

An exhibition of artworks from
HSC 2020 Visual Arts students
from schools in the
Hornsby and Ku-ring-gai regions

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

Visitors to the gallery are asked to abide by social distancing recommendations
and are encouraged to wear a mask.



Welcome from Abbotsleigh's Headmistress

It is with absolute delight that I congratulate our local students and schools for their participation in the exhibition ART NORTH in the Grace Cossington Smith Gallery.

The heroic and inspirational efforts of Visual Arts students during 2020 are quite exceptional and it is a great pleasure for us to be able to showcase the positive successes of the 'year like no other' where students faced significant and unforeseen challenges in the form of drought, bushfires, floods and, of course, COVID-19. What we see in this exhibition is testament to the resilience, spirit and strength of the HSC students of 2020 as they rose to meet these momentous challenges.

The artworks reveal a standard of which each student can be proud. The Body of Work represents a body of knowledge, understanding and ability, and hours of exploration, experimentation, frustrations and critical analysis. The creative responses of students have invariably been a process of research and personal reflection, often posing questions that invite a reimagining of the world in a hope to shape society for the better. This process provides a great tool for the future; in life and in study.

ART NORTH is a key program in the Grace Cossington Smith Gallery exhibition calendar. This community event for local schools and students celebrates the collaborative approach to sharing the learning and ideas of art students from participating schools.

ART NORTH facilitates a broad view of the creative output of each school and provides great impetus for future students and we thank all schools for their willingness to share their excellence.

I hope your visit will prompt you to follow the gallery closely and join Abbotsleigh in utilising this valuable resource for the students in your school.

Megan Krimmer

Headmistress

February 2021



Participating Schools and Students

Abbotsleigh	Ottilie Allen Bronte Xie
Asquith Girls High School	Annika Newland Sophie Olsson
Barker College	Erin Rench Andy Santone
Cheltenham Girls' High School	Mira Yin Dharmalingam Lucy Lingen Sun
Cherrybrook Technology High School	Imojen Daly Jana van Rooyen
Hornsby Girls' High School	Sophie Borsovszky Lydia Zhang
Killara High School	Cade Delavere Grace McGlynn
Knox Grammar School	William Gibson Tom Houston
Loreto Normanhurst	Miranda McDonald Grace Shannon
Normanhurst Boys High School	Owen Lau Eric Zeng
Northholm Grammar School	Charlie Wilton
Pymble Ladies' College	Eleanor Buchanan Anny Chen
Ravenswood School for Girls	Lara Gee CiCi Mo
St Ives High School	Rachel Chau
St Leo's Catholic College	Ava Aleksic Tyla Petrie



Ava Aleksic

St Leo's Catholic College

Before you Leave

Drawing

My body of work is a representation of the emotional state of my great grandmother (Nonna) in her 100th year of life. The artwork consists of three lead pencil drawings that portray the fear and anxiety of death, the sadness of leaving loved ones behind and the reflection of a long life well lived. By distorting the original images, taken by myself, I was able to capture the expressions and effects to tell a story and convey one's emotions through the process of ageing.

The artists that have influenced my work are the expressionists such as Edvard Munch and Käthe Kollwitz, whose works symbolise the anxiety of the human condition.



Ottile Allen

Abbotsleigh

Kings of the Burbs

Painting

Kings of the Burbs aims to encourage my audience to reflect upon the relationship between people and native bird species throughout our daily lives in Sydney's suburbs. The form of the royal portrait (oval shaped board, elaborate framing and oil paints) glorifies the subjects – the Brush Turkey, Australian Ibis, Australian Magpie and Noisy Minor – and subverts their widely accepted status as pests.

These species are often characterised in a negative light, due to the ways in which they have successfully adapted to living in an urban landscape that has been constructed in place of their native habitats. I wish to challenge these accepted stereotypes by emphasising the beauty and unique behaviours of the species through humour.

Thus, there are underlying social and environmental themes in my work, as the series raises questions around the ways in which natural hierarchies have been altered due to the settlement of humans. Through my work, in the words of Joanna Braithwaite, “... by inverting the hierarchy between the animal and human” I am able to turn the “perception of the celebrated and the ordinary upside down ...”



Sophie Borsovszky

Hornsby Girls' High School

The Birth of Tragedy

Photomedia

My work *The Birth of Tragedy* pays homage to the intimate gestures, details and flourishes found in the art of the Baroque period, especially paintings by Caravaggio, which in turn draw inspiration from the ancient Greek epics and tragedies.

Through the medium of digital photography, *The Birth of Tragedy* explores the thin line between peace and tension and the real and mystic that these works teeter on. In this way, I am exploring the dual nature of photography in its ability to convey both the lyrical and literal.



Eleanor Buchanan

Pymble Ladies' College

Sunburnt Country

Painting

“A landscape painting is essentially emotional in origin. It exists as a record of an effect in nature whose splendour has moved a human heart, and according as it is well or ill done it moves the hearts of others.” – Walter J. Phillips

My body of work is concerned with capturing the metaphysicality of the Australian landscape, its vastness and inimitability. Through creating an abstracted representation of the landscape, I aimed to communicate my emotional response to our country and encompass a sense of transcendence and awe while also acknowledging the unforgiving, harsh nature of the land.

My practice relied heavily on experimentation and spontaneity through markmaking and application of colour. The sense of looseness and freedom assisted in the construction of works suggestive of the grandeur of the landscape. The use of impasto medium created broken textures and acted as a visual code to demonstrate the fragility and harshness of the environment.

My work is influenced by the practice of the Australian artists Elisabeth Cummings and Fred Williams. Dorothea Mackellar's infamous poem *My Country* is an emotive source of inspiration in forming my own conceptual practice.



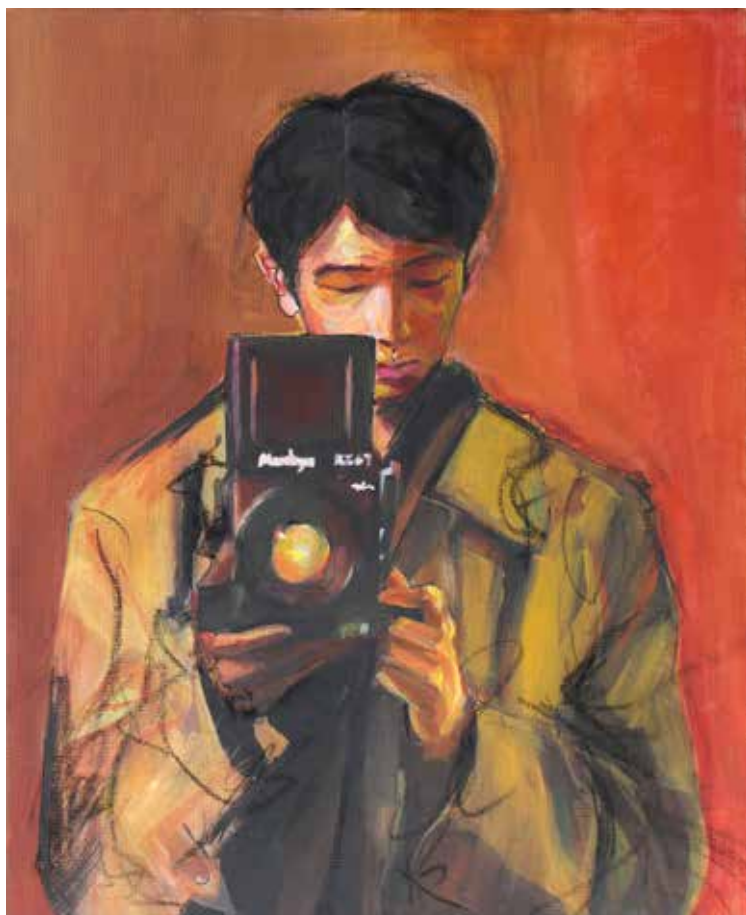
Rachel Chau

St Ives High School

Capturing the Ordinary

Painting: acrylic and chalk on canvas

My body of work enhances the beauty within daily experiences by investigating various moments in people's lives. The tranquillity of the scenes, along with the elimination of background, set the artworks in mentation. The work is intended to strike your own memories of moments, to observe and capture more glorious moments, keeping them somewhere in the back of our mind.



China, The Fabric of Success

Collection of works

My artwork utilises the manipulation of textiles and representation of fashion to reflect China's global social and economic progress. In the past five decades, China has experienced rapid growth, transforming from an agrarian society to an economic powerhouse. The first fabric sculptural work portrays elements of China's 'Great Leap Forward' and cultural revolution – the era of Mao Ze Dong's leadership from around 1950s through to the late 1970s. I have chosen nationalistic emblems of the peony, red stars, depictions of the agrarian lifestyle at the time, as well as images of political propaganda. The colour palette places a focus on red – a comment on the highly nationalistic attitudes of the time. The second artwork reflects a contemporary China which has long surpassed industrialisation. Now having substantially 'opened up', the nation embraces both the economic and political benefits of globalisation. China has built much of its economic success from industries such as manufacturing and electronics, hence metal forms and computer motherboard parts are incorporated into the bodice. Images of factory workers, infrastructure and urban metropolis illustrate China's emphasis on industry and production. Cooler tones of blue and silver contribute to the technological theme of the bodice, conveying the nation's advancement. Colour contrast between the two artworks communicates the progress China has undergone and the significant change that has taken place. The symbols are woven together through textile techniques such as ruching, pleating and chenilling – hence underlining the capacity for fashion to represent societal issues. The portraits are illustrated with oil painting. These portraits are adapted from two successful Chinese celebrities, Angelababy (杨颖) and Ni Ni (倪妮).



Abandoned by Time, Healed by Nature

Photomedia

I have chosen to combine sculptural installations and photography to be able to create images with many layers to each of them. Working with artificial flowers, foliage, thread, branches and wire, I aimed to invade a man-made space through natural elements. I wanted to create a scene that would reimagine how an old living room would be set up with furniture, using items such as a chair, a book, a clock, a frame, a lamp, a light and a side table. I photographed these installation pieces in abandoned locations to highlight themes of urban decay while maintaining the idea of the invasion of nature.



Cade Delavere

Killara High School

Constructs

Drawing

One's interpretation of the world is derived directly from the lens through which it is viewed. *Constructs* consists of a reversal of this, where I created a representation of events and emotions by internalising them and attempting to regurgitate them, referencing physical structure as presentation of the non-physical – emotions and feelings.

The development of the tapestry-style piece acts as a timeline, embodying the changes of one's mindset and thus perspective throughout its time of creation, the subsequent prints existing as fragments of moments.



Mira Yin

Dharmalingam

Cheltenham Girls' High School

Ini Gua?

Documented forms: 3D rendered stills and video documentation

Technology becomes a substitute for culture for those whose cultural heritage has been overridden by the inculturation induced by immigration. At times, technology mimics the appearance of past cultures and misleads individuals. *Ini Gua?* is an introspection of my own connection to my Malaysian Peranakan heritage, illustrating how it has deteriorated while technology has grown to replace it. The works by Juliette Clovis, Ah Xian and Mike Winkelmann gave impetus to both my conceptual and material practice. My work uses 3D modelling to reflect this by translating cultural motifs into a digital space. It uses a different medium beyond the conventional artmaking practice to replicate reality in a way that is obviously unrealistic. With the famous Peranakan tile motif I accentuate the vibrancy of Peranakan culture within my identity. The use of the Malaysian and Australian power outlets on the other hand reflects how technology is a cultural hoax. However, the technological motifs underlay the cultural motifs and start to progressively encroach and envelop the composition, leaving behind no remnants of the identity that used to be, leaving just technological imitation



Forget me not

Photomedia: digital prints, hand cut collages

Forget me not is a series of large format digital portraits and a collaged photo album that explores the human experience of dementia, seen through the deterioration of my grandmother. The progressing severity of dots on the four digital portraits reflect the transition into a state of deterioration, as she moves in and out of clarity and self-awareness. The repetitive dots were chosen to demonstrate how my grandmother is physically here, but not mentally as her identity becomes fragmented. The prints are designed to be viewed both close-up and far away, to emphasise the transition between remembering and becoming unrecognisable. The accompanying photo album reflects her mental deterioration as memories become distorted in the pages of an old photo album, with a loss of recognition of the people and places she once knew. The collage of memories throughout her life illuminates how she tries to reach back to a state of consciousness and her identity, but instead intertwines different memories, constructing new versions and realities that are false.



William Gibson

Knox Grammar School

Ephemeral Landscape

Collection of works

In my body of work, I explored the relationship between erosion and destruction. In doing so, I delved into the perpetuating transience of the landscape, attempting to capture the dynamic relationship humans have with the land. I exhibited this through my symbolic use of rusted sheet metal and copper to represent the gradual fruition and ruining of the land around us. My desire in creating this was centred around the unknown of destruction. Throughout my artwork there is the motif of the horizon, highlighting the contrast between its permanence and the impermanence of the land. By focusing on the nature of destruction in regard to the world around us, I strive to portray the beauty in destruction, while serving as a stark reminder of the world's ephemerality.



Tom Houston

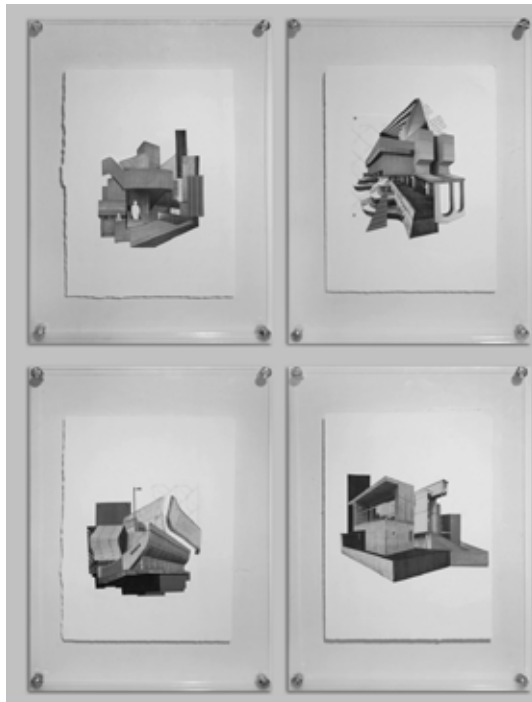
Knox Grammar School

Beton Brut (Raw Concrete)

Photomedia

Brutalism, as an architectural philosophy, is characterised by its stark, imposing presence, deploying utilitarian construction, casting in steel and copious amounts of concrete. Perhaps the most honest subset of urban design, brutalism defied the decadence present in pre-WWII architecture, constructing buildings in modest geometric forms. This honesty of the urban form, revealed through brutalism, unintentionally reflects the alienation universally present in the urban landscape. The architectural subset does not conceal but seemingly embraces the inherent callousness and grim tones that inevitably exist in the high rises that constitute contemporary city spaces.

Through 35mm photography I sought to observe the inhumanity and alienation that lay between the concrete monoliths of metropolis, framing as an observer consumed by the omnipresence of mortar and cement. Collage is utilised, appropriating architectural elements that are dissected and reassembled, using their visual synergy to reflect the fragmented and tempestuous personality of the modern cityscape.



Owen Lau

Normanhurst Boys High School

Hong Kong, 15th March

Painting

"If I haven't fought for my country at least I'll paint for her." – Eugène Delacroix

Inspired by Eugène Delacroix's famous painting *Liberty Leading the People* (1830), my body of work appropriates his notions of freedom in light of the recent Hong Kong protests through two paintings and a soundscape. The intent is not to push any political agendas, but rather to capture the factual moments of that time, like a documentary.

My work accentuates protests as a symbol of revolution and represents my interpretation of Hong Kong's hostile political climate. The combined works immerse the audience on a personal level, evoking an emotional response as if they were present at the heart of the pandemonium. The raw emotions of the individuals fighting in the protest are captured in the close-up portrait and detailed depictions of the protesters in the large painting – each with their own story. Therefore, my body of work confronts audiences with mankind's inherent desire for freedom, from the French Revolution to present-day affairs.



Miranda McDonald

Loreto Normanhurst

Kultura Polska

Drawing

My artwork is a suite of drawings that are replicating family photos of my mum's family, who have a strong Polish heritage. The tonal drawings are complemented by delicate, colourful stitching, which imitates traditional Polish folk dress. The work explores how in the small details, my family acknowledges our rich Polish culture, and keeps it alive while living in Australia. Clothes are a way of expressing culture throughout the world, and even though my family does not dress in the Polish folk outfits, we still express our culture in our language and celebrations. I have included the four generations of women who have lived in Australia, having my mum as a focus as she is first generation to have been born here. The importance of keeping our Polish traditions alive through dress, food and language gives our family a unique identity which we will carry on into the next generation.



Grace McGlynn

Killara High School

Seen

Photomedia

What is the barrier between responder and subject? And is it physical or emotional? My artwork, *Seen*, displays the distortion and indistinct features vital in creating a candid and unique confrontation between every individual and the subject. The nature of our world today inspired me to capture the emotion behind the subject's mundane expression as they are finally seen.

I drew influence from Australian photographer Kiren and American photographer Diane Arbus to capture the emotion my subject communicates, and further compose an interconnection between the audience and muse through portraiture.



Cici Mo

Ravenswood School for Girls

Fragile Memory

Drawing: charcoal and dry point prints on paper

After drawing portraits of my grandfather, I have come to realise that memories are fragile. Memory has been substantially imperative in our daily life, as it carries one's lived experiences and emotions, but is also the pivot of relationships between individuals. As a result of dementia, my grandfather no longer deliberates our existence as his family. We fade in and out from his memories. We've become fragile, invisible, inaudible, ineffable and unclear.



Annika Newland

Asquith Girls High School

Fester

Painting: oil on canvas

Despite depending entirely on our environment, humans and nature are frequently and overwhelmingly considered separate entities. An irremovable element of our surroundings is the inevitability that environmental destruction results in our own suffering. Through the honest expression of this damage as a distinctly human malady, this link becomes obvious as the body is a recognisable vessel for environmental destruction. There is a deliberate avoidance in acknowledging the extremes of climate change despite the increasing commonality of features such as wildfire, flooding and pollution, which continue to invade daily life and serve as a reminder of the extent of human impacts. I have attempted to stress the importance of acknowledging and embracing the interconnection between the natural world and human experience as this link is the path through which both healing and harm occurs.



Sophie Olsson

Asquith Girls High School

The Seven Dimensions

Painting: acrylic paint on canvas printed photographs

My work explores the concept that underneath what we consider to be our reality, there could be other possibilities or hidden dimensions beyond that we don't usually see. To reveal what could be possible is represented by 'the seven dimensions'. The seven pieces each show a different perception of a dimension or alternate universe, illustrating 'dystopia', 'limbo', 'overgrown', 'frozen', 'nightlife', 'paradise', and 'hellscape'.

I present my works as photographs that capture how reality is perceived by us, living in a modern world, but the paintings that overlay them represent what could be there. I use a subtle form that suggests and hints at those alternative worlds. The burnt edges on each work, express this idea of the photograph 'burning away' to reveal what is hidden underneath the fabric of our reality. To imagine another reality outside of our own inspires our imagination, creating fantastical worlds. My works encourage you to think outside of what is shown, and to fuel your creativity through warping reality.



Tyla Petrie

St Leo's Catholic College

Memento

Painting: water colour, gouache, air dry clay, acrylic paint, pouring medium

My body of work explores a nostalgic reminiscence of joyful memories across a major portion of a woman's lifetime. Displayed as a representation of intimate images, the small scaled scenes act as a precious memento of her childhood, young love and the beginning of her new family. Through reminiscence the perfection of moments are often subconsciously exaggerated therefore each scene is depicted as picture perfect as we often only fantasise about what we want to hold onto. The woman's symbolic red boots enhance her unique identity and reflect that as she has developed from a young child to an adult, there is a piece of her that has always remained the same throughout her life's journey.



Erin Rench

Barker College

Double Take

Drawing

“You’re the twins, right?” is a phrase my sister and I have often encountered, and is a concept explored in my mixed media body of work, *Double Take*. Having been inspired by the cynicism of Grayson Perry’s ceramic work, I bilaterally cut thrown ceramic forms to mimic the connotations of my sister and I only making up one half of one whole identity. Moreover, the symmetrical photorealistic drawings, paired alongside the vessels, show our gradual separation to find happiness in our own separate identities. The intent of my work is to educate my audience to look beyond our physical similarities, conveying that twins have different passions, emotions and identities.



Andy Santone

Barker College

Happily Ever After

Drawing

Dr Seuss summarises love – *“You know you're in love when you can't fall asleep because reality is finally better than your dreams.”*

Art all too often depicts the depressing and harsh injustices and cruelties of modern-day life. The moments of beauty and romanticism found within people's lives are often forgotten. Even though the desolate times we are experiencing may be harsh, in my artwork I wanted to portray the love you feel with another person, whether it be for a friend, a family member or a partner. A love that doesn't decrease or diminish. And what better an example than my Italian grandparents? Even after a long-spanning marriage of 45 years, every day they delve into a deep spiritual love that has moved far beyond physical desire. Within my work I aim to encapsulate the enduring love they share. Great love stories often end with the words, “happily ever after”, but in fact, that is just the beginning.



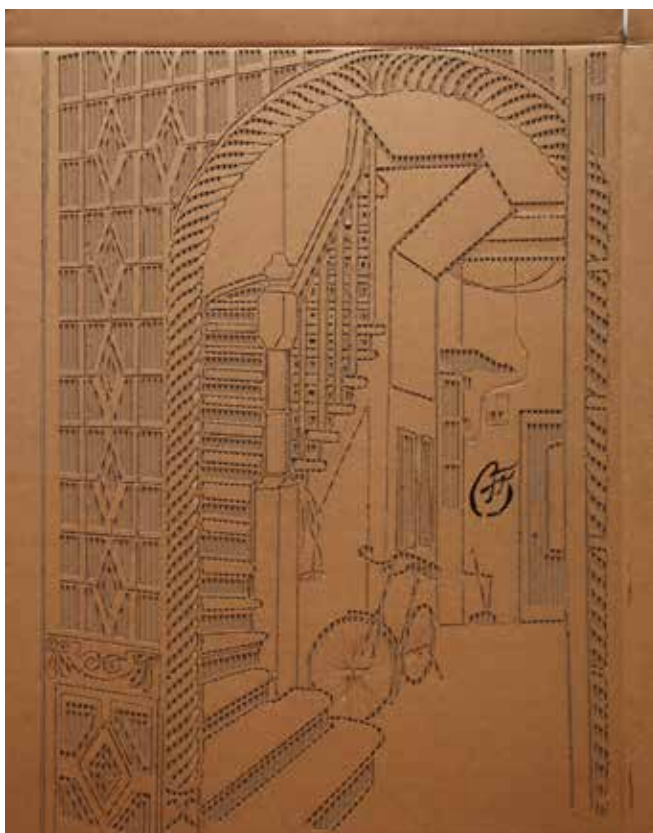
Lucy Lingen Sun

Cheltenham Girls' High School

Removal

Documented form: cardboard

Removal consists of two pieces of cardboard, reflecting my reminiscent memory of my old house in Shanghai, China and the harsh, real experience of moving out of it to contribute to the development of the city by the government. With the reference of Chinese traditional spring festival paper-cut for window decoration, I manipulated and cut the corrugated cardboard which is used for packing up and moving. The paper-cut decoration usually is for celebration and rejoicing, but for me leaving a house full of childhood memory is sorrowful. Through the combination of drawing and cutting scenes of the old house onto the cardboard symbolically and conceptually conveys the idea of carrying the nostalgic memory with me even when I am leaving.



Grace Shannon

Loreto Normanhurst

Girl of the Golden West

Painting: oil on canvas, drawing

My series of works is based around the central image of my grandmother, Haidee McInerney, reading a book, propped up against a rock in the Snowy Mountains on a visit there in September 2018, six months before she died. She was a very special lady, the matriarch of a large family of nine children and 32 grandchildren, often through trying times including drought and economic difficulty. She was a country girl through and through; very practical, managing all aspects of farming on her own. There is much about this image that reflects Haidee and her life. Despite her age, she was nimble and mobile and would often find comfortable positions on the ground often in the most unlikely places. The bush setting is also typical as, although she experienced life in the city, it was never home. The sketches are focused around her hands, which were as recognisable as her face and reflected the hard, practical work of her life. Her boots also reflect this, they were well worn but cherished and cared for. The thermos is old, battered and dented, a fond reminder of tea down the paddock with Haidee.



Jana Van Rooyen Cherrybrook Technology High School

Untitled: THRE[A]DED

Textile and fibre: calico (canvas), sewing thread

Prior to the making of my artwork, I researched testimonies from individuals who have experienced sexual assault, tracing various first-hand resources from those who were affected. With off-white calico and various shades of red thread, I used a sewing machine to freehand stitch quotations from these stories, as well as depict objects described within the text to surround the main piece. Acting as a physical extension of the writing, the vein-like threads and 2D stitching of 3D objects emphasise the lack of dimension in which these accounts are seen by the world.

Preserving the stories of individuals who have experienced abuse, my purpose was to visualise the disconnection between psychological and physical distress and invasion when it comes to sexual assault, and how the world views individuals who have experienced such trauma. I aimed to reflect the continuity of sexual assault faced by individuals and its persistence regardless of gender, sex, age, time or fabrication; how these experiences have always and will always exist in our world. Variation between each individual quote and name/alias, age and time allows for the stories to be separated, yet brought together on one individual fabric – unified, yet limited, by only one dimension.



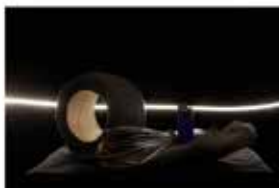
Charlie Wilton

Northholm Grammar School

Holy Cow

Photomedia

Holy Cow is a collection of photographs examining the shifts in societal perspectives and cultural beliefs. My work demonstrates my extensive knowledge of a broad range of photographic techniques; carefully crafting 15 sophisticated and highly refined works across three genres; working with light, live subject matter and studio still life. I made conscious curatorial decisions such as paper stock which supports the raw and textured nature of my images. Utilising light painting techniques, a halo effect is created above each cow embodying the cultural beliefs derived from the animal which historically established the idiom 'Holy Cow'. The cow photographs are taken in situ and are curated to express some of the emotions I personally feel when they are my subject matter; power, majesty, intelligence, calm, playfulness. Responding to my wider Australian and rural personal world and referencing Dutch baroque still life conventions, the tangible objects hold a personal, generation and societal meaning, encouraging intellectual and emotional audience responses. The audience is invited to use the images and their own place in time to create their own interpretation of the idiom.



Jing and Joe, but where are you really from?

Printmaking

Derived from my own experiences of being born and living as an Australian-Chinese in contemporary Australia, I was subject to comments such as “Go back to where you came from.” *Jing and Joe, but where are you really from?* mimics a search for identity in a world of pressures from society of diversity and conflicting values in Australian and Chinese cultures. Through my etchings of migratory birds, it pays homage to my parents’ journey from China to Australia as students while also creating a sense of journey and discovery. Through my use of actual passports, I aim to evoke the elusive nature of identity, in that it can be made up of several components and not derived from one culture. My etchings of symbols synonymous to Chinese and Australian culture intend to create a tension between the two different parts of my identity, a narrative I echo in my digital printing where I combine prints in order to demonstrate a journey of change and illustrate that one’s identity is constantly changing. I also used stamps either handheld or made from a Risograph to create an authentic passport form. The artist Martin King has influenced the diptych format of family passports which symbolises my dual identity and creates a sense of disparity yet peacefulness between the cultures.



Eric Zeng

Normanhurst Boys High school

Modernity Revisited

Collection of works

My artwork *Modernity Revisited* incorporates concepts of experimentation and appropriation to reflect the ever-changing nature of art throughout modern history.

Each artwork captures the essence of their respective art movements. The disfigured, geometric guitar reflects the period of Cubism, the shovel-infused guitar reflects the movement of Surrealism, while the fragmented, abstract painting reflects the artistic era of Postmodernism.

The guitar sculptures follow the concept of 'ready-mades' and 'found objects' pioneered by artist Marcel Duchamp, while also directly appropriating Ai Wei Wei's abstract sculpture *Violin*. My painting also incorporates the stylistic features found in Kurt Schwitters' artworks, particularly his ideas of collage and geometry.



Lydia Zhang

Hornsby Girls' High School

Matriphagy

Painting

Albert Camus once declared that man is the only creature who refuses to be what he is. In a world of blatant deceit and vile falsehood, human nature is perhaps the subject we attempt to veil the most. Manipulation, corruption, tyranny. There is no lack of heinous qualities we possess, yet we put on an alluring disguise of goodness and benevolence.

However, what is rotten beneath the surface will inevitably attract insects that feed upon its decay; we will face the consequences of our actions, even if they are cloaked behind brilliant colours that distract others from its rotten nature.







Grace Cossington Smith Gallery 2021 exhibition calendar

<p>Forested Jan Handel, Melinda Marshman and Lisa Woolfe respond to Shinrin-yoku</p>	<p>23 January to 20 February</p>
<p>ART NORTH HSC Visual Arts from schools in the Hornsby and Ku-ring-gai district</p>	<p>2 to 25 March</p>
<p>The Music of the Planets Ruth Burgess - woodcuts, engravings and poetry inspired by Kepler's ideas of celestial-harmonic relationships</p>	<p>1 April to 8 May</p>
<p>Stopping by the Colour Wheel (A Fabulation of Three Artists) Nuha Saad, Sherna Teperson and Elefteria Vlavianos</p>	<p>15 May to 5 June</p>
<p>(re)arrangements Group exhibition exploring the repurposing of found imagery</p>	<p>26 June to 31 July</p>
<p>Young Curators Presented by Abbotsleigh Young Curators and 3:33 Art Projects</p>	<p>4 to 18 August</p>
<p>HSC Showcase Abbotsleigh Year 12 Visual Arts</p>	<p>25 to 28 August (closes 1 pm)</p>
<p>Artbank @ GCS Gallery Works by contemporary Indigenous female artists selected from the Artbank Collection</p>	<p>3 September to 2 October</p>
<p>Accretions Cross-Tasman printmaking links, Gary Shinfield, Anthea Boesenberg, Kathy Boyle and Jacqueline Aust</p>	<p>9 to 30 October</p>
<p>Grace Cossington Smith art award Winners and finalist of the biennial award</p>	<p>6 November to 4 December</p>

Dates subject to change

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



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and Boarding school for Girls