebrates the beauty and serenity of the landscapes of tea plantations.



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