



RTH

26 February to 19 March 2020

An exhibition of 2019
HSC Visual Arts
from students in the
Hornsby and Ku-ring-gai regions

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

Launched on Saturday 29 March by Mr Alister Henskens SC MP, member for Ku-ring-gai

Many thanks to The Art Scene for their continuing support of ART NORTH



Welcome from Abbotsleigh's Headmistress

I am delighted to welcome you to Abbotsleigh's Grace Cossington Smith Gallery and present to you, ART NORTH, an exhibition highlighting the extraordinary strength of Visual Arts in our Hornsby and Ku-ring-gai area.

In recognition of the high quality of artwork developed for the artmaking component of the 2019 HSC examination, every secondary school in our region has been invited to select students to exhibit in ART NORTH. The superb artworks submitted by the young artists provide insights into issues they find important, such as cultural and gender identity, social media, globalisation and climate change. They also reveal that the arts inspire students to materially and conceptually connect with their own culture as well as with the wider world.

An arts education offers students great scope for creativity and imagination. Their artmaking requires much problem solving and critical thinking and relies on the ability to communicate. As they work throughout their HSC year, students have the chance to review their practice, refine and polish their skills. In aiming to produce the best work possible, students build resilience and determination while refining their ideas and mastering complex skills. We see these successful students explore their imagination while approaching their work in a systematic, disciplined way.

We congratulate exhibiting students and thank all schools and their teachers for their willingness to share the excellence in their schools. We hope you will continue to visit the gallery, with its exciting exhibition program, and join Abbotsleigh in using this valuable resource for students in Visual Arts and other subject areas.

Mrs Megan Krimmer Abbotsleigh Headmistress February 2020

Participating schools and students

Abbotsleigh	Chelsea Chaffey, Georgina Cooper
Asquith Boys High School	Daniel Wilson, Sam Allen
Asquith Girls High School	Emma Drago, Liena Kuhnke-Barakauskas
Barker College	Sophie Whitehead, Eve Timms
Cheltenham Girls' High School	Salma Al Qadoumi, Josephina Hua
Cherrybrook Technology High School	Sarah Kim
Hornsby Girls High School	Amie Doan, Josephine Collins
Knox Grammar School	Oscar Geddes, Angus McHue
Ku-ring-gai High School	Oliver Kirk
Loreto Normanhurst	Beatriz Fernandez, Lua Pellegrini
Masada College	Ella Rogut, Bar Shulman
Mt St Benedict College	Simone Brown
Normanhurst Boys High School	Blaze Pham, Enoch Mak
Northholm Grammar School	Jordon Coltman, Anna Ignatovich
Pymble Ladies' College	Olivia Chubb, Jennifer Lee
Ravenswood School For Girls	Jasmine Redfern, Chloe Smith
St Ives High School	Isla Davison, Audrey Wang
St Leo's Catholic College	Jessica Saliba, Daniel Sheppard
Turramurra High School	Sayoko Aso, Eamon White

Salma Al Qadoumi Cheltenham Girls High School

Spectral Perception Photomedia

"In visual perception a colour is almost never seen as it really is – as it physically is. This fact makes colour the most relative medium in art." – **Joseph Albers**.

My work encompasses a sleek, vibrant, and untouched composition created within a studio environment. The deliberate placement and alignment of perspex, mirrors and lighting are used to create abstract compositional works, in turn presenting the precise, articulate, and meticulous nature of studio photography. This practice that I undertook was also a personal exploration of the idea of perfectionism in studio photography, seen though my consideration of alignment, and the use of both harmonious and contrasting colour. These aspects of studio photography in amalgamation blur the lines between the painting and photographic art forms.



Sam Allen Asquith Boys High School

The Young Man's Gaze Drawing

The gaze has often suggested a sexualised way of looking that empowers men and objectifies women. As a modern 21st century man, my art refutes this notion as my male subjects have a deeper and more human gaze that is about humanity, empathy, warmth and the future.

Each portrait has been drawn in grid format and then painstakingly completed using a biro. I used a biro as this is a relatively new medium and therefore reflects a new era for men. Each male is a close friend and one is a self portrait. I chose my subjects for their gentle and caring nature. Each work is of a different size to ensure that the audience reacts by stepping in close and moving away creating an interaction between the viewer, the work and the subjects. This creates intimate and not so intimate views. The container is a place for viewers to write their thoughts and some of those thoughts have been etched into Perspex, a medium that is transparent yet reflects the viewer.



Sayoko Aso Turramurra High School

Gawds and Dye-itees Painting: gouache

Growing up in a Western environment, one may feel disconnected from their own culture. My body of work shows my interpretation of the religions I have grown up and been surrounded with and my merging of both Japanese and Western beliefs. Shintoism and Buddhism, the two major religions in Japan, are portrayed through the variety of gods and deities depicted within the paintings. I have incorporated Western motifs and symbols to translate what is being represented within each artwork to a Western audience. However, the difficulties that the audience may experience in understanding my paintings reflects the same feeling of confusion I have towards my own religions and beliefs.



Simone Brown Mt St Benedict College

Raw Exposure

Painting and animation

Through the collection of works, Raw Exposure, I have explored concepts surrounding our perceptions of truth in photography. A particular focus on the ways in which artists manipulate photographs through both digital manipulation and the physical composition of paint has allowed me to draw connections between the artist and the audience. The artworks align with each viewer's own personal collection of photographs, drawing upon the familiarity of resemblant photographs to the audience. This concept is further built upon in the digital manipulation of old family films by way of animation that references the digital manipulation of media that surrounds us on a daily basis, from advertising to photojournalism. I have taken inspiration from the artists Diane Meyer and Lisa Golightly through their exploration of the changing nature of photography and their use of amateur and found photographs in their practice to evoke feelings of nostalgia. I have also drawn from the works of Patricia Piccinini in her use of hyperreal sculptures.



Chelsea Chaffey Abbotsleigh

A Dangerous Curve – My Scoliosis Drawing and mixed media

In this work, I have expressed my personal experience of idiopathic scoliosis through the twisted growth of the Angophora Costata. Also known as the Sydney Red Gum, the meaning of its Greek name "to bear or to carry; ribbed" encapsulates the role of the spinal cord. Flexible yet strong, the human spine is a twin pillar of movement and solidarity. By mimicking my lateral spine curvature, I explore the ambiguity between beauty and contortion, pain and resilience. Through intricate ink and ballpoint pen drawings, I represent an experience that is irretrievably permanent: solid as the rippled bark of a red gum tree, and asymmetrical as the contortion of vertebrae within living flesh.



Olivia Chubb Pymble Ladies' College

Navigating Quietly Photography and video

In the past, the ocean was unknown, just like much of the universe is today. The lighthouses and the stars were beacons for sailors to help them navigate the vastness of the ocean. Therefore, a lighthouse can be a metaphor for navigating the large expanse of the universe.

I have captured both these elements in an attempt to explore this metaphor through photography. The photographs of lighthouses at night capture the vastness of our small planet, while also reflecting on the architectural form of the buildings themselves. To explore this narrative of navigation, I have taken long exposure photos of stars, telescopes, observatories, the Southern Cross, Trig Points, and Indigenous rocks with stars, showing how Indigenous Australians used stars and their significant location points to navigate. I have also included some photos in circles which symbolise either portals into the universe, or port holes on a ship. These photos also resemble looking through a telescope, as each photo becomes more zoomed in across the line, starting with a photo of a telescope.

I was influenced by Ansel Adams's landscape photography, David Malin's night time photography and Katie Patterson's artworks which considers our place on Earth in the context of geological time and change.





Josephine Collins Hornsby Girls High School

Corpus Aureum
Painting, acrylic on wood

French philosopher Albert Camus believed that we should embrace the absurdity of the human condition and that we must defiantly continue to search for beauty and meaning in the artifices we devise. My work, Corpus Aureum, seeks to celebrate this absurdity and the inherent beauty and obscurities that lie within. Influenced by the vibrant, eclectic aesthetic of Austrian artist, Gustav Klimt, my representation of the human form aims to enable a shared psychological understanding of the human condition stripped of the temporal constructs of gender, sexuality, race and age.



Jordon Coltman Northholm Grammar

Translocated 10.7462°N, 14.4908°E: Homage to sea life mosaic, 'House of the Faun', 2nd century BC Sculpture, bleached coral

My work is a visual representation of the effect that translocation and human migration can have on marine life. I have appropriated the 2nd century BC mosaic found at 'The House of the Faun' in Pompeii. The ancient mosaic reveals the sea life found in the surrounding area at the time. Some of the original fish have been removed and replaced with exotic invaders that have been translocated outside their natural range and now threaten the ecology of new territories. One example is the crown of thorns starfish which presently threatens our own Great Barrier Reef. I have developed a process of dyeing and crushing bleached coral to create size specific tiles that make up my mosaic. In my artwork the bleached coral has been repurposed to encourage the audience to reflect on the beauty it once possessed.



Georgina Cooper Abbotsleigh

Leaf it to us: vicious cycle

Painting

Over the last few decades the natural balance of all ecosystems has been strained and our future is faced with the prospect of degeneration. With the rise in excessive exploitation of natural resources, over farming and the manipulation of pesticides, our planet's inherent stability, in terms of the land and fauna, is rapidly declining. Collectively, the presence of swarms signifies the fading abundance and reducing diversity of species thriving in the world due to the impact of our human footprint. Individually, these animals and insects each become motifs of the various stages in the cycle of our quest for renewal: locusts as omens of destruction, flies as determination in the face of adversity and bats as symbolic of rebirth. Ultimately, we will have to face the ramifications of the world we have created.



Isla Davison St Ives High School

*Ingwuz*Textile, fibre and photography

Pregnancy is one of the most profound definitions of art in human form. It is the creation of new life and a promise for future generations. Within my art, this concept is explored through technique in both cultural and spiritual ways. Each sculpture is meticulously knotted and crafted by hand to reconstruct the shared experience of motherhood. This is symbolised within my work through reference to the divine qualities of Greek goddesses, runes and African fertility dolls. Ingwuz is the rune of fertility, unity and new beginnings. From the tribal-like mask to the elegant statue, my work combines macramé with the rune ingwuz, to convey a modern take on fertility dolls. Furthermore, muslin is draped across the curves of the pregnant belly, thus linking to the unbreakable bond formed between the mother and child as this fabric is used to swaddle their newborn.



Amie Doan Hornsby Girls High School

Medea I, II, III & IV
Painting

"Let no one think me a weak one, feeble-spirited, A stay-at-home, but rather just the opposite, One who can hurt my enemies and help my friends; For the lives of such persons are most remembered"

- Euripides, Medea (431 BC)

'Medea' explores representations of violent women and female identity through the classical Greek myth of Medea. Primarily drawing from Euripides' classical tragedy, the work charts the journey of the divisive anti-heroine

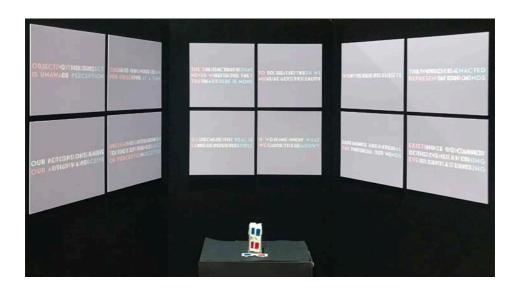


as she grows from maidenhood to womanhood. Influenced by the self-portraiture tradition, the work superimposes myth and personal experience to represent psychological catharsis and explore notions of female identity. A sense of narrative is fostered through symbolism, drawing on traditional motifs of female sexuality such as fruit and flowers. Inspired by Artemisia Gentileschi's use of dramatic lighting and brutal imagery, the work also uses contrast in tone and colour to depict the Dionysian and Apollonian dichotomy between chaos and logic, with warmer hues representing chaos and cooler hues representing logic.

Emma Drago Asquith Girls High School

The Real Is No Longer Possible Graphic Design

The Real Is No Longer Possible is an exploration of the human value for perception. In an ever-changing society, we have begun to build a personal view of our surroundings, looking past physical representations of the world in aims of building a space we feel comfortable within. Using excerpts from novels such as Plato's Allegory of the Cave and Phenomenology of Perception by Maurice Merleau-Ponty in combination with research into optical illusions and red and blue 3D glasses, I created a series of artworks that make the viewer use their visual perception to gain a sensory experience. In doing so, the viewer acquires an understanding of how our individual perceptions have been led astray from reality and what must be done to counteract these actions. Many of the statements within the series also discuss the connections between our physical, mental and perceptual state and how together they can impact each other and notions such as truth and action.



Beatriz Fernandez Loreto Normanhurst

Drag: Veil of Fantasy Drawing, printmaking

Drag, in my eyes, is more than just performance; it is an art form in which the performers – drag kings and queens – express themselves through a veil of fantasy to escape reality and enter a world where they are free. Drag: Veil of Fantasy is a collection of works expressing my personal ideas and feelings towards drag and drag performers. The different forms used in the collection of works aim to reflect the multiple aspects and elements of drag that I admire. The works also try to reveal the authentic people behind the mask of make-up and humanise these over the top characters. The subject matter aims to challenge this established ideology and orthodoxies regarding gender. The depiction of figures, maybe feminine, masculine or somewhere in between, makes individuals reflect upon their own perceptions and opinions towards gender.



Oscar Geddes Knox Grammar School

Alluring Beauty; endless horizons Collection of works

Throughout my body of work, I have used the media of printmaking, digital media and sculpture to explore outback Australia. I have sought to represent the natural landscape and animals that are commonly forgotten in our busy, postmodern world. Through the use of assemblage, I have attempted to capture the multiple layers of alluring beauty in this country landscape. The rusted found objects explore the natural beauty of these materials as both an abstract form and as a symbol of the outback. My work both investigates and represents the awe inspiring and picturesque qualities of country Australia.



Josephine Hua Cheltenham Girls High School

Daydreaming Painting





Anna Ignatovich Nothholm Grammar

Where did all the children go? Watercolour

My work is about the loss of innocence. Today children are being exposed to the adult world at a younger age due to the increasing access to pop culture entertainment, internet, social media and the evolution of digital products. The exposure to these societal factors is having a psychological and physiological effect on our youth. Pornography, over sexualised images, chemicals, obesity, lack of sleep, bullying and psychological stress are attributing factors to girls menstruating as young as nine years old. The average age of exposure to pornography and sexualised images is 11 years old. Drug and alcohol abuse is increasing in young people, with abuse and violent behaviour is becoming highly prevalent. Our youth are losing their innocence at a younger age, leading me to ask, where did all the children go?



Sarah Kim Cherrybrook Technology High School

Belonging – past and present Watercolour

My work presents six works of realistically styled watercolour paintings on board, where each piece illustrates individuals from various cultural backgrounds. Deriving from my personal experience as a bicultural individual, living in a time where people are easily found in a state of loss and confusion regarding their cultural identity, I was inspired to connect with my peers in the same circumstances. Each individual wears their traditional costume as comfort and representative of their ethnicity in a way to embrace and accept the existence of the customs of two nations. Hence, this work attempts to express the interconnectedness of bicultural individuals and their tensions to the cultures and traditions despite having been born and raised in a foreign country. Ultimately, the work is an attempt of representation for the bicultural community in hopes that the audience will recognise the importance of living with a bicultural identity.



Oliver Kirk Ku-ring-gai High School

Insight Painting

My Body of Work, through its exploration of my own experience with visual impairment (P.H.P.V.) showcases how the perception of misfortune alters how appreciative, and ultimately how happy and content we are in life. This is portrayed through three self portraits, Portrait 1 (Blue) 0.3/20 Vision Portrait 2 (Pink) Blind Love and Portrait 3 (Yellow) I'm Not Winking.

This is emphasised in my art making process ranging from objective photographs taken of myself, image manipulation of photos in Photoshop and beaming up photographs onto large paper using a deteriorating projector. This forced me to produce something original, inspired by objective reality. In other words, the artworks are my perceptions of my world.







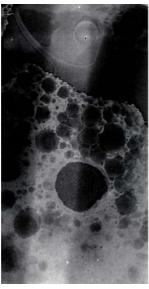
The inclusion of the banksias, in the pink work, acted as a symbol of rebirth as I could literally embrace my left eye. I display that I am coming to terms with my impaired vision, coming to terms with my misfortune, while also demonstrating the healthiness of my right eye which can stand on its own. The figures leap from the artwork, due to the contrast between the characters and the backgrounds.

Del Kathryn Barton has greatly influenced my artistic style. Her artworks capture her surreal perspective of her world, and by appropriating her style I envision and expose my own views of reality.

Liena Kuhnke-Barakauskas Asquith Girls High School

Entropic Design/God Complex Photomedia

There exists a contradiction between reason and faith, despite the latter informing the foundations of our contemporary society. My work follows the narrative of the universe, and the ever-increasing entropy (complexity) of the system representing different chapters of progression and eventual recession. The amalgamation of empirical logics with biblical allusion challenges non-secular ideas of a deity. This encouragement of nihilistic philosophies is emphasised through my own hypocrisy in my arrogance to criticise intelligent design, as I have taken on a god complex through curating this small universe in my laboratory (dark room) on my own terms; practising in the manipulation of light and substances; of which I am the sole creator. This opposes the inherent qualities of Chaos Theory, which states that one cannot predict or control the outcomes of patterns after initial conditions are disturbed, establishing the physicalisation of a paradox in the intricacies of the piece.





Jennifer Lee Pymble Ladies' College

Re-make 1994 Drawing/painting

Transforming a photograph into a completely different image is not so hard these days. Crop, erase, blur, distort – in one simple click, you can easily turn an analogue, photo from 25 years ago into a high-tech digital photo.

My Body of Work challenges the pre-existing perception: 'photograph = capturing of a moment'. Through exploring various tools and effects in Photoshop, today's most widely used photo editing tool, I aim to convey how an analogue photograph can be altered and digitised to not only enhance the photo, but to reassemble and recreate memories from the past and present. Referencing a photograph of my parents taken in 1994 when they were a young couple, 'Re-make 1994' embodies a large watercolour painting of the original photo, being the core component of the work, along with seven altered images that add new meanings and values to the photograph.



Enoch Mak Normanhurst Boys High School

Eye-phone Oblivion Lino print and photography

This collection of works investigates the absurd situation that is part of everyday life where people are living life through their devices and often have no knowledge of what is going on around them to the point where they would not notice even a religious deity if it was standing next to them. Perhaps if Jesus were alive today, he would have his devices and suffer from this same technological affliction.





Angus McHue Knox Grammar School

Calowrie NSW Photomedia

"If you can dream – and not make dreams your master; If you can think – and not make thoughts your aim." – Rudyard Kipling

Conceptually, my work is an exploration into the innate capacity for hope and optimism, within an individual. My work is grounded in an inherent, visceral connection to the land, and looks deeply into an almost surreal, dreamlike landscape. It examines the fragility of perception and blurs the line between reality and imagination, bringing the celestial grandeur of far-away galaxies to the familiarity of quintessential rural backdrops



Lua Pellegrini Loreto Normanhurst

Our past, Her future
Photography, ochre and acrylic paint on canvas

This Body of Work explores the inextricable connection between the past, present and future which is fundamental to Aboriginal culture while also providing insight into my close relationship with my niece. This work offers insight into the responsibilities of Aboriginal peoples in terms of communal relationships, as well as the fundamental connection that Aboriginal peoples share with the land as it is inherently connected to culture. The photographs signify this connection to the land and the culture which I share with my niece, who is considered my daughter through kinship obligations. These photographs enhance the understanding of Aboriginal peoples as custodians, rather than owners, of the land. The application of ochre over the images reveals the fragility if the landscape and giving insight into the ephemeral nature of the land as the ochre slowly change form over time. Hence, this mimics the natural work and reflects upon the memorial qualities of the ancestral spirits, reminding Aboriginal peoples of previous Dreamings, histories and experiences that have come before, as an integral influence on our shared and individual futures.



Blaze Pham Normanhurst Boys High School

Memory Clock and Fragile Paper Cut outs

As I finish high school, I use my artwork to recount all my most meaningful memories from my childhood, from Saturday sport to holidays with the family. I want to remember the moments that made me the person who I am before university and adult life takes that away from me. My artwork uses paper cutouts as a medium which are all uniform in color to represent both the fragility and the purity of memories. The tiers of the rotating sculpture represent significant moments in my life which have shaped who I am today, with the ascension of the tiers in chronological order. The flat works are used to depict landscapes that have become extremely familiar to me and I chose to represent them as shapes to epresent their simplistic beauty.



Jasmine Redfern Ravenswood School for Girls

Eventutum (cyclical) Printmaking

Eventurum is an exploration of maternal connection; an investigation into the passing of time. The materials of rusted metal, decayed wood and frayed hessian explore a connection to the alpine land on which my maternal family has dwelled for decades. This land has endured the ephemerality of time and the beating of weather. This is directly reflected and mirrored onto the human body as a landscape of degeneration and decay. Directly contrasted to this is the clean white porcelain overlaying my work. This references the fragility of life while also representing the renewal through the cyclical nature of the mother's creation. The imprinted and shattered porcelain reveals hidden rust through a multiplicity of fractures, illuminating that the past is intrinsically imbedded within the future. This intergenerational connection foreshadows that the daughter will become the mother, just as the land moulds and reshapes due to the passing of time.





Ella Rogut Masada College

Clarity Alters Reality Painting

Leaping out of domesticity, the piping tips and tart tins cease to be one thing, and the possibility of them being anything is opened.

My intention is to alter reality through the clarity of the painting and to encourage the viewer to contemplate their own perception of the mundane, as the familiar is made strange.





Jessica Saliba St Leos Catholic College

Everything you imagine is real Painting

My concept is the importance of imagination, the ability of the mind to be creative and resourceful. My artworks are surreal self-portraits which explore my experience of being an imaginative over thinker, going down the rabbit hole and being left drowning in thought. It is influenced by the notion that everything we think of is a manifestation of reality and everything real once started as a thought. The artwork invites the audience to acknowledge how the world inside our head is as significant as the world outside.



Daniel Sheppard St Leos Catholic College

 Σ – sum of Spray paint on cardboard

Where do I go from here? We are flung out into the real world; left wondering who we are and where we're going, looking to the sum of our experiences; the little everyday events and interactions that have sculpted us into who we are. We summon these memories, boxes filled with stories that we carry around with us, some affecting us more than others. To explore this, I altered photographs that document significant times throughout my life and the lives of my family, making these images into stencils. I use simple familiar images that evoke nostalgic comfort in the audience.



Bar Shulman Masada College

Liminal States Drawing

Suggestions of a domestic interior reclaimed by nature, the arranged meeting of empty and occupied chairs with wolf pelts, contemplates the connectedness of all matter in compressed relationships of time and space.

Liminal states are implied through ambiguity, as charcoal turns to dust. Culture and nature, presence and absence, shadow and light and the solid and ephemeral collide and merge.

States of flux, ideas of impermanence, the fleeting and the fugitive are poised at the threshold of transformation.

The work aspires to evoke a sense of being in the world and belonging to a different realm of experience, of drifting or being suspended in a liminal state.





Chloe Smith Ravenswood School for Girls

Temporal Beauty
Painting: acrylic

One of my biggest passions as an artist is capturing the temporal beauty of the Australian landscape. My original works are my homage to contemporary realism and Australian impressionism, taking inspiration from Australian landscape artists Warwick Fuller and Robyn Collier. I painted my pieces in a smaller scale with the intention of pulling the audience in, so that they can observe every minute detail. The larger of the small paintings are acrylic recreations of photographs taken in the Southern Highlands and the miniatures are studies of existing paintings by my favourite Australian landscape artists including Elioth Gruner, Graham Gerkan, Philip Wolfhargen. With these paintings I aimed to gain greater understanding as to how each artist captures the temporal beauty of the Australian landscape.





Eve Timms Barker College

The Metamophosis of Psykhe (Mortal, Trialled, Immortal) Painting: acrylic/oil

In Greek mythology, Psyche is the goddess of the soul, and *psykhe* translates to 'butterfly'. My paintings document the metamorphosis of the butterfly and Psyche's transition from a mortal to goddess to symbolise the journey of the soul into immortality, as the soul is often viewed as the incorporeal component of oneself. The illusions of faces comprise butterflies and figures of Psyche, appropriated from Renaissance art, to suggest the soul is the essence of the individual. These appropriations self-reflexively highlight the importance of art as a transhistorical lens through which we understand abstract concepts such as the soul.



Audrey Wang St Ives High School

Émigré Mixed media

Émigré reflects the universal issue with refugees and immigration, particularly family separation. I used lino printing, influenced by post Nazi Germany expressionism artists such as Ernst Ludwig Kirchner, as my main medium. This was to reflect on the harsh conditions experienced by certain population groups in Germany, linking them with the cramped, overpopulated refugee camps. My choice of spray painting alludes to modern street art which complements the contemporary subject, and the use of newspaper articles reflects the media surrounding refugee issues.



Eamon White Turramurra High School

Consequential Heritage Designed Object

My body of work observes the impact of urbanisation on, and lack of appreciation of the natural world, specifically our iconic Australian landscape. The larger fragmented pieces of work are distilled snapshots of a rural Australian landscape. By creating these realistic environments on top of dead tree offcuts, I am juxtaposing the beauty of nature with an imposing sense of destruction. The smaller dioramas are a reflection of my own landscapes that I have grown up with, highlighting the very human orientated and material aspects of life that impact on and are impacted by our landscape The perspex that encases these pieces enhances a feeling of heritage protection that should ultimately be available to the rural dioramas, it further denotes a lack of action that has resulted in a newfound responsibility and compassion for the natural world, as we witness the consequences of our damaging behaviours on the environment. Choosing to work with a range of materials and techniques has allowed me to explore the diversity and detail of nature, creating an intriguing, multifaceted body of work.



Sophie Whitehead Barker College

Judgement Day
Painting, acrylic on perspex

The preconceived view that humanity has become a 'better' version of itself since the times of biblical revelation is challenged in my work *Judgement Day* – inviting the audience to take part in the judgement of what our humanity has become. My four painted panels which have been appropriated from the 16th to 17th century biblical paintings, explore different aspects of Adam and Eve's journey, by modernising The Garden, The Expulsion, Cain and Abel and their descent into murder. The illuminating colours and glossy surface of the perspex mimics the appearance of stained-glass windows, accentuated by installing them in a chapel. Absurdly, through the symbolism of greed and temptation, my work reflects the cyclical nature of life, as my modern appropriations repeat the same mistakes that we thought we had overcome.



Daniel Wilson Asquith Boys High School

Nine Natural Obscurities Painting

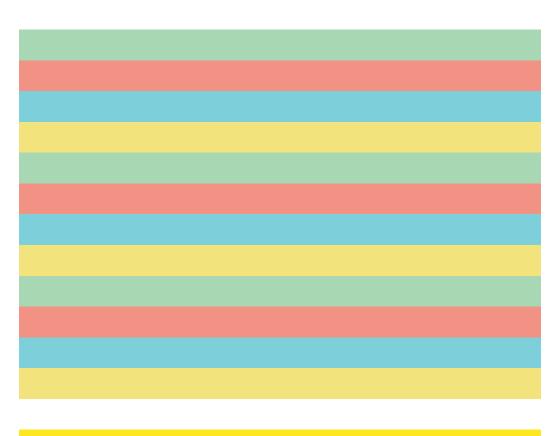
My series of paintings are landscapes that are purely imaginative based on subconscious imagery that plays through my mind like a slideshow. Each brushstroke is formed from the head to the hand. This intuitive approach allowed freedom to create without boundaries and therefore I was able to express my ideas without restrictions or conforming to traditional methods of en plein air or the use of photographic reference. The result of this technique is semi-realistic and imbues a naturally 'strange' sensation that can be associated with surreal art. Pure, clear skies juxtapose against the red, dry desert and are symbolic of the quintessential Australian landscape. I have painted fortress-like buildings of no set abode, which are strangely reminiscent of Sidney Nolan's Ned Kelly series due to the stark contrast of the structured buildings against the expansive environment. These buildings are a commentary on the impact of







European interference on the environment and our impact on the land. The eerie emptiness of the landscape has possibly been influenced by my research of Jeffrey Smart's work. The writing on the sides links back to my concerns of how the undervalued deserts have been abused through mining and industry without care for the original custodians connected to their land.





Gallery hours Mon to Fri 10 am-5 pm Sat 9 am-4 pm FREE ENTRY
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An Anglican Pre K-12 Day and Boarding School for Girls