



ART NORTH

1 to 22 March 2025

An annual exhibition celebrating the imagination and creativity of HSC 2024
Visual Arts students from school in the Ku-ring-gai and Hornsby district



Thank you to The Art Scene and POSCA for your support of ART NORTH

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

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Welcome from Abbotsleigh's Headmistress

It is a pleasure to welcome you to the Grace Cossington Smith Gallery at Abbotsleigh to share the achievements of students from 19 schools within Hornsby and Ku-ring-gai. 2024 HSC Visual Arts students produced works that reveal an exciting diversity of concepts and expressive forms and demonstrate sustained investigations as students resolve their body of work. The ART NORTH exhibition celebrates the outstanding efforts of each student.

ART NORTH is a key program in the Grace Cossington Smith Gallery exhibition calendar. This event celebrates the collaborative approach of our local schools in sharing their learning and practices. The Visual Arts body of work reflects a student's individual exploration and self-directed approach to the challenge of creating art. This rewarding learning experience stimulates a way of being in the world, of considering, reflecting, analysing and communicating ideas. This year we can see the complex issues that engage and concern students; issues about family identity, self-identity, technology, the future, the urban environment and the nature of the Australian landscape. ART NORTH facilitates a broad view of the creative output of students from each school and provides great impetus for future students and gallery visitors.

Congratulations to each student artist whose work is being exhibited in ART NORTH. Congratulations too, to your teachers, who have worked so closely with you in guiding your material and conceptual understanding.

We thank every school and their teachers for their willingness to share the excellence in their school.

We hope that 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.

Megan Krimmer

March 2025



Participating schools and students

Abbotsleigh	Cici (Xi) He Ella Yu
Asquith Boys High School	Jayden Mark Jack Mooney
Asquith Girls High School	Ella Hall Millie Triebel
Barker College	Mia Benson Lincoln James
Brigidine College St Ives	Lucy Manias Nicole Steiner
Cheltenham Girls' High School	Hagyeong (Esther) Lee Jacqueline Phan
Cherrybrook Technology High School	Lilly Cameron June Lee
Hornsby Girls High School	Talise Xu Fiona Yee
Killara High School	Ivana Sum Wing Lam Claudia Robinson
Knox Grammar School	Henry Hua Harrison Robb
Lindfield Learning Village	Chichi De Marco Jayden Chou Onias
Loreto Normanhurst	Zoe Chan Olivia Lee-Jackson
Masada College	George Jiang Scarlet Wei
Normanhurst Boys High School	Dylan Ahern Will (Donghyun) Kim
Pymble Ladies' College	Thenuki Jayasekara Angela Liu
Ravenswood School for Girls	Lizzy Brown Chloe Liddle
St Ives High School	Kiki Margetis Lazar Radoicic
St Leo's Catholic College	Belle Harvey Rosemary Willett
Turramurra High School	Holly-Ann Keen Luka Simonovic



Dylan Ahern

Normanhurst Boys High School

Echoes of the Machine

Sculpture

This collection of sculptures is a conjugation of discarded machine parts in various states of disrepair. As a society we have a habit of using a machine then simply discarding or replacing it as it ages or fails. This artwork gives new life to such machine parts and throughout this process each took on its own physical form of revenge, being equipped with mechanical weaponry similar to that found in the timeless classic Mad Max. Each sculptural assemblage is unique and different, yet mirrors an armoured and armed visage, to suggest the many machines and their parts have been given a renewed purpose... one of vengeance.



Fibres of Love (Fabrication of My Heritage)

Textiles and fibre

Through the four portraits that progress generationally, this work examines how individual heritage shapes identity. The portraits depict my GG, grandmother, mum and me, and progressively increase in colour and texture to further demonstrate the 'fabrication' of my individual identity. Using varied textile techniques such as patchworked fabric, solvy, machine embroidery as well as hand embroidery, the materials are inherently linked to further themes of femininity. These works were inspired by Julia Gutman, whose work explores fields of textiles tapestries surrounding similar themes of femininity, which is reflected in the structural and conceptual foundations of my work.



Lizzy Brown

Ravenswood School for Girls

The masked collector

Drawing

My experience of autism is a vibrant dichotomy. I find my thoughts, emotions and experiences so diverse and inexplicable that it is sometimes overwhelming, while my outward expression of these experiences can be somewhat limited. My inability to read and express the raw cartoonish emotion I can feel can result in a language barrier that cannot be broken no matter how many times I adjust the 'neurotypical mask' I have subconsciously found myself wearing. My artwork explores the disconnect that my ASD has made between my inner and outer worlds through a starkly contrasting work of posca and graphite. Despite this, my body of work does not mourn a lost 'neurotypical life' but celebrates the vibrancy of my life with autism and commiserates my inability to express the fullness of my emotional experience.



Solace

Painting

Solace explores the intricacies of introspection, isolation and the profound sense of disconnection that can permeate the human experience. The faint sources of light in each painting symbolise the figures' solitary search for meaning and self-understanding. The deepening darkness within each successive piece embodies the oppressive weight of loneliness and alienation, encroaching with a relentless inevitability. As the series progresses, the shadows evoke the paradox of introspection, where each step towards self-awareness pulls an individual further into despair and isolation. With each fleeting moment of clarity, the hum of the outside world grows quieter, each revelation only intensifying the burden of disconnection. The series beckons viewers to reflect on their own encounters with solitude, exploring the often arduous journey towards understanding oneself in a world that can feel overwhelmingly distant and unresponsive.



Zoe Chan

Loreto Normanhurst

Family Painting

Family is inspired by the importance of food in our contemporary society and throughout centuries, specifically focusing on how food is the universal agent that brings people together. A red oxide underpainting generates warmth and comfort, correlating to the feeling felt when sharing a meal with friends or family, while the choice of curved tables creates a sense of unity. The incomplete circle created by the multidirectional composition invites viewers to imagine themselves around the table with their loved ones with a new, profound gratitude for family and the value of food. The choice of an aerial view allows my artwork to focus on food and the human interactions created as a result of gatherings. The different foods in each painting reveal my personal experiences with my friends and family yet are universally relatable as food is often a major feature in social gatherings, celebrations and cultures, bringing humans together to create family.



Chichi De Marco

Lindfield Learning Village

Mother and Child

Painting and soundscape

Motherhood is exhausting. Mother and child have been painted over the years in loving embrace. But is that the only reality? Is that the whole truth of what it's like to be a mother? My painting shows the rawness and reality of being a mum – the exhaustion, the work, the stress and yet the love and protection towards the child. I want the viewers to think about mothers and children overall, individually or together. I want them to relate, to feel a connection and empathy towards both mothers and children.

This painting shows a photo taken at a moment in time, of my mother, exhausted after looking after my brother and me. She is tired of us, and yet would activate her animal instincts to protect us. If left with me, the painting would continue to transform, maybe ending up with my brother as he is now, an adult and my mother older – the contrast of her in the past where she loved us, but also craved a break in comparison to the present, where she wants us to be 'her babies' again.



Ella Hall

Asquith Girls High School

What have we got here ay, a couple of showgirls?

Textiles and fibre

The goal of this work is to show love and passion for Australian drag and its uniqueness in the queer world, as seen through the three artistically sculpted wigs, each representing a different queer venue. From the age of 16, drag became a huge part of my life and it all started with a love of Funhaus Factory (the venue runners of YAAS Youth), hosting a queer dance party, and it was the first time I left the house in drag. Lip-Sync Heroes hosted by drag queens Ruby Royale and Farren Height at The Imperial, Erskineville, gave me the freedom, along with many other talented drag artists to start their journey of performing and getting their name out into the community. One day I dream of having my name advertised on posters, booked to perform at leading nightclubs like Universal, where I'm working for what I love most.



Lost in Automation

Painting

As technology advances, our lives become more and more effortless, but at what cost? My artwork endeavours to unveil the insidious repercussions of technology by depicting the destruction wrought by humanity's pursuit for development. It reflects the junkyard-like remnants of our technological innovations, exposing the corrosive impacts of consumerism, environmental degradation, surveillance and war, illustrating how our actions threaten the very fabric of our existence.



Cici (Xi) He

Abbotsleigh

Roll UP, Roll UP!

Painting

This painting explores the beauty of the circus and its disappearance in today's electronically fuelled society. The roll up canvas portrays two clowns in costume surrounded by the troupe and the audience, mirroring the style of the American circus posters of the 1900s. 'We lament the fact that technological advancement has resulted in the increasing delivery of entertainment directly into homes (and phones), where diversion often becomes a solitary act.*' Essentially, the loss of the circus makes us lonelier people. As an only child, I identify with this aspect. This solitude is signified by the second canvas depicting a dreary portrait of an aging clown in an expressive style.

*Anon



Henry Hua

Knox Grammar School

Deconstruction of the Monolithic Collection of Works

In *Deconstruction of the Monolithic*, the bittersweet essence of Brutalist architecture is explored. Conceived as a counterpoint to the smooth, clean and sterile form of Modernist architecture, Brutalism was once a radical movement. It aimed to serve as a blank canvas, shaped by the people's experiences, ideas and insights over time. However, this democratic, social vision ultimately faltered, leaving behind large, monolithic concrete structures scattered across Sydney. I employed the technique of lasered, stained concrete plates to echo Brutalism's original intent – celebrating the raw concrete through collaborative decoration and showcasing the simple yet striking geometric designs of each unique building. Themes of deconstruction and abstraction permeate my work, from the precise lasered concrete plates to Sean Scully-inspired cropped digital photographs, and Roslyn Kean-inspired woodblock prints. My purpose is to delve into the unique architectural features of these Brutalist monoliths, capturing and celebrating their distinct characteristics.



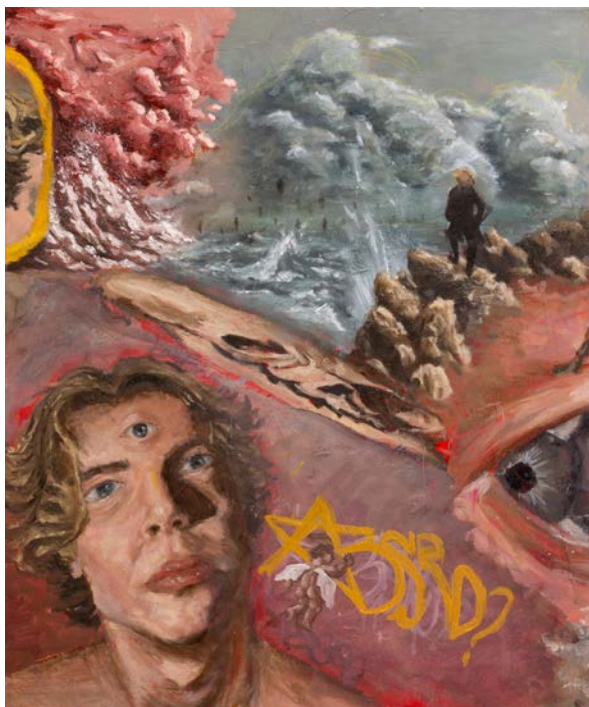
Lincoln James

Barker College

It is what it is

Painting

The triptych oil painting, *It is what it is*, chronicles my odyssey to accept existential questioning through the philosophy of Absurdism. Intended to be read from left to right, each panel demonstrates a pivotal point of my journey from doubt to reflection to acceptance. The painting is unified through complex compositional tools, providing harmony in the chaotic myriad of symbols and art history references, including John Martin, Brett Whiteley and René Magritte. The expressive style of painting enables an amalgamation of realistic and nonsensical imagery reflecting my abstract realisation that, "It is what it is."



Thenuki Jayasekara

Pymble Ladies' College

Cultural Fluidity

Drawing

This work centres on my Sri Lankan background and cultural heritage. Culturally significant organic forms and patterns have been selected and embedded into the painting. For example, abstraction of the Blue Lotus flower as this is a national Sri Lankan emblem and a poignant metaphor, despite growing in muddy waters, it emerges vibrant and crisp. The portraits are depicted from different points of view and are semi-submerged. In this way I am representing the ways in which culture forms around identity.



Entropic Progression: The Eventual Nihilism of All Created Things

Painting

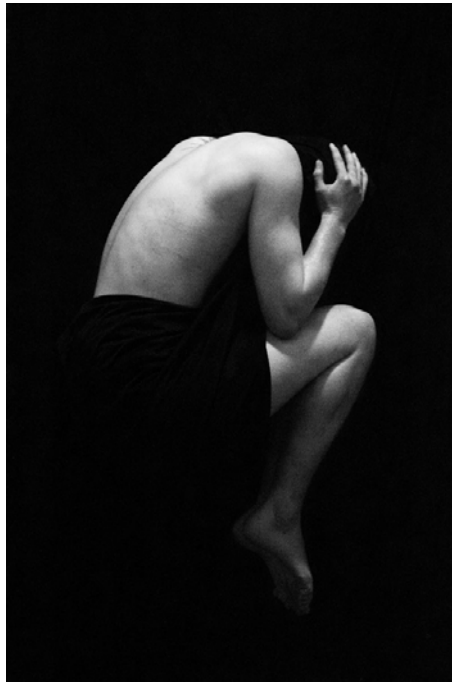
The theory of Entropy explores time as a medium which carries forward eventual destruction. This series represents the passing of time, reflecting a progression into chaos. Through this loss of form and structure we begin to question the pursuit of preservation. Is there purpose in our struggle against nihilism or do we embrace the inevitability of it? Inspiration artists: Anselm Kiefer, Peter Booth and Euan Macleod



Bare and Bound: The fragile tension between exposure and solitude

Photomedia

My artwork displays the exposure and vulnerability of the body and human form and explores the need to cover/distort insecurities or guard one's identity for protection. Through the medium of photography, textile work and printing, I convey the isolation and distortion one feels in being exposed and the constant covering of identity and self. I want to underscore and contrast the idea of being seen and hidden, what is it that the audience is allowed to view? I wish to challenge the modern representation of the naked form; the body in my work is no longer something to sexualise, instead looking at the form in a light of disconnection, divide, unease and confusion. With the absence of the head and face, the audience is forced to focus solely on the body; the fragility and delicacy of the semi-naked form, rather than the identity. While being so exposed, the entire body is never fully revealed.



Will (Donghyun) Kim Normanhurst Boys High School

Amidst The Gradation of History

Drawing

Within the triptych of portraits, I seek to illustrate a family lineage and its relationship of mutual dependency with modern South Korean history. Each generation is accompanied by a tint of colour and other elements that encapsulate their experience: within the turmoil and bloodshed of coups d'etat and military dictatorships (expressed in red), sociocultural development and richness (expressed in purple), and emerging societal issues (expressed in blue) such as declining birth rates and the dehumanisation of society in the modern world – all of which have shaped, and been shaped by, each generation. Additionally, the colours used derive from the Korean symbol of Taeguk, emphasizing the relationship between our family lineage and Korean history. The artwork embodies my intent of inspecting the paradoxical relationship where the bonds and experiences shared by generations sew the fabric of continuous historical progression, which in turn provides the stage on which the interplay of the very same bonds and experiences can flourish.



Ivana Sum Wing Lam

Killara High School

Some Lost, Some Gained

Ceramics

Placed on the platform on which the vessels stand, there lie three generations of family: grandparents, parents and child. These three generations encapsulate different stages of Chinese-Australian heritage, inviting the viewer to partake in a visualised journey from China, British Hong Kong and to the contemporary Australia, of which we are now a part. Undoubtedly, the legacy of British colonialism has been irreversibly ingrained into family history, with the aim of making evident the dramatic loss sustained through the colonial erasure of Chinese culture.

I cannot speak Chinese to my grandmother. My parents' British passports are long expired. We only manage to visit every two years or so. Yet, amidst this loss, I ask you to see the new colours and diverse beauty I see when I look at my present: some lost, some gained.



Hagyeong (Esther) Lee

Cheltenham Girls High School

Reflections

Painting

"We do not learn from experience... we learn from reflecting on experience." John Dewey, How We Think, (1933)

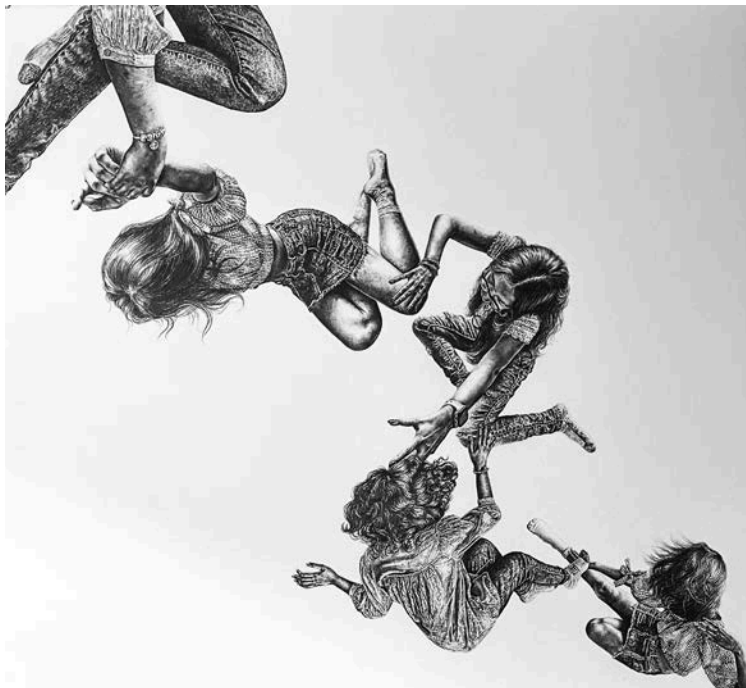
This work explores the necessity of self-reflection amidst the journey of life. By using mirrors as a repeated motif, my work seeks to illuminate the intimate relationship between self and the surrounding world, revealing the ongoing and transformative nature of self-reflection. As the audience engages with each painting, they are invited to pause and reflect on the moments that have shaped their lives.



Liminal

Drawing

Liminal explores the ever-changing nature of human identity – a concept that resonates deeply with me as my friends and I stand at the threshold of a daunting transition into adulthood. By presenting the familiar, realistic human figure in unfamiliar compositions, a new perspective on complex internal landscapes is offered. Each drawing represents how our identities are inherently in flux, contradictory, and eternally multiplying within individuals, with different versions of oneself interacting and coexisting to form the bigger picture of who one is. The negative space serves as both the literal and metaphoric liminal space that the figures navigate – an ambiguous expanse between what was and what will be, in which transformation occurs.



Olivia Lee-Jackson

Loreto Normanhurst

Bird Brain: Together We Serve, Together We Mourn Printmaking

[Bird-brain (noun) Derogatory slang. An unintelligent, foolish, or silly person.]

The irony is that birds and humans share many cognitive abilities, yet we can discount, underestimate and even consider them intrusive in our daily lives. My body of work, *Bird-Brain*, aims to flip people's perceptions about birds by exploring the emotional and intellectual similarities between birds and humans. Through the intaglio form, I showcase the intricate physical detail, characteristics and wonder of two common birds we live alongside and by juxtaposing human and animal experiences, I can deconstruct the misconceptions between human and animal traits and reveal the inherent connectedness of the two. Through my artmaking I hope to provoke thought, re-educate and have my body of work serve as a visual reminder that we, like birds, are animals and that the cognitive abilities we possess are not exclusive to us. I have drawn inspiration from self-described artist scientist John Wolseley, Rachel Newling and Trudy Rice, all of whom, like me, show their love and connection with nature and birds through their detailed artworks.



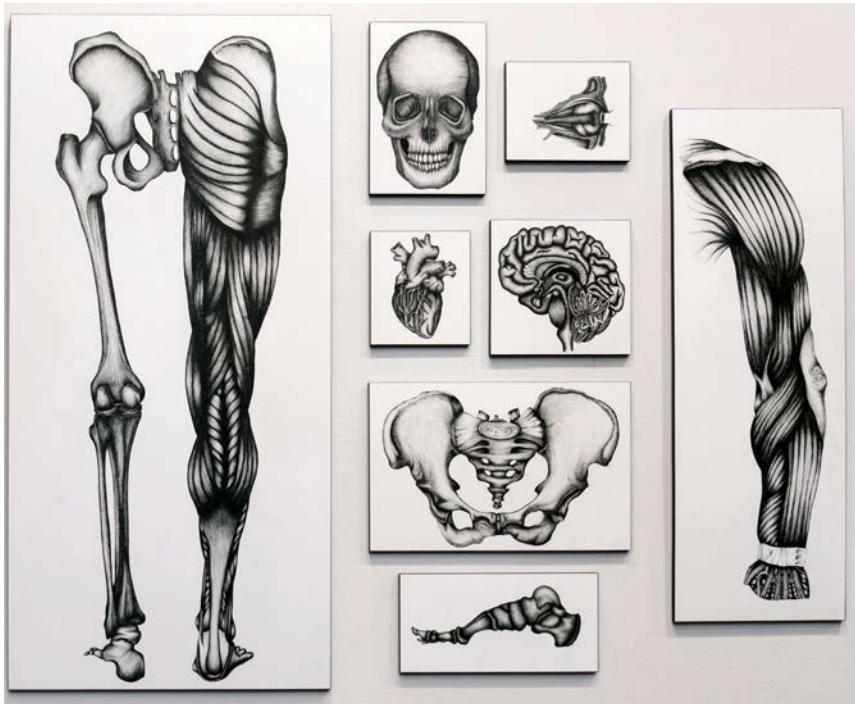
Chloe Liddle

Ravenswood School for Girls

Eve

Drawing

The female anatomy is empowered by its distinct features, forged to produce and sustain life, diverse from the male anatomy but not inferior. Growing up with an older brother, I learned to be competitive from a young age. I refused to let my gender define my abilities – whether I was racing or getting grades. This determination against gender stereotypes influenced my art profoundly. My work focuses on the unique aspects of the female anatomy, particularly its inherent strength and resilience. I pay close attention to detailing the reproductive system, muscles and bones to emphasise their unique capabilities. Women's strength is not overshadowed by their unique anatomy; it is in fact amplified by it. My work celebrates this strength and seeks to inspire a shift in how we perceive and value women's power.



Angela Liu

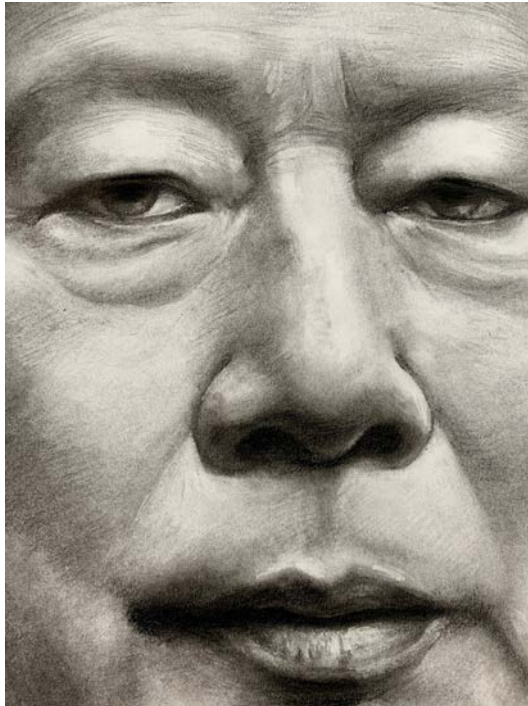
Pymble Ladies' College

In His Image

Drawing

This work represents the inner strength and character of my father. By showcasing the multiple facets of his personality, I have documented the qualities familiar to me.

I have used a combination of charcoal and pencil to add depth and detail. Charcoal, with its bold and expressive qualities, deepens shadows and creates mood, while pencil adds detail and textural nuances to bring out the complexity of his expressions and behavior. This technique enhances the visual impact and imbues the portraits with a sense of authentic emotion. Each portrait represents a meaningful moment that occurs every day. I want to capture the hidden side of a father who has worked tirelessly for his family. Through careful observation I aim to evoke a sense of nostalgia, recognition, and connection among viewers. These portraits are not just about portraying physical appearance but also about preserving memories and emotions that resonate universally.



Lucy Manias

Brigidine College St Ives

Love Beyond Endings

Drawing

This body of work is inspired by my parents' divorce. The central concept of their separation serves as a poignant reminder of the fragility of human connections, captured through landscapes of their time spent together while acknowledging their bond and growth along the artistic journey. Aspects of separation are shown by balancing the fading of edges and cutouts of different images to symbolise memories growing faint as their narrative fades, while upholding a timeless connection today through complete images. The drawing medium allowed me to communicate soft moments of scenery and film, with pencils conveying a sense of realism and depth.



Visions of the Greek Eye: Layers of Myth and Meaning Entrapment, Divinity, Jealousy, Superstition

Photomedia

Visions of the Greek Eye is an exploration of the deep symbolism embedded within the ancient Greek Eye, articulated through a series of evocative photographs. Each photograph in the body of work unveils a distinct dimension of this emblem's rich cultural and mythological significance. The octopus, with its entwining tentacles, represents the multifaceted nature of entrapment and life's inherent complexities. The cross signifies the spiritual and religious dimensions, portraying the eye as a conduit for divine protection and moral guidance. The vibrant peacock feathers convey the dualities of vanity and jealousy, reflecting the eye's role in safeguarding against envy. The head armour is a reflection of strength and resilience, highlighting the eye's protective and empowering attributes. Central to the collection is a full-length photograph that synthesizes these varied themes, epitomizing balance and harmony. The body of work invites viewers to look deeper into the currents of symbolism and myth, celebrating the enduring power and contemporary relevance of the Greek Eye.

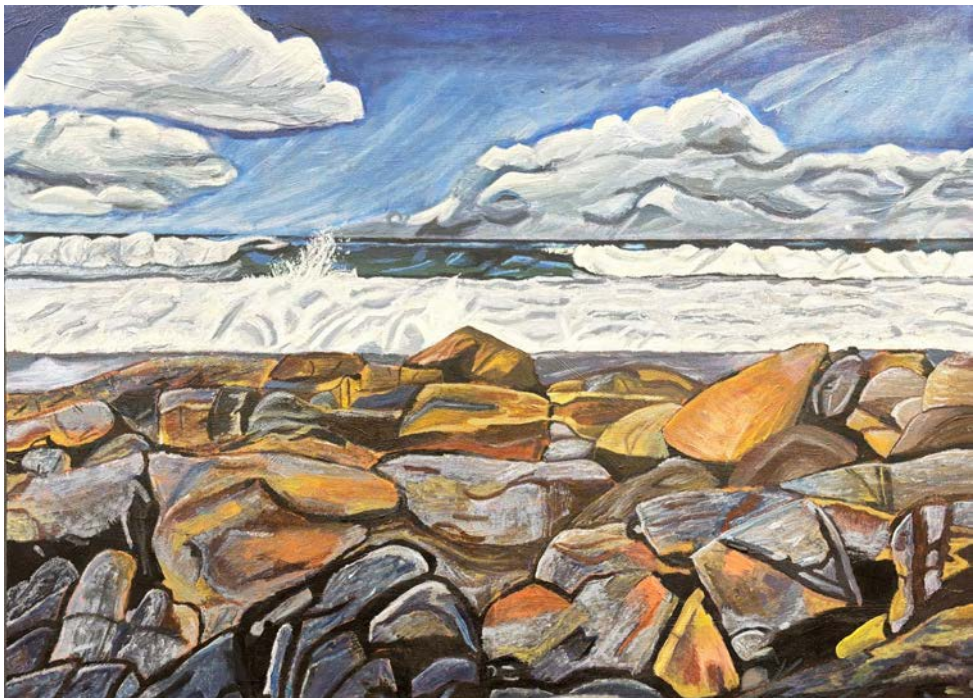


Jayden Mark

Asquith Boys High School

Micro/Macro and Memory, the Pull of the Ocean Painting

This body of work represents the deep connection felt for the beach and more specifically waves. I have a real joy for being in the surf, something I have been doing since childhood, and surfing and being in and on the waves is part of my life routine. I have conveyed this connection and series of memories through depicting a rocky beach scene, as well as small works that focus on the different viewpoints of walking along the beach. Inspired by artists such as William Turner, David Hockney and Monet's hyper-realistic and expressive approaches to representing water, I have explored the possibilities of brushwork to put paint on canvas and represent movement. I have also been inspired by depictions of waves or water by lesser-known artists such as Margarethe Vanderpas, Matthew Cusick and Sally Westin.



Good Camping Place for the Koories – Walk in Guringai Footsteps

Painting

Exploring the bush and discovering its treasures has always been a big passion. Good Camping Place for Kooris captures significant places around the bushland I regularly explore in the land of the Guringai people. I wanted to capture the experience of walking through the bush on the land of the first Australians with the flickering light, the changing landscape and beautiful views seen on some of my many adventures. My work represents places or things that I have come across that have connected or spoken to me in a unique way that only I can understand. I was inspired by the Heidelberg School's representation of the Australian bush and light, particularly Tom Roberts, Henry Fullwood and Arthur Streeton and how they managed to capture the true beauty of the Australian bush landscape within their artworks.



Jayden Chou Onias

Lindfield Learning Village

Heart, Mind and Soul

Drawing

My body of work is made up of three drawings: *Heart, Mind, and Soul*. The Mind represents the headspace as self-destructive, chaotic and violent in nature. The Heart takes the phrase 'inner demons' literally, showing how someone's heart has been twisted, manifesting within itself a little devil that corrupts them from within. The Soul depicts the burning passion within oneself (represented through the fox spirit), while the reaper-like figure embodies the inescapable fate of death.



Jacqueline Phan

Cheltenham Girls High School

Diverging Intersection

Drawing

This series of illustrations delves into the intricate interplay between the individual and the collective within the urban landscape. Through the visual chaos of pedestrian crossings, I explore the commodified liminal space where personal identity intersects with societal expectations. The figures depicted in my work, seemingly converging at a single point, symbolise the illusion of shared experiences in a world increasingly driven by corporate influence. The fragmented perspectives piece together to create a unified narrative, revealing the complex relationship between the individual and collective corporate-defined existence. My artmaking practice has been influenced by these concepts and practice of Bob Peak, Merethe Wessel-berg and Tyler Shelton.



Lazar Radoicic

St Ives High School

The will of water

Painting

The will of water fosters a discussion between the rapport of water, family and my identity as an Orthodox Christian. Traditionally, basil is dipped in holy water and sprayed upon people and homes to bless them, strengthening our relationship with God. The drenched basil acts as a vessel to connect us with God. In this composition, the holy water flows from the leaves down onto my last supper style family painting forming droplets. This represents how we are blessed both by our family but also by our beliefs. Hence water connects us not only to God but also to each other.



Harrison Robb

Knox Grammar School

Out of the Ashes

Collection of Works

Through the predominant use of postmodern media, my body of work explores the inherent beauty and resilience of the banksia through realistic and stylised forms. Intrigued by the transience of the banksia as both an abstract form and a symbol of resilience, growth and regeneration, I sought to bring to the intrinsic beauty following the aftermath of a bushfire. My work pays homage to nature's resilience and the delicate oscillation between life, death and renewal. By investigating and representing the visual appeal of the banksia present in the natural environment and appropriating it in a postmodern context, my work encourages the audience to consider the concept of resilience, revealing the majesty of nature and the rhythms of growth, decay and regeneration.



Claudia Robinson

Killara High School

Enlighten Me

Drawing

As this work is created, I and many important people in my life, are on the cusp of adulthood. This uncertain time evokes personal reflection about the past, present and future, with this contemplation foregrounded in the work. The subjects, my friends and I, are presented as parallel but separate in a row of five coloured pencil portraits. The brightness of an unknown future is interpreted literally, with a strong source of light prominently featured within each portrait, inviting audiences to consider personal and universal responses to the gravity of the transition out of adolescence and into adulthood.



The Herd

Drawing

The Herd captures the reversed dynamics between humans and animals in the animal-food consumerism climate. We as humans have always viewed eating animals as a natural and accepted practice in our world, blissfully unconcerned with the cruelty and carnal nature of it all.

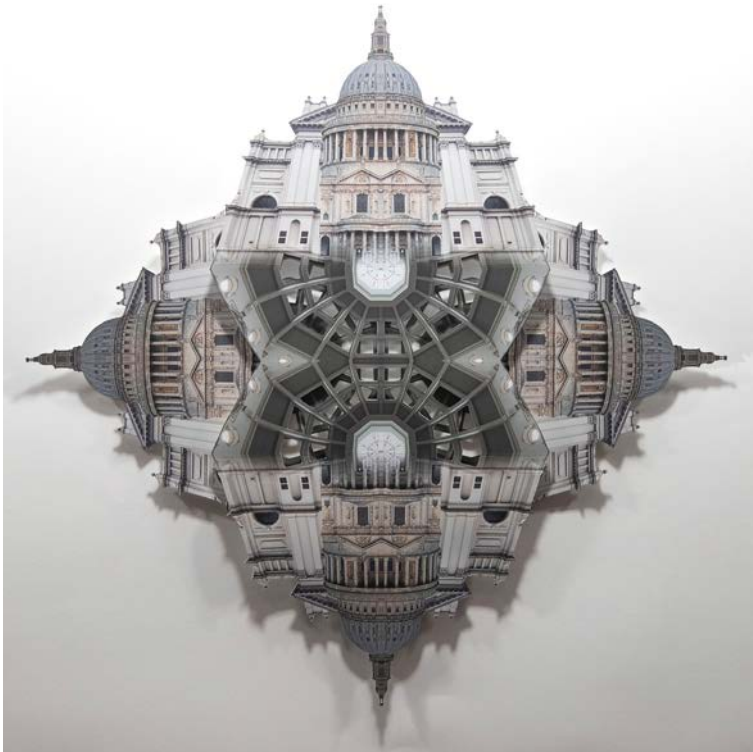
The Herd was designed to intrigue and unsettle audiences rather than be a display of gratuitous violence or protest. Audiences tend to disengage with works that provoke too strong an emotional response, especially in regard to controversial topics. For that reason, *The Herd* intentionally lacks a focal point to allow for audiences to interpret the finer details of the work. *The Herd* is executed in a cartoonish, non-realist style, with 1980s-style diner elements to reflect a largely consumerist and materialistic era.



Architect of the Subconscious

Photomedia

My mind creates mirages of landscapes shaped by dreams and memories. *Architect of the Subconscious* explores surreal architectural structures and buildings moulded by the subconscious rather than confined within the laws of physics. The dream-like state invites viewers to reflect upon their interpretations of architecture and the mazes within their subconscious, highlighting the power of the mind to reinterpret and reshape the urban environments around the world. This artwork intends to reveal a new appreciation for architecture and represent the limitless capabilities of the mind and the manifestations of the world around us.



Lake Cathie: Reflections of the Sublime Painting

Amidst the chaos of the world, the ocean is a constant, a stronghold, an unchanging element providing peace and tranquillity to those who seek its guidance and certainty. This connection has inspired the body of work, *Lake Cathie: Reflections of the Sublime*, which brings to life the small, quaint town of Lake Cathie, a cherished family holiday place since childhood. The turbulence and shifting currents of the tide often reflect my state of mind. Just as the waters stir and spiral in turmoil, so do my thoughts and anxieties swirl into whirlpools of confusion. Yet, the sea's enduring nature, which stays strong even amidst instability and wild waves, serves as a reminder that these trials will not endure forever. I seek comfort in God's creation, where the ocean's vastness, serenity and sublimity embody both His profound peace and abiding presence.

Using vibrant hues, I capture the exuberance of youthful days spent along the coastal landscape, evoking a vitality and joy that returns me to a sense of normality. I hope to reflect these carefree adventures and the innocence of adolescence spent in this place, allowing audiences to be immersed in the timeless beauty of the ocean attached to the scene. The artmaking practice has been shaped by the study and influence of artists Rowan Matthews, JW Turner, Caspar David Friedrich and Claude Monet.



Scarlet Wei

Masada College

Echoes of NongTang Painting

Echoes of NongTang captures the serene essence of Shanghai's disappearing NongTang neighbourhoods, where time-worn architecture and traditional objects tell stories of a fading past. Bathed in the warmth of Chinese red and through the perspectives of windows, the artwork reflects both the vibrancy of cultural heritage and the pressing need for its preservation. As modernity surges forward, these historic structures, along with the elderly who once inhabited them, are increasingly forgotten. The painting speaks to the isolation of the older generation, who feel lost amidst the rise of technology, and urges reflection on the value of preserving both the physical and human aspects of cultural identity.



Rosemary Willett

St Leos Catholic College

Night Walks

Drawing

My body of work explores the process of introspection and the isolation that accompanies a search for one's identity. The audience follows the protagonist through a series of charcoal works as they make their way through the subdued luminescence of the urban streets to their apartment, where these feelings are not reconciled. In their pursuit to assess others' behaviour and contemplation in the eerie nighttime streets of the city, an answer is never found. Artists of influence: Edward Hopper and Frank Auerbach.



Talise Xu

Hornsby Girls' High School

Life as an Opera (Ren Sheng Ru Xi)

Painting

Life as an Opera critiques the inherent performativity of living within a society that demands conformity. In the diptych, the alienation of the individual is rendered alongside the facade of identity, where the motif of Chinese opera suggests a constant state of performance. The technique of pointillism evokes the fragmented identity of the postmodern individual, who confronts the audience with indifferent eye contact. However, this fragmentation is juxtaposed by the sweeping colours within the second canvas, luring the viewer into the masquerade and ultimately revealing the futility of resisting the illusion of life.



Fiona Yee

Hornsby Girls' High School

Dua na vale (Two homes)

Painting

Dua na vale, meaning two homes, is a representation of the disparity between the connection to the Fijian birthplace of my sister and me. The desire for a greater sense of belonging within Fiji, since the severing of the physical connection from moving overseas, is a wish for both, though it remains greater for me due to a shorter experience within Fijian culture and country. Inspired by Maria Rova's use of symbols, the disconnect is emphasized through the disjointed masi pattern, while the flowers, in the style of Tim Maguire, represent both Fijian and Australian cultural influences.



Passenger Reveries – Past, Present and Future Painting

Passenger Reveries – Past, Present and Future explores the connections and beauty of urban landscapes and natural skiescapes – ephemeral moments of the daily car commute. These fleeting views are viewed through the windscreen and rear vision mirror. The road acts as a guide as it leads the way home, inviting audiences to take on the role of passengers and welcoming them into the specific moment in the artwork.



Grace Cossington Smith Gallery 2025 exhibition calendar

Carving Perspectives The shifting shadows of Fan Dongwang	25 January to 22 February
ART NORTH HSC 2024 Visual Arts from schools in Hornsby and Ku-ring-gai	1 to 22 March
A Studio Community Artists from Blue Apple Studios and Studio Artes	27 March to 26 April
Artists from Hornsby and Ku-ring-gai Local Artists in two, two-week exhibitions	1 to 17 May 22 May to 11 June
Young Curators Young Curators and 3:33 Art Projects with artist Tina Havelock Stevens	25 June to 12 July
Possibility as Reality Abbotsleigh past student artists	19 July to 9 August
Hayden Wood Gamilaraay artist	14 to 21 August
HSC 2025 Showcase Abbotsleigh Year 12 Visual Arts	26 to 30 August
Place of Anchors A visual and sonic echo of place by artists Virginia Hilyard and Fiona Kemp	5 to 27 September
Dreaming, Looking Inwards Group exhibition from Open Bite printmakers	2 to 25 October
To Approach the Unknowable Artists, with inclination to the surreal, engage with works from the Hassall Collection	1 November to 6 December



Dates subject to change

Please check our website gscgallery.com.au and social media sites for updates and events

The Grace Cossington Smith Gallery and Abbotsleigh respect and acknowledge the unique status of Aboriginal and Torres Strait Islander people as the original owners and traditional custodians of lands and waters, including the land and waters of our region.



Gallery hours Tues to Sat 10 am-5 pm | FREE ENTRY
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