



EMANUEL SCHOOL

HSC showcase 2020

Visual Arts Bodies of Work

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Cover image by Talia Sinani



SASHA BASKIN

Irreparable Paradise

fabric, styrofoam, metal rod, wooden rod

Utopia
/ju tʊpiə/

Noun

An imagined place where everything is perfect; No place.

“You can try to ‘perfect’ a **utopia**, or ‘fix’ a dystopia, but you will never be able to.”

“You decide if you want to drown, or if you want to fly” – Anonymous Street Artist





JEMMA BENNETT

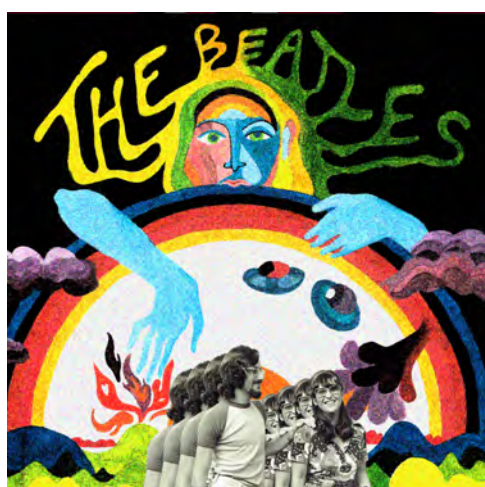
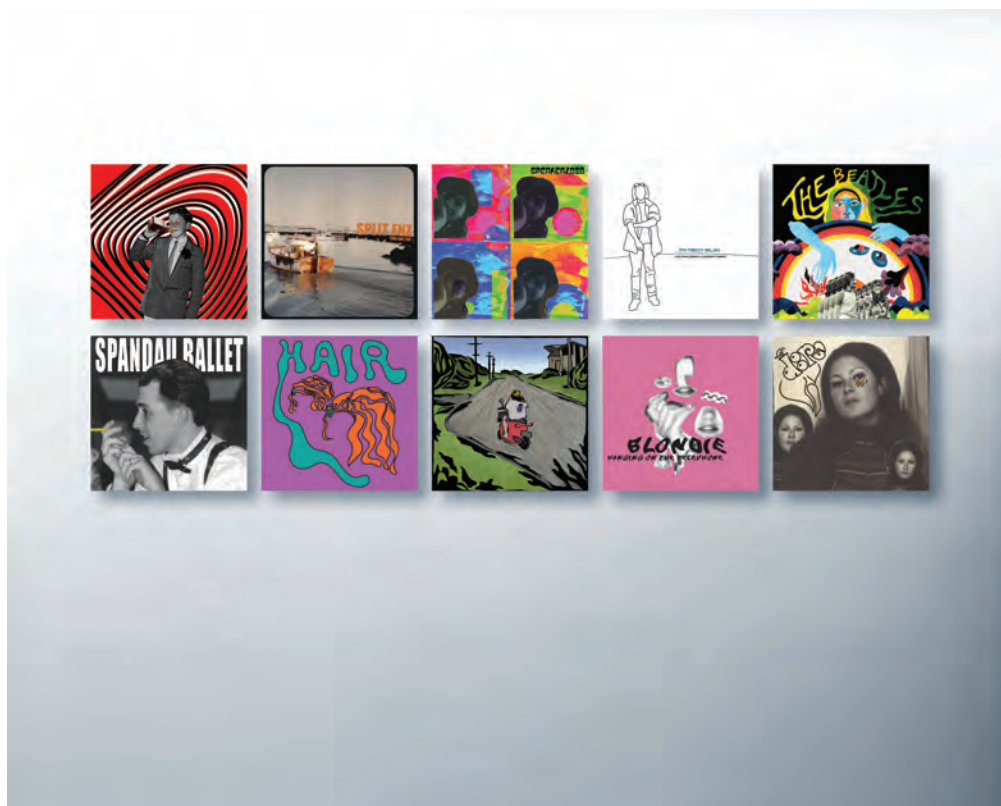
RECORD MOMENTS

'Music, at its essence, is what gives us memories...', Stevie Wonder

print on card, recycled vinyl records

Have you ever gone through your Spotify and found old playlists that vividly create a mini music video within your head, full of memories that have resurfaced from the songs? It is certainly clear that music and memories are somehow connected, provoking distant memories and feelings that were shared or felt years ago when the song or album was released. Within my piece I present the memories of my family and friends, which they have shared with me through old photographs, along with the songs/albums which spark the memories of that time for them.

Please feel free to pick up the records to view all sides of the memory. Also take a sneaky look at the record inside.





ARIEL BERGER

A family lunch

white earthenware clay, underglaze, glaze, wood, lazy susan

The cyclical nature of time reflects the endless rhythm of human life. The circle indefinitely repeats, depicting the ebb and flow of life and continuity within the family line. The family lunch is a gathering, repeated hundreds of times with varying configurations, as members of the family are born, grow and die. No one is immune to the ticking of the clock.





ADAM BIRGER

Extinct

carved and burned jelutong, plywood, metal bracket

Humans are leaving behind a permanent imprint on the world, burning away the natural balance for the 'benefit' of humanity. Slowly deteriorating our natural oxygen providers, we are killing off the homes to Australia's Koalas. We 'accidentally' burned the world we were given, continuing to thrive as the animals around us slowly die.

"Koalas were already living on a knife edge before the fires, and this could be the last straw." *IFAW Wildlife Campaigner Josey Sharrad*





CLAUDIA BURMAN

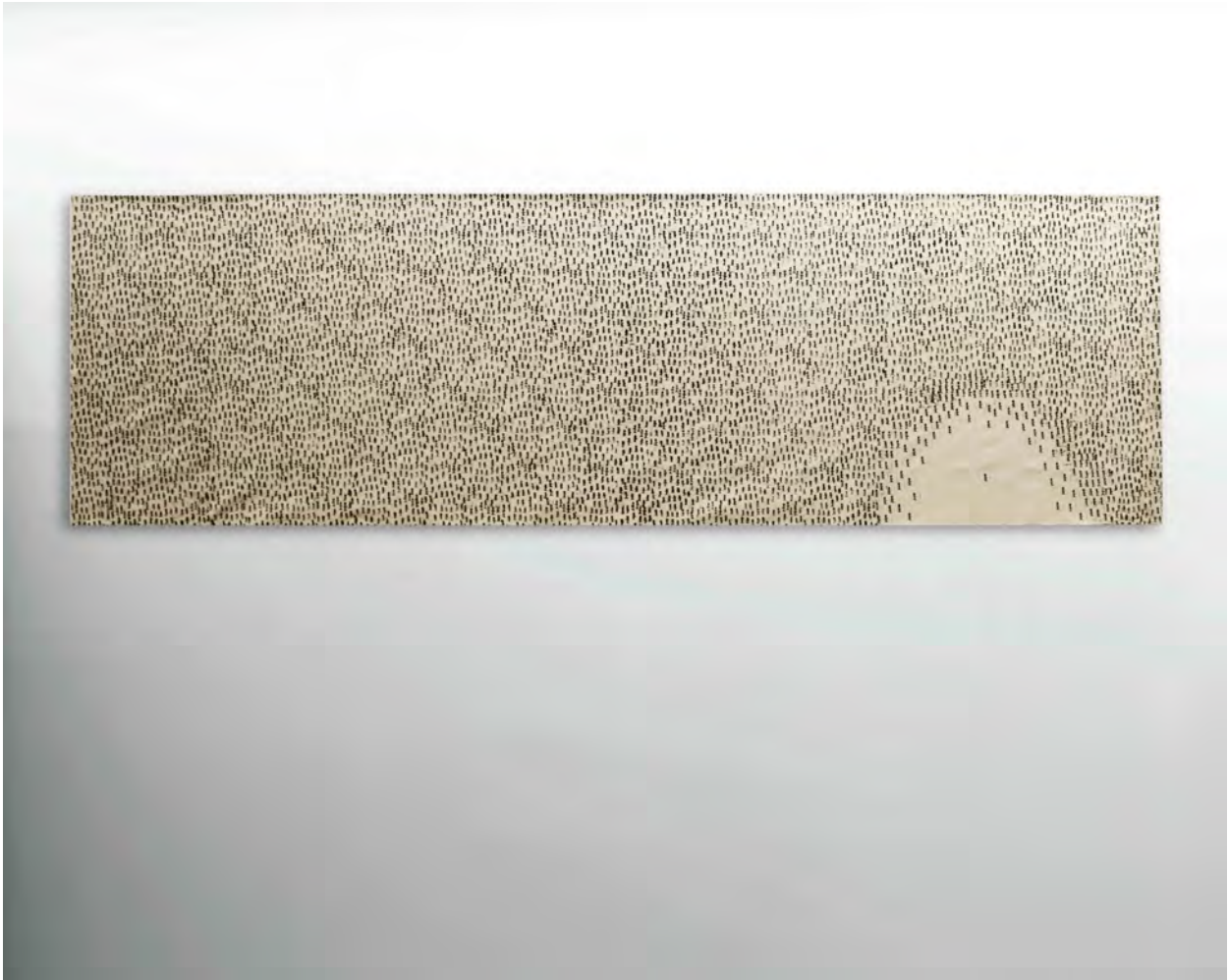
Hidden...

fabric, block ink, lino with wood

My work discusses the difficulties and inner turmoil of attempting to be an individual in a constrained society where everyone tries to look and act the same.

These people may look the same on the outside but on the inside, they are dealing with various issues that cannot be seen by those surrounding.

“To be yourself in a world that is constantly trying to make you something else is the greatest accomplishment” – Ralph Waldo





CADE COLLINS

growth

plaster, fabric, embroidery

The natural process of growing is usually seen as a good thing, as if one is fulfilling their potential by simply allowing themselves to develop and grow, but growth is also an unstoppable force that follows its own design and cannot be controlled. My work investigates the idea of growth, both as a flourishing visible process and a strangling force that removes control, allowing malignant forces to thrive.

“The soul is born old, but grows young, that is the comedy of life. The body is born young, but grows old. That is life’s tragedy.” – Oscar Wilde





ASHA FRIEDMAN

Rupture of the Anthropocene

plaster of Paris, resin, spray paint, wood, soil, grass roots

The Anthropocene – the age of human impact on the planet – has issued in a rupture which has led to the extinction of sixty percent of vertebrate animals since 1970, and threatens the rest, including us. Our species' attempt to manipulate nature is represented by the fluorescent paint covering the natural elements, the geometric resin shapes erupting from the soil, and the plaster of Paris mimicking organic forms, amongst other artifices. Petroleum-based materials are used to alter the appearance of objects for aesthetic purposes, making a statement about our hunger for manufactured convenience and beauty at the expense of natural wonder.





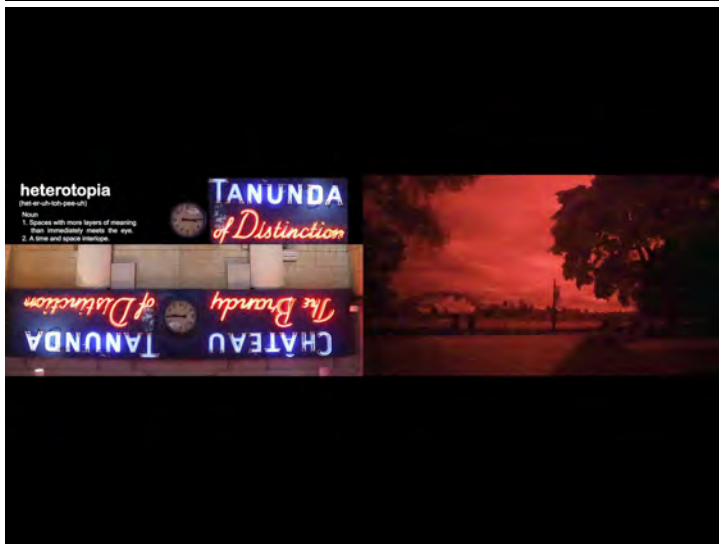
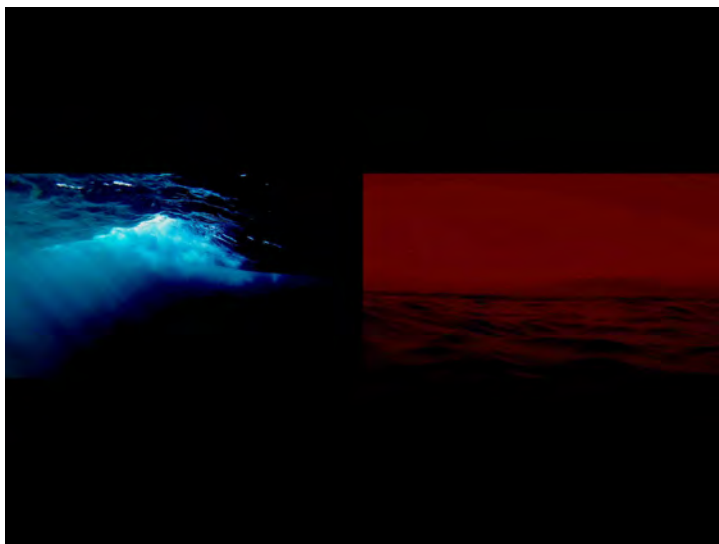
GABRIELLA GOODRIDGE

Altered Existence (300GHz-400THz)

wood, cotton-linen fabric, velcro, ipad, headphones, digital film

By observing humans in their 'natural' heterotopian habitat, I've come to the conclusion that we are dominated by both a time continuum, and a series of inanimate, digital oppressors. We have become prisoners of the devices and system we have created; technological mediation, yet we are told to "think outside the box". The resulting paradox creates uncertainty in our vacuous existence.

I have shot through an infra-red lens, through the frequency range of 300GHz-400THz, which is light humans cannot physically see, to capture how this state of control has overtaken our perception, and become a deception. This alteration has created a new sense of existence in what is the 'real' world.





DERIN GRUSHKIN

Advantage Point

metal shim, decorative metal wire, black decorative primer, rust base, verdigris base, oxidising patina

We are little more than a product of our context; a context that has both indirectly and directly been molded by the eurocentricity of our education and by and large the corporations we grew up with. Our minds are merely a malleable putty forced into a mold to become advantageous, mindless consumers filled with bias information. More and more, we are abiding by a board approved human experience made like a factory line. From the idea of mint as fresh or normalisation of products being a click away, we find comfort in this new influx of rapid content.





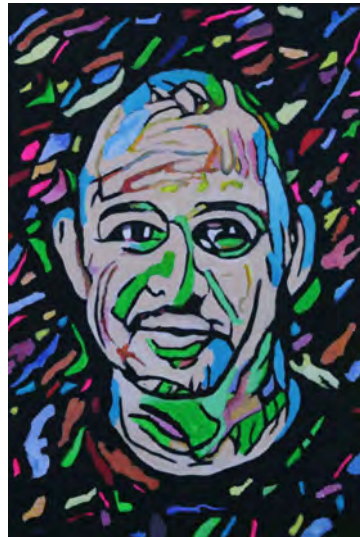
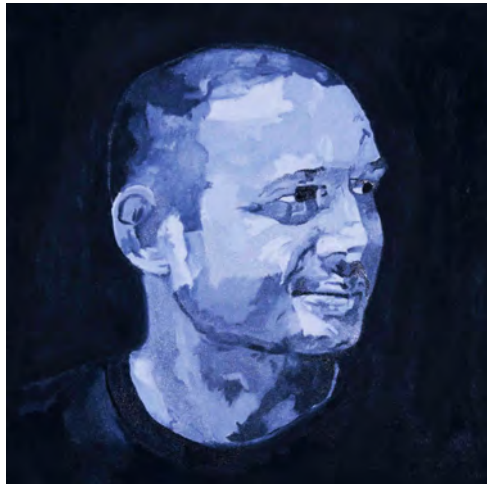
RAYAH MOSES

'Tjungu' (Tjoo-ngoo)

canvas, oil and acrylic Paint

One's character is multifaceted, containing various interacting mental and moral qualities. In an individual, these separate components, act together to form a unified whole. I aimed to show this unification (Tjungu) of character through components, the joyful, realistic and abstract emotions that ultimately combine to create his entire character.

Tjungu; a word derived from Pitjantjatjara meaning unify or togetherness, which within the Uluru statement from the Heart, proposes all individuals to do.





JEMMA SALAMON

BIO/PLASTIC: *Flotsam* and *Jetsam*

gelatine, glycerine, food dye, earthenware and glaze

The ocean is a dynamic vessel full of life, colours and organisms. However, humanity has poisoned and infiltrated this world, through excessive use of plastics and global warming, culminating in ecosystem destruction and coral bleaching.

How do we fix this wreckage? The answer lies in innovation and curiosity, in returning to the fundamental materials of the earth.

***Flotsam**; floating wreckage of a ship; more broadly, floating debris. (Merriam Webster)

***Jetsam**; unwanted goods that have been thrown overboard from a ship and washed ashore. (Oxford Languages)

***Bioplastic**; plastic made from plant or other biological material instead of petroleum. (National Geographic)





TALIA SINANI

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Case: Unearthing Trinity through a Frozen Lens.

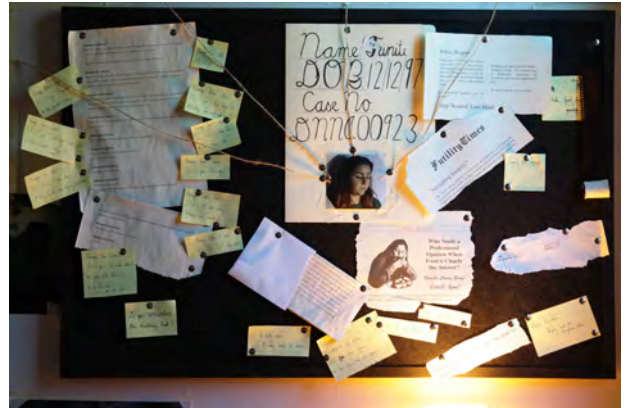
Brief: Has Society Really Progressed in Understanding the Complexities of Mental Health, or is it Still Stuck in the Past?

35mm colour and black/white analogue photography, typewriter and rotary phone

The installation, designed as an abandoned and temporary private investigator office, explores the notions of chaos, fractured memory and mental wellbeing through a metaphorical representation of one's internal space. The subject, distinguished through the motif of her vibrant green sweater, struggles to understand her emotions, attempting to uncover the truth as to why she feels condemned to a life of interior suffering.

The photographs, occasionally fuzzy and unclear, are memories captured in unguarded moments, while the phone is the "outside" interrupting this artificial reality by revealing the concerns of her unaware friends. She attempts to respond through the typewriter and numerous letters strewn across the table, though fails to eventually communicate.

The choice of the 60s outdated aesthetic questions whether society has really progressed in understanding the difficulties of mental illness, or if it is still caught in a prior period of stigma and denial.



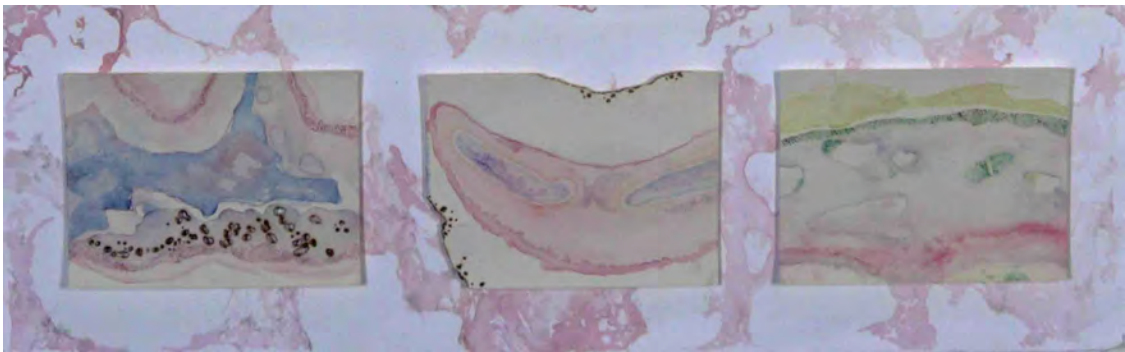
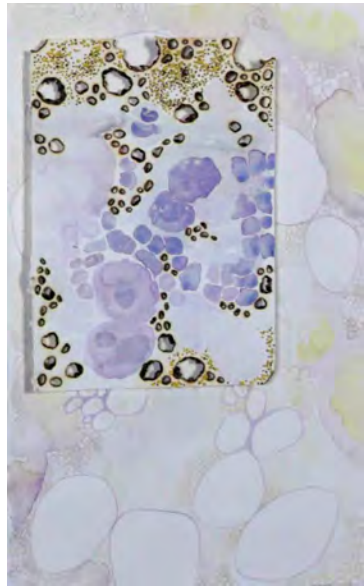
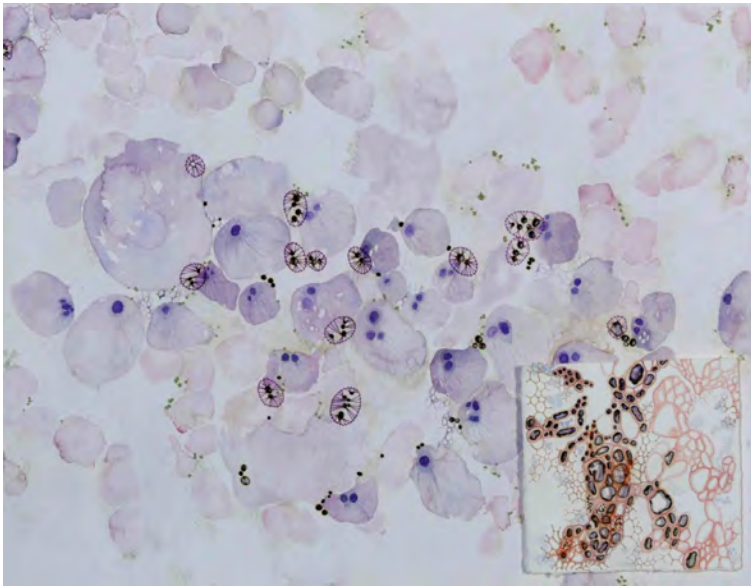


TALLULAH STEIN

Stemma; a family tree of genetic mutations and their cellular forms

watercolour, cotton fiber paper, embroidery thread, burning

The paintings are portraits of my family on a microscopic level; as pathologic histologies, light microscopies and immunostainings. I've chosen to embrace the sinister aspects of my DNA, examining the growths and mutations of cells, their legacy outliving memory, broken embroidery patterns, erosion, and gentle watercolour wash depict the delicate and fragile beauty of the ephemeral; of illness and physical decay. Inspired by Indigenous Australian representations of heritage as natural forms, I see cellular patterns and mutations included in the fabric of my identity. Ultimately, we are all merely the sum of the parts.





CHASE WEINBERG

'Pretty': 16 Men's Business Shirts

men's cotton business shirts, red thread, mannequin

Gender: (Noun) *"Either the male or female division of a species, especially as differentiated by social and cultural roles and behaviour."*

From children we are taught what it means to be a boy or girl. Two completely different definitions and lifestyles, forced upon us by social norms and values. Girls are pretty and should be concerned with their looks and pureness, whilst boys are the breadwinners and support their families. How small minded. What would happen if this wasn't the case?

"Gender is a construct – Tear it apart" (Sasha Velour)





RACHEL ZWARENSTEIN

Splintered Mind

foam Boards, analog 35mm photograph, boundes book

“The worst part about having a mental illness is that people expect you to behave as if you don’t.” – Dr. Anita Federici

On one end of the spectrum, society views positive mental health as feeling good and functioning well, whereas negative thought patterns and mental illness is condemned and often uncared for. This can regularly affect peoples thoughts feeling or behaviour. A notion that is simple yet misconceived in current society. My artwork ‘Splintered Mind’, serves to raise awareness on the components of mental health that are usually dismissed. Representing elements that are more than just the absence of what is or isn’t present.

