



An annual exhibition celebrating the imagination and creativity of HSC 2021 Visual Arts students from schools in the Ku-ring-gai and Hornsby district.

Grace Cossington Smith Gallery and Abbotsleigh are delighted to present ART NORTH.
Visitors to the gallery are requested to follow Covid safe protocol as advised on entry.

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Welcome from Abbotsleigh's Headmistress

Congratulations to our local students and schools for their participation in the ART NORTH exhibition in the Grace Cossington Smith Gallery.

It is a pleasure for Abbotsleigh and the Grace Cossington Smith Gallery to showcase the amazing efforts and success of Visual Arts students during 2021, another disrupted year of school as a result of the COVID-19 pandemic. This exhibition is a testament to each student, overcoming many challenges and demonstrating significant resilience, particularly through the extended lockdown period coinciding with major HSC exams and work on practical submissions. It is evident from the high calibre of the works currently on display that each Visual Arts student has remained focused and stayed creative in lockdown through consolidating their ideas, their artmaking and refining their artworks.

Each student should be very proud of their Body of Work, which represents hours of individual exploration and learning. The process of artmaking involves discoveries and frustrations, experimentation and persistent focus, with critical decision making and imagination. Responses of students broadly constitute a process of personal reflection and research, often posing broader social or political questions. This process of critical thinking and artmaking provides a great tool for the future, both in study and in life.

ART NORTH is an opportunity for local schools and students to celebrate their collaborative approach in sharing learning and ideas and the exhibition is a key program in the Grace Cossington Smith Gallery exhibition calendar. ART NORTH facilitates a broad view of the creative output of each school and provides a great impetus for future students.

We thank all participating schools and hope you will visit the future exhibitions in the gallery program.

Megan Krimmer

March 2022



Participating Schools and Students

Abbotsleigh	Ineke Jones Tameea Lock
Asquith Boys High School	Dylan Jeffries Nathan Parise
Asquith Girls High School	Jehan Khan
Barker College	Tahlia Curnow Manxi Zhang
Brigidine College St Ives	Olivia Cornes Sophie Tunks
Cherrybrook Technology High School	Eric Noh
Hornsby Girls' High School	Serena Pek Emily Chanjin Yun
Knox Grammar School	Benjamin Chubb Michael Xenofontos
Loreto Normanhurst	Grace Callanan Ciara Hartnett
Masada College	Ilana Stitz Tali Krischer
Mount St Benedict College	Alvina Hasty Eloise Wilkes
Normanhurst Boys High School	Qiuhuang (Leo) Ding Soo Hwan Kim
Northholm Grammar School	Tyler Old Faith Testrail
Pymble Ladies' College	Grace Fritz Emma Wu
Ravenswood School for Girls	Jessica Chadlowe Annaleise Hooper
St Ives High School	Lucy (Zhoulubao) Liang Kiara Underwood
St Leo's Catholic College	Max Freeman Jade Wright
Turrumurra High School	Sophie Hickson Layla Darwich



Grace Callanan

Loreto Normanhurst

The You in Me

Drawing

My body of work, *The You in Me* represents my experience being a twin, reflecting the latent journey of individuality experienced by twins within a society which commonly disregards their diverging characteristics. I intend to espouse the internal struggles I have faced in creating a personal image, distinct from that of my twin. In my work, I aim to exemplify this through contrasting drawings, challenging traditional ways that drawings are presented. My body of work, made with organza fabric stretched on alternating cotton voile and stretched linen, displays the multifaceted nature of emotions experienced within my own life and the interconnectedness of such emotions akin to my twin. Through my series of printed drawings, using dye sublimation, I explore the complexity associated with diverging from the social preconceptions of twins which often preclude individuality. In *The You in Me*, a sense of detachment from self is captured through the individual gestures, naturally emotive movements and positions which signify a loss of familiarity.



Jessica Chadlowe

Ravenswood School for Girls

Human Metaphysics

Drawing

The philosophical question of 'who are we' is one that humans continually strive to solve. However, although simple in nature, the answer remains complex. *Human Metaphysics* explores both the physical and conceptual components contributing to our identity and the complex nature of this construction. My body of work represents the duality of the human experience, as individuals comprise both their corporeal function as well as the cultural, spiritual and physical experiences we have which alter our perceptions of life. It is these experiences that allow our identities to differ from the people around us and construct the mould of who we are. *Human Metaphysics* is an embodiment of this duality, expressing the complex nature of the human experience and striving to answer the question of 'who are we'.



Benjamin Chubb

Knox Grammar School

Illusory Atmosphere: The aesthetics of light

Collection of works

After a moment has passed, it becomes a memory. Yet once that memory has faded, what becomes of the moment? My body of work explores the romantic ability to capture and communicate this transience, and the beauty of existence through the subject matter of clouds. The sublimity of nature is paramount. Bringing a human form of permanence to an otherwise fleeting moment, I use photography to create a 'freeze-frame' of time and place. To me, the flow of liquid wax seems to mimic the feeling of a cloudscape precisely. Consequently, I have used encaustic painting to capture this sense of flow, light, and colour. To fully engage audiences in the constant motion and fading nature of the sky, I have incorporated a multi-sensory element; timelapse video accompanied by audio.

Illusory Atmosphere: The aesthetics of light is an exploration of the romantic notion of transience in time and place, captured and presented to convey beauty in impermanence.



Olivia Cornes

Brigidine College St Ives

Another Sky

Painting

Another Sky is inspired by natural elements found along the Australian coastline. Through three elements, earth, air and water, my practice responds intuitively to the surrounding environment. My body of work aims to recreate the relations and immersive experience of the coastline, through observations and appreciation of weather and perspective within nature. Visible connections across the panels emphasise the continuation of the coastline through rocky ledges, rockpools and cloud formations, juxtaposing movement and perpetual structures. By emphasising aspects of rockpools, my body of work shows the microscopic world that can be found by having a wider world outlook. *Another Sky* contrasts the tiny world under our feet with the ever-expanding sky, all working cohesively together to emphasise the subliminal aspects of nature, mimicked through the scattered wooden panels which amplify the infinitude of the sky.



Tahlia Curnow

Barker College

A Trilogy of Fables

Drawing

A Trilogy of Fables represents three fairy-tale worlds inspired by illustrations from 19th century children's literature, particularly John Tenniel's sketches. Each drawing recontextualises familiar childhood stories, *Alice in Wonderland*, *The Little Mermaid* and *Rapunzel*. By removing the protagonist from each fable, audiences are encouraged to immerse themselves into the images to become the protagonist. Each ink pen drawing contains subtle symbols from the fables hidden amongst the scenes. The intricate details within each piece are revealed when audiences immerse themselves into the worlds they are presented with.



Created Through a Lens I Cannot See

Drawing

Perception is defined as the way in which something is regarded, understood or interpreted. We all perceive things and form judgements. Through a lens of our own experience, a definition of everything and everyone is created. I, myself, have an idea of who I am. However, when met with the idea of who others believe me to be, my sense of self and reality within the greater world changes. My body of work explores varied versions of the same identity, all of which I do not fully know or cannot control. Am I who I believe myself to be, or who you believe me to be? How can anyone truly know me if not having viewed who I am through my lens? That then poses the question, if you are not me but have a set idea of me, who am I truly? My identity is a fragment of many perceptions, so what does it really mean to anyone to be perceived?

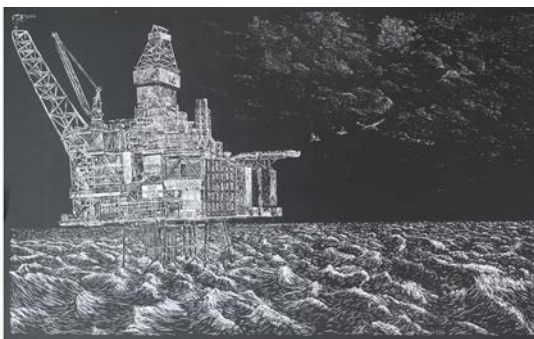


Qiuhuang (Leo) Ding Normanhurst Boys High School

The Final Avian

Collection of works

My body of work revolves around the depreciating effects the environment has faced as a result of increased pollution after the industrial revolution, noting its impacts on the most endearing and inspirational family of Animalia: the Aves. The monochromatic colouring of the charcoal drawings and lino prints provides a desperate tone for this environmental situation. The lino prints emphasise the human-induced damage as a rigid and defined medium, reflecting the machines presented, whereas the less-defined charcoal drawings depicting birds show the detrimental anthropogenic impacts on the Aves. An absence of humans indicates the ongoing damage that humans have caused to the environment and how the damage will surpass the species themselves.



Max Freeman

St Leo's Catholic College

Solace of Vanitas

Painting

Following the traditional vanitas style, which aims to remind viewers of mortality and the futility of life, my body of work embodies transience, focusing on the fruitlessness of valuing wealth and possessions.

Solace of Vanitas takes a contemporary spin on the vanitas style, involving the objectification of my inner struggles and passions. All the items in the picture have personal meaning, but all audiences can create their own. Dominant negative space resembles the feeling of disconnection and isolation from my surroundings which accompany having ADHD. Items on the table are layers of my personality. The unfinished book in the foreground symbolises my personal struggles with dyslexia, yet my ability to overcome and rewrite my future. The whiskey cut glass bottle represents the daily choice of viewing life as half full and the worn shoe reminds us of the fleeting nature of life in which we are only left with memories and impressions.



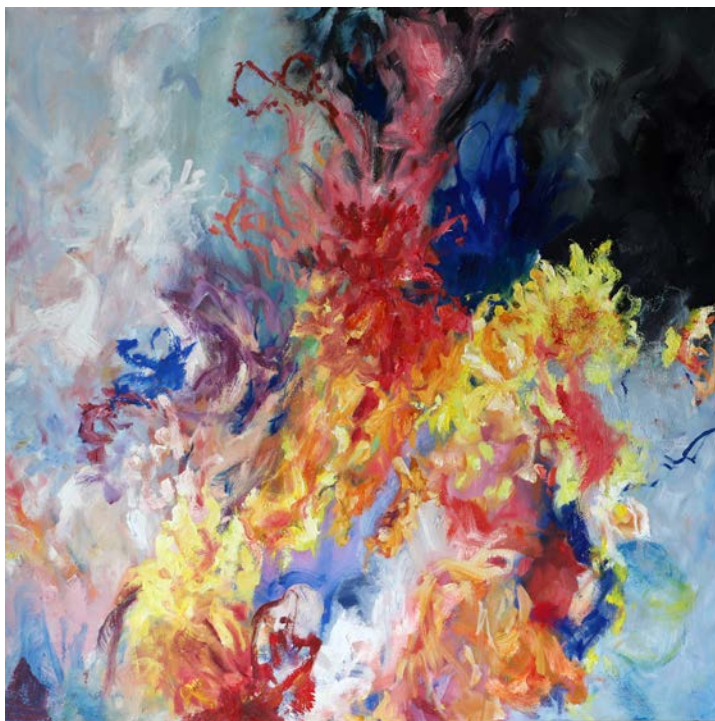
Grace Fritz

Pymble Ladies' College

Flora

Painting

These three large-scale expressive oil paintings explore the long-held tradition of still life painting and memento mori. The works were based on observations of actual flowers and still life arrangements. Through a process of reduction, layering and over painting, *Flora* represents the dynamic and transitory nature of flowers. The marks employed reference the work of Abstract Expressionists and the paintings themselves conceptually address the space between representation and abstraction.



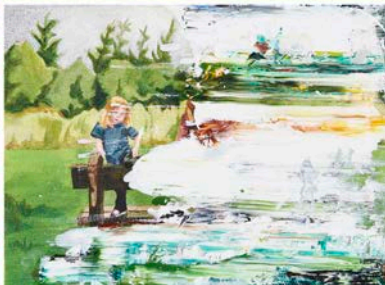
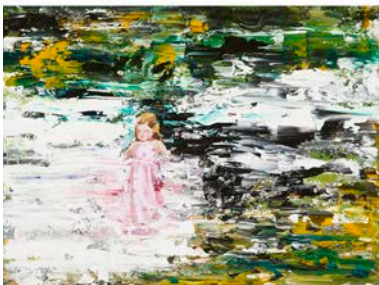
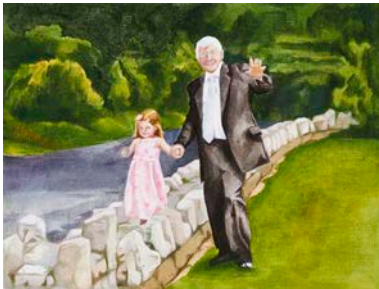
Ciara Hartnett

Loreto Normanhurst

Don't You Remember?

Painting

The disconnection of memory catalyses grief and guilt within the individual. Through my impressionist work *Don't You Remember?* I have striven to portray the festering of guilt and longing, stemming from memories of my childhood in Ireland and my personal alienation. My clear presence within the photographic memories becomes fragmented and increasingly impressionistic throughout my body of work, signifying a lack of understanding and subsequent loss of identity. Frustration is projected through the nostalgic and progressively distorted recollection of memories from my Irish family and the forced questioning *Don't you Remember?* alluding to the title. My body of work aims to convey the intense and overwhelming guilt I feel when prompted to recollect memories that provide such joy for others, to which I feel an undeniable disconnection. I strive to provide audiences with insight into the emotional turmoil of one who experiences disconnection, providing a voice to my concerns that are often restrained by fear of hurting those around me.



Alvina Hasty

Mount St Benedict College

In-sight

Painting

“Everything we see hides another thing, we always want to see what is hidden by what we see.” – René Magritte.

In Western culture, the serpent is something sinister and corrupting. However, in Eastern culture, the naga, a snake-like being, was the benevolent protector of the Buddha. In my work, the naga symbolises the self beneath ourselves. Whether the woman in my work faces a serpent that is sinister or benevolent is of no matter. Meaning is both created and distorted by ourselves. Chaos is driven by both disconnection and fixation. What matters is that the woman is indeed conversing with the serpent. Every person carries a world within the room of their soul, which is tumultuous yet constant as the sea, fragmented yet unified. When all parts of ourselves are made whole, there is harmony; however, true stability will never be achieved because time dictates change. Drawing on Buddhist symbolism such as the naga and lotus flower, as well as surrealist and impressionistic elements, I seek to represent one version of the microcosm that inhabits us all: one that we all bear witness to but do not visit enough ourselves.



Sophie Hickson

Turrumurra High School

Simplicity Beauty

Painting

Simplicity Beauty aims to capture fleeting moments of everyday life that often go unnoticed and are often perceived as dull. I have used acrylic paint to express the subtle beauty of these moments. I have used expressive, vivid brushstrokes that deliver energy and passion into my work. I have also incorporated detail in certain aspects of the work to capture the beauty of everyday life. I hope that through my body of work, audiences reflect on what is seemingly insignificant and re-evaluate its importance in their lives.



Annaleise Hooper

Ravenswood School for Girls

Urban Utopia

Collection of works

My body of work explores the rapid development of society and the ever-changing nature of urban landscapes. *Urban Utopia* provides insight into the hectic atmosphere of this environment and explores the busy world which often results in individual alienation and isolation. I have also considered the disconnection people exhibit within their environments by representing aspects of their ordinary lives and recontextualizing them into a piece of art, reframing an ordinary scene into an unusual setting.



Dylan Jeffries

Asquith Boys High School

A coastal walk with Namatjira.

Painting

My body of work was a strenuous yet exciting process, starting in the beginning of 2020. I wanted an artwork which revealed my skills and a work that had meaning. I was drawn to Albert Namatjira's artworks as he used bright vibrant colours in his 'Ghost Gum' series. *A coastal walk with Namatjira* is a collection of seven acrylic on board works which all vary in size, taking the viewer along on a coastal walk. My body of work was an expression of the time in which it was made as COVID-19 was running rampant, the deadly bushfires had just come through and I was not able to make it to the yearly camping trip my family goes on every year, which is my connection to place. I wanted to link my experiences with Namatjira's, which can be seen through our similar colour palettes and the defining undertones of yellow ochre and red ochre, and how the land connects to the person.



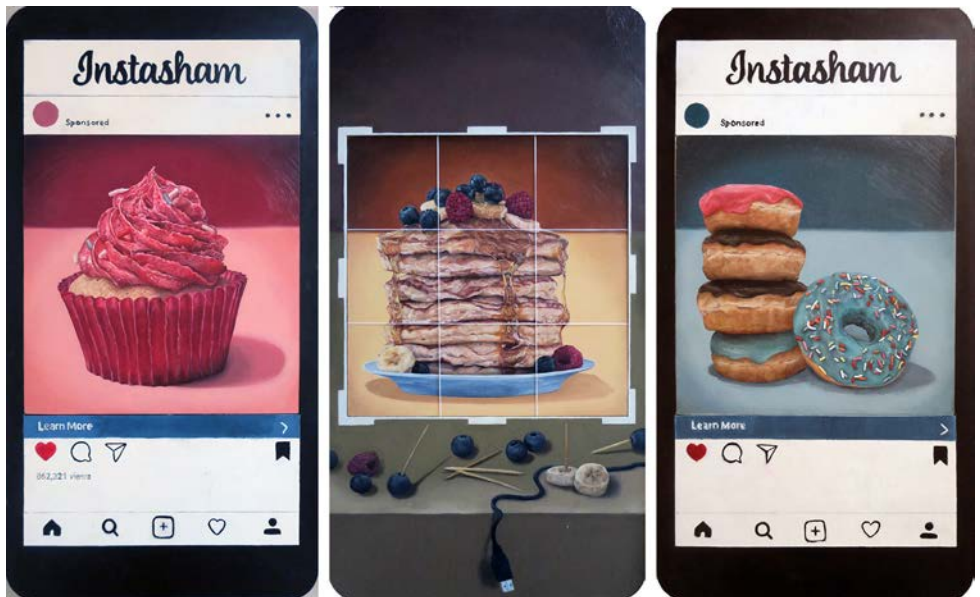
Ineke Jones

Abbotsleigh

Instasham: Deception of Perfection

Painting

My body of work explores the deceptiveness of food advertising and social media marketing as they create unrealistic façades of perfection. In this advertising, food products are strategically staged to be photographed, and these photos undergo artful editing to create a more appetising image which evokes visual hunger, deceiving viewers into thinking that what they see is what they will get. My second painting unveils and reveals that toothpicks were used to position each individual piece of fruit atop the model pancakes and later the mess and proof of such trickery is hidden from the public via cropping and editing in photoshop. My use of trompe l'oeil technique in hyperrealism aligns with the overall concept by making the food appear more real than it is, thus deceiving the viewer.



Jehan Khan

Asquith Girls High School

Roccocode

Drawing

My body of work encompasses a personal connection to music and the technological creation intertwined with architectural work. This combines traditional and modern elements to create works that appear conventional at first, but at a closer glance have hidden elements that engage audiences. I used pointillism and ball point pen as a simplistic artmaking practice which ultimately creates a highly detailed and intricate work, mirroring the differing time periods which I aim to merge in *Roccocode*. I also experimented with photoshop to create a digital image of the result, by researching different patterns and using photography in gathering modernist technology elements. Additionally, I have incorporated music, sight and sound into my body of work through a QR code and a music track, combining old-fashioned music which has been reversed to reflect a modern world.



Soo Hwan Kim

Normanhurst Boys High School

Ideation

Painting

The intent of my body of work was not to answer, but to question. Through *Ideation*, I aimed to redirect this questioning of the self towards audiences, posing the question, "What makes you, 'you'?" Audiences are perceiving through this work, themselves, and in turn, offered a rare moment of introspection. My body of work incites a visual dialogue, combining subconscious Jungian concepts into conscious action. Or perhaps audiences see their own worries as the anxieties of one's conscious and subconscious mind may be projected and then understood. The aim of *Ideation* is to provide questions, reminiscent of a Socratic dialogue, to question oneself and their beliefs, and to inform them of a more holistic understanding of such. As Socrates states: "An unexamined life is not worth living." "To find yourself, think for yourself."



Tali Krischer

Masada College

Collisions and Commonalities

Collection of works – Drawing, printing, painting, book

Collisions and Commonalities is a spatial piece which draws analogies between the birthing of new planets and the seeding of pomegranates. My body of work alludes to the metaphysical and is concerned with a range of material substances and spatial dynamics. *Collisions and Commonalities* invites audiences on a journey to explore the collisions of objects and their commonalities.



Lucy Liang

St Ives High School

Breathe

Video

Since the COVID-19 pandemic, masks and lockdowns have kept people physically isolated and psychologically locked. It's hard to breathe, both physically and mentally. Many aspects of our world that we have taken for granted are now out of our reach and the feeling of desperation makes it hard to breathe. We try to escape from this stark reality, but we get lost in ourselves.



Blueprint for a shifting, fragmented world

Printmaking

Maps and blueprints offer the implicit promise of direction and certainty, symbolising more than just destinations as they act as proxies for our physical selves. *Blueprint for a shifting, fragmented world* questions this absolute truth within our postmodern world, where lives have been dismantled and fractured, and there is no coherent story or map. The individual navigation of our interior and exterior landscape is left as a subjective experience that is constantly shifting, unravelling and distorting, preventing us from forming a definitive plan.

Layering delicate paper maps and prints from geographical, digital and circulatory networks, my body of work provides a new blueprint for a changing world while presenting the impermanent and fragile nature of such pathways. Materially, I have drawn upon the notion of a palimpsest through incorporating ghost prints and layering maps, personal letters, inventories and passports to present traces of a fading past revealing themselves in the present. Creating a relief like surface in my combined prints, I intend to form a topographical surface that presents the complexity of the terrains we travel and the plans we follow. The medium of wax as a final layer is a malleable and ephemeral material, but also one that implies permanence and protection. Through this I reflect upon individuals' futile attempts to preserve moments in time and prevent the deterioration of such memories.



Head in the Clouds

Drawing

Head in the Clouds explores the detriment of living vicariously through our thoughts which can take us away from experiencing the beauty of life. My body of work aims to convey the importance of being able to live within the present moment. In using a monochromatic palette with fading hints of colour, I aim to represent the dichotomy between 'existing' and 'living', illustrating the deteriorating 'vibrancy' of our lives when we fail to escape the confinements of our own mind. By keeping the background of each piece empty, I intended to shift the focal point towards the central figure to capture the abstracted and disassociated state we enter when we become immersed in our thoughts and neglect our surrounding environment. The cloudy motif of each piece symbolically encapsulates my title *Head in the Clouds*, alluding to being out of touch with what is happening around us as a result being unable to appreciate the freedom of being present.



Tyler Old

Northholm Grammar School

Memories that Coloured Me

Ceramics

Memories that Coloured Me is a personal reflection that explores the manipulative and influential nature of emotions and how they distort and colour our memories, threatening their true authenticity. Using a series of ceramic sculptures, I sought to present the emotions from my most prominent memories that have shaped who I am. My reflection towards the validity of my own experiences aims to encourage the audience to question their reality and perception of memory. *Memories that Coloured Me* is an immersive installation, inviting audiences to walk through my works and participate in the experience of unpacking the emotions that have coloured each memory. As audiences do so, they contribute to my process of reminiscing and sorting memories and how they have significantly impacted my childhood.



Nathan Parise

Asquith Boys High School

Green Light on Barren Land

Painting

Green Light on Barren Land aims to push the audiences to question the governmental thought processes and intentions behind energy harvesting. Environmental destruction is a major theme that I explore in my body of work as I use large scale oil paintings to create a dystopian aura reminiscent of Russell Drysdale.



Plants of a New World

Printmaking – linoprinting

Plants of a New World appropriates the European Age of Enlightenment in solemn retrospect to intergenerational impacts of European flora to endemic Australian ecosystems. The native British listed 'Weeds of Significance' in Australia recontextualizes Joseph Banks's categorisation of Australian flora underpinning the product of recognisable botanical imagery. Inverted lino prints of Australian natives depict irregularities of species classification in individual, local and regional scales. These juxtapositions are represented in the suite of lino prints and dry-point etchings.



Scotoma

N. Scotoma 1. A partial loss of vision or blind spot in an otherwise normal visual field.

Collection of works

My body of work explores notions of perception and invisibility through and beyond the realms of botanical drawing. In peeling back layers and examining microcosms, the imperceptible networks and connections that enable communication between organisms becomes visible. Exploring and exposing the systems and patterns that sustain life, such as the vasculature of cabbages or webs of mycelium, is a simultaneous acknowledgment of and attempt to eliminate the real and metaphorical blind spot with which we live.



Faith Trestrail

Northholm Grammar School

Bury, Wash, Eat, Burn – Menguburkan, Cuci, Makan, Bakar

Collection of works

My body of work represents the dynamic and personal experience I have had with my identity, as a person of mixed-race heritage. Through a collection of videos and sculpture, I have used universal mundane experiences which I have communicated with four bust replicas of myself made from chocolate, dirt, soap and mud. These busts, which I have used in my videos, demonstrate how I have destroyed the perception and assumption of my identity created by others. Furthermore, I have visualised how the preservation of these experiences has contributed to the identity I have built for myself using museum inspired sculptures, taking defined features of each of my busts, which have been destroyed, and presenting them in a preserved nature. I have also displayed a final bust which is completely gold, reflecting on a representation of my true identity using a universally valued material and appearance.



Sophie Tunks

Brigidine College St Ives

Veiled Kin

Printmaking

My great aunty Marsha has been supported and cared for by my grandmother throughout her life. My body of work *Veiled Kin* represents the nuanced layers involved in a family's commitment to providing autonomy for those cared for. The intimacy of my nanna and her sister throughout their lives has tremendous depth and I admire their sacrifice and commitment to support Marsha.



Kiara Underwood

St Ives High School

Disconnection, Destruction, Extinction

Painting

My body of work aims to show the immense power that nature has over humans. Through my dramatic representation of nature taking back the earth, I wanted to create both an appreciation for it and a fear of what will happen if we continue destroying it. The small details on the road signs are intended to provide hope in between all the chaos, panic and destruction. *Disconnection, Destruction, Extinction* aims to show audiences that while we are treading a thin line, there are still solutions that could allow us to live more in harmony with the natural world. By painting the stormy sky in an ominous green colour, as if right before a storm in the late afternoon, I tried to further enforce the idea that we are at a tipping point. The begonia flowers on the far left of the painting are a symbol of caution but also of harmony, a double meaning, giving us both a warning and a spark of hope about our relationship with nature.



Eloise Wilkes

Mt Saint Benedict Catholic College

From the Roots

Drawing

From The Roots is a triptych made using a regular black ballpoint pen on white paper, exploring the role that hair plays in forming an individual's identity. The black ballpoint pen shows the detail in the form and placement of the hair, also blending it into the rest of the portrait to form a whole shape. The texture and lines of the triptych give light to the individualised portraits, using hatching and shading techniques. The portraits range from having neat hatching, displaying content state, to chaotic, scratch like hatching to portray an intense discomfort in one's identity. Each work explores an individual and how they see themselves with a focus on their hair. I chose to represent hair due to how we subconsciously tell stories about ourselves through our hair without even realising it. After interviewing three subjects, different ideas stood out for me in each person, such as culture, sexuality and change. Noticing how hair represented and connected to each person and the way they see themselves, I positioned both their body language and hair into what they communicated through their words, keywords like 'overwhelming', 'confident' and 'disconnected'.



Jade Wright

St Leo's Catholic College

Glissading Gruidae

Sculpture

Glissading Gruidae is a sculpture of a crane made from my recycled ballet materials that I have been collecting since I started dancing 14 years ago. My body of work depicts dance in a physical form where the flight of the crane shows the gliding movements which are prominent in ballet. Recycled ballet materials such as pointe shoes, tulle, satin and hairpins have allowed my sculpture to show the connection between dance and movement shown in nature. I chose the crane, which symbolises purity and flies balletically, to connect to the style of ballet which is universally known for its ability to express emotion through movement. The movie *Fantasia* helped to create the ideas behind *Glissading Gruidae* as it showed an interpretation of movement through objects and the free form style which can also be shown through dance.



Whimsical Wonderland

Ceramics

Whimsical Wonderland examines the human behaviour of disguise. Through the portrayal of the three animals wearing suits, I intend to recognise human and animal intelligence, sensibilities and tendency to present emotions. Meanwhile, I acknowledge that a downside of human nature is to descend into primal instincts and conversely, our fascination when we perceive animals to behave in human-like ways. The concept of disguise is divided into three areas of deceit, power and glory. First, the deer conveys ideas about deceit and appearance versus reality, discussing our use of trickery for political and personal gains. Secondly, the cat resembles poaching by objectifying fish and the aquatic life on its suit, symbolising the hierarchies in food chains where mankind is granted with power and authority. Thirdly, the monkey evokes the idea of glory by hiding its ugly spirit with the appealing chicken crest and feathers to be granted with society's recognition. All three sculptures lead to a broader concept about humanity, revealing how modern society drives individuals towards such unexplained behaviors and emotions from the perspective of our ancestral descendants, animals, which ironically have a more primitive yet simpler interpretation of the world than we do.



Michael Xenofontos

Knox Grammar School

Drapery: An interplay of form, texture and tone

Collection of works

Drapery: An interplay of form, texture and tone is a study of classical antiquity which aims to convey my appreciation for the classical Ancient Greek art world. My body of work focuses on how Ancient Greek society represented the human figure, particularly with the inclusion of drapery. The drapery moulds itself to the human form in a particular way, presenting a unique and distinct form of its own. In *Drapery: An interplay of form, texture and tone*, I study the ways that drapery moulds itself to the forms it is subject to, and the way the Ancient Greeks represented this with such anatomical perfection.



Emily Chanjin Yun

Hornsby Girls High School

Displaced, Embraced

Drawing

My body of work represents the complexities of a cultural identity which defines and characterises unique individuals. I was inspired by the concept of 'diaspora' to communicate a subversive depiction of an individual displaced from their country of origin. This theme is demonstrated through the juxtaposition of symbolic costuming and a familiar everyday setting to effectively illustrate an individual's ethnic and cultural background within the current, contemporary culture. The intentional contrast demonstrated in my works intends to reveal the coexistence of an individual's cultural and modern identity which are embraced to shape one's ordinary living in the present society.



Manxi Zhang

Barker College

The Weekender

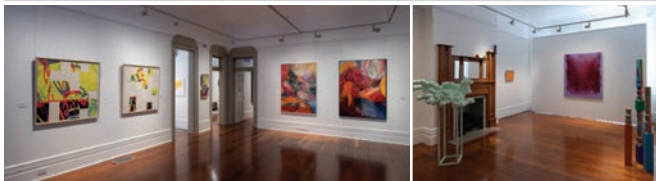
Painting and drawing

As 17 years passed by, composed of routine school days and boarding nights, I sought to illuminate simple moments within a series of paintings and drawings. Left as a memory, each vignette is a miniscule version of my own. Induced in the negative space are scenes with only emotions as company, of seeming boredom and ones we forget to cherish while being too busy and swept up by life. Where brushstrokes coat the mundane with meaning, the graphite details a tacit nostalgia and silent understanding in the audience. I saw merit in remembering these 'insignificant moments' whenever light shines at a day's end.



Grace Cossington Smith Gallery 2022 exhibition calendar

Grace Cossington Smith Art Award 45 finalists from the biennial award	5 to 26 February
ART NORTH HSC 2021 Visual Arts from schools in Hornsby and Ku-ring-gai	5 to 26 March
Young Curators Euan Macleod presented by Abbotsleigh Young Curators and 3:33 Art Projects	30 March to 14 April
Artbank @ GCS Gallery Works by contemporary First Nations female artists selected from the collection of Artbank Sydney	30 April to 4 June
Ages Survey exhibition of multimedia artworks by Stephen Hall	23 June to 22 July
Accretions Abrasions Cross-Tasman printmaking links: Gary Shinfield, Anthea Boesenberg, Kathy Boyle and Jacqueline Aust	27 July to 13 August
HSC 2022 Showcase Abbotsleigh Year 12 Visual Arts	23 to 27 August
Channelling Grace Members of the Sydney Printmakers group respond to Grace Cossington Smith	3 to 30 September
Borders Six artists explore ideas of boundaries from physical, personal, psychological and political points of view	7 to 29 October
Untethered Five artists consider the scientific phenomena and the perceived freedom of weightlessness and 'flying' in the atmosphere.	4 to 26 November



Dates subject to change

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



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