



EMANUEL SCHOOL

HSC showcase 2019

Visual Arts Bodies of Work

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Cover image by Milla Kern



OLYVEA AKRES

All's fair in the fog of war

Clear glycerine Soap, linen cotton blend fabric, A4 Perspex sheet

The rose-tinted glasses of war romanticise the notion of fighting for ideology. However, when the fog lifts, and their blood is on your hands, who will absolve you? You can lather and scrub as long as you wish but nothing can wash your hands clean of guilt.

“war is a game that is played with a smile... if you can't grin, keep out of the way till you can” (Winston Churchill)

“it is impossible to know what happens in the fog of war” (Hillary Clinton)



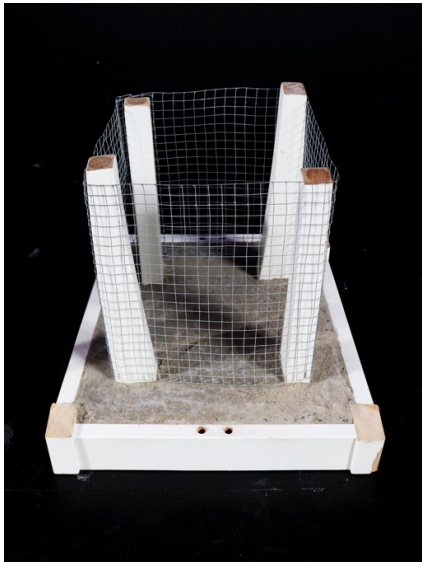
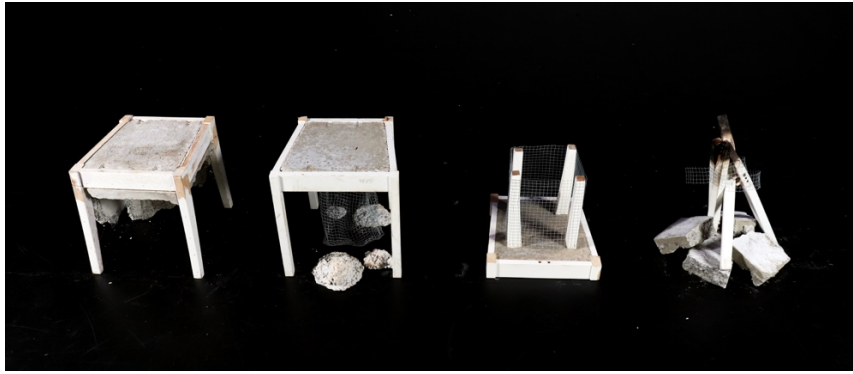


NINA BROWN

Outcast: A Narrative of Deconstructed Brutalism

Concrete, Wire, Wooden Chairs

Frequently, one fails to fit the mould of the educational system, falling short of expectations developed hundreds of years ago. We sit in our school chair, at our school desk; all in a neat row. The cookie-cutter approach of teaching and developing students' knowledge en masse in the specific, regimented nature of the school classroom has continued to be utilised. The static model of a school chair accurately represents this, remaining a symbol of the confinement of creativity and the inhibition of innovation. The brutalist architecture of these educational environments has begun to create a sense of a dilapidated past, reflected through the progressive degradation of my sculptures.





CELINA DI VEROLI

Not with a BANG but with a whimper

Oil on wood

My artwork aims to reflect the gradual corruptions, desolation and decay that has infected our world. These elements that plague our existence can be tied back to the biblical story of Adam and Eve and their original sin. To communicate this, I chose to create a triptych, referencing religious art from the renaissance. Through this, I tried to connect to how our own world has been affected by this original sin, which has seeped through the generations corrupting us further.





JOEL EPHRAIM

Celebratory urns: The degradation of grief

Red earthenware clay, white slip, glaze

Everyone, at one point in their lives will experience the loss of a family member or a friend, and the way we handle it is different for everyone. The tree of life symbolises good health, immortality and positive energy. An funerary urn is a symbol of death, and with the two contrasting each other, my work seeks to represent how the passing of a loved one or friend could be a time of celebration. Celebration of the life they have lived and remembering the times you had with them instead of imagining the times you'll spend without them.





NATASHA GERING

Memorabilia I: The sentimentality of the senses

Oil on wooden panels and assorted childhood items

A meditative and interactive musing of Proust's *Madeleine*, reminding us of how the smell of cinnamon can bring back memories of "mom's famous apple pies"; how a childhood book will always have a father's voice stuck in its pages, lulling us to sleep; how the shells we collect off European beaches brings us back to windswept hair, sunsets and salty lips; how the melodies of a song is reminiscent of safety, the stars, and warmth. And how, after all this time, nostalgia can still knock the air out of our lungs and remind us who we are.





RACHEL JAMMY

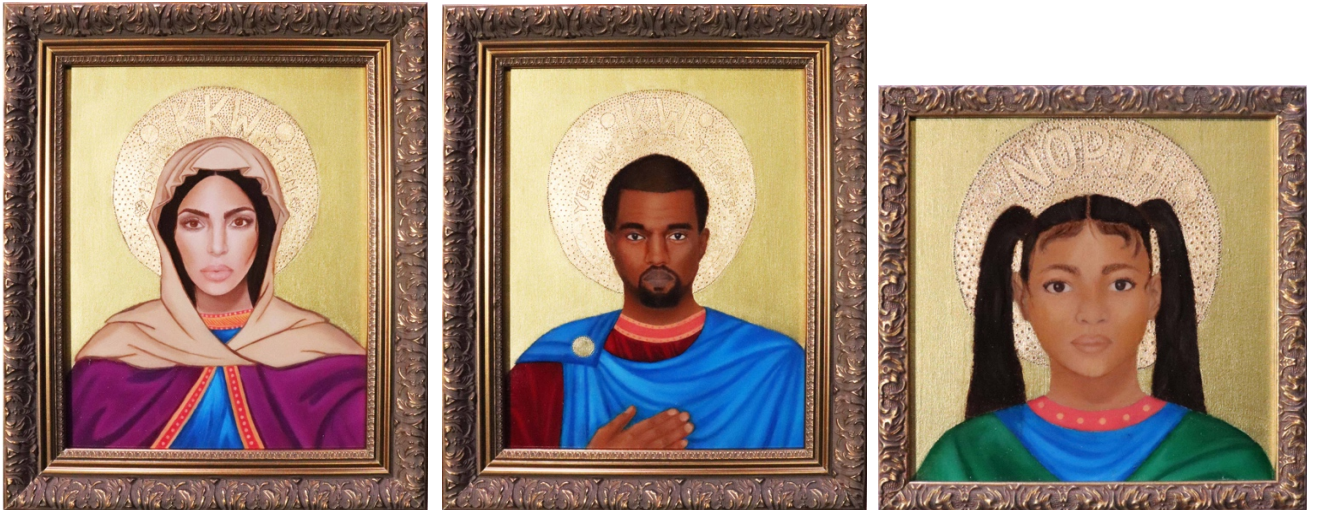
Celestial Devotion

oil paint, gold ink and gold leaf on wood, wooden frames

We idolise celebrities. These are people who have not necessarily accomplished much, but we follow them blindly, watching everything they do, admiring them from afar. We find very few faults with them; idolise them for nothing in particular. Even the children of major celebrities are more 'famous' than your local celebrity.

Byzantine icons were used by people as an object of devotion to evoke a connection to God, and in our modern times, the Kardashians are our god-like equivalents. Their name is a symbol of everything that celebrities are – wealth, renown, beauty. My piece aims to explore these aspects in a way that is over the top; conveyed with gold leaf, intricate details and flowing robes.

All of it is too much.



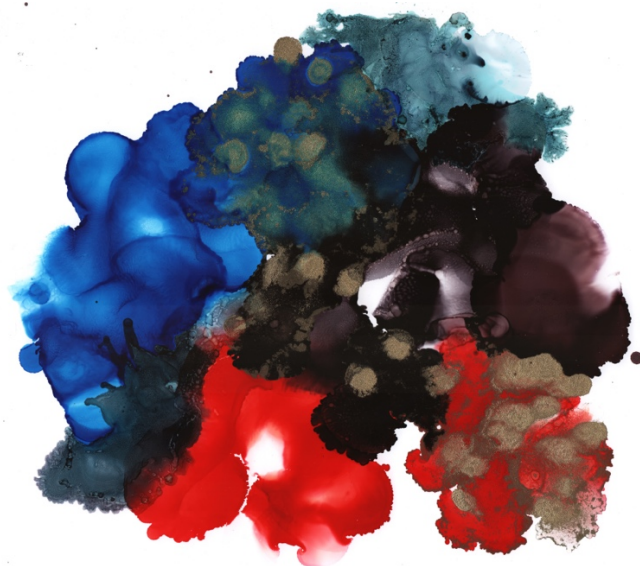
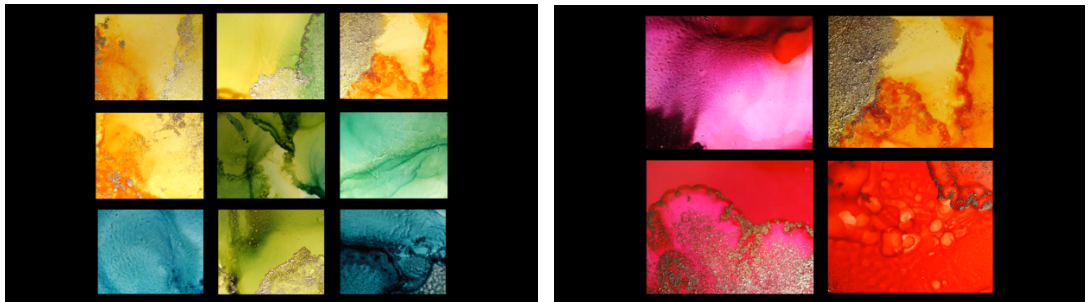


MILLA KERN

Hypersensitised

Alcohol ink, Yupo Paper

Putting an explanation for my work into 100 words goes against my concept itself. Living with ADHD, I've noticed that the very complex and tumultuous way my brain works and operates is often explained as simply, "...she finds it hard to focus for long periods of time". It is so much more than that, and through my artwork, I have tried to encapsulate the countless different aspects that makes my frustrating, distracting, sometimes dysfunctional, beautiful, unique, exciting and hardworking brain what it is, from no one's perspective but my own. A true, raw, authentic take on living with Attention Deficit Hyperactive Disorder, and its raw beauty when allowed to roam freely.





NOAH KLEIN

PERFECTION (Version 48)

analogue photography, digital print, masking tape, foam core

"I believe that perfection is not a real thing, but the pursuit of perfection certainly is."
~ George T. Dave

Perfection is impossible. The pursuit of such, results in an attempt to fix that which cannot be fixed, often making it worse. My artwork explores this notion, one that I personally struggle with. The tears and the tape are emblematic of the retrying and subsequent inability to finalise my artwork. Prior to the artwork's formation, I was never content with a concept. This paralysis eventually manifested into the conceptual basis for my artwork.





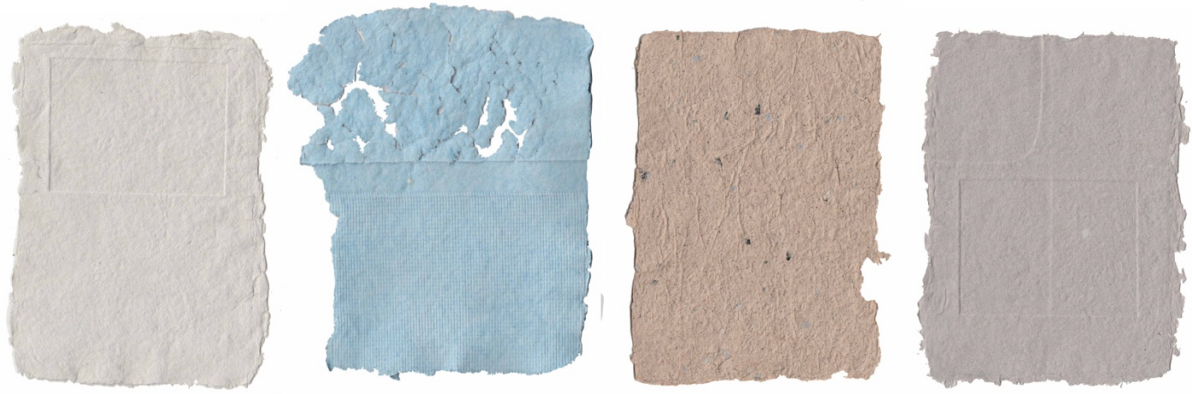
CHARLI KRITE

Photographs, notes, letters, tea and other conversations.

letters, receipts, notes, photographs, sketches, parking tickets, tea, newspaper, book pages, postcards

Photographs, notes, letters, tea and other conversations is a documentation of communication between individuals. Whether that be directly through letters and postcards or through alternate mediums such as lists and photographs, each work was handmade into paper with select materials to create a story in every piece. This unique combination of materials in the range of pieces, represents the depth and eternal impact of a relationships. The creation of this work stems from the experience of loss and the everlasting impression that a relationship has upon an individual. As the drawings, tea and other forms of communication are lost in the paper making process, we can draw parallels between the instilled experiences of a relationship and the embedded forms of communication in the works.

With the experiences of loss, joy, love and defeat, emotion was poured into every moment of the creative process and as the words are lost in the paper, audiences are encouraged to take a step closer to uncover the hidden meanings and messages throughout the various pieces.





LEVI MELTZER

Chao Presentem Diem

ink on fabric, wooden dowels, pewter metal, wood stain and string

This work is a culmination of many images, some hand drawn, some found and transformed then traced over in Adobe Photoshop and composed in Illustrator. The resulting digital image was then printed onto fabric and attached to two scroll handles constructed of stained wooden dowels and moulded pewter finials. The scroll is to be rolled up from each end, towards the middle of the work and tied together with the platted red string.





SIENNA MEYER

for her, it never ends

**earthenware, glaze, MDF (medium density fibre), acrylic paint,
lazy susan bearing plates**

The female lifespan entails the inevitable change of one's physical, psychological and hormonal state. Every woman conquers a unique evolution, filled with bumps, spikes, creases, cracks and more. When reflecting on the female life, there are three key stages of drastic change – puberty, pregnancy, and menopause. When analysing the physical, psychological and hormonal changes that occur during these stages, I found that in some way, each stage links to the next, creating an endless and unavoidable cycle.

Her body moves like clockwork. The cogs keep moving, the clock keeps ticking, and *for her, it never ends.*





ANGEL MITRANI

The Reflection of Society's Concealed Complexion

digital photography, digital print on foam core

It is not uncommon to see struggles within our society relating to one's mental health. Each colour is representative of a certain emotion in relation to mental challenges we face both individually and collectively. *The Reflection of Society's Concealed Complexion* captures the notion, that no matter what age, race or sex, having mental challenges is a present and pressing matter in our society today.





ASHLEE ORLEOW

Tower of Babel

earthenware, clay slip, underglaze, glaze, wood, wood glue, bolts, threaded dowel, spray enamel, nylon washers, pvc pipe

"... is the name of it called Babel; because the LORD did confound the language of all the earth...."

— Genesis 11:1-9

My work encapsulates the symbolic significance of the 'tower', through the use of different textures, colours and forms, and the inclusion of symbols that evoke strong responses which differ due to the interpreter's context. My aim is to elucidate the fragility of human communication as it represents the chaos and conflict that is created from miscommunication and misunderstanding. There is no such thing as objectivity. Prejudice and personal experience ultimately shape our understanding of our world, influencing the way we interact within it.



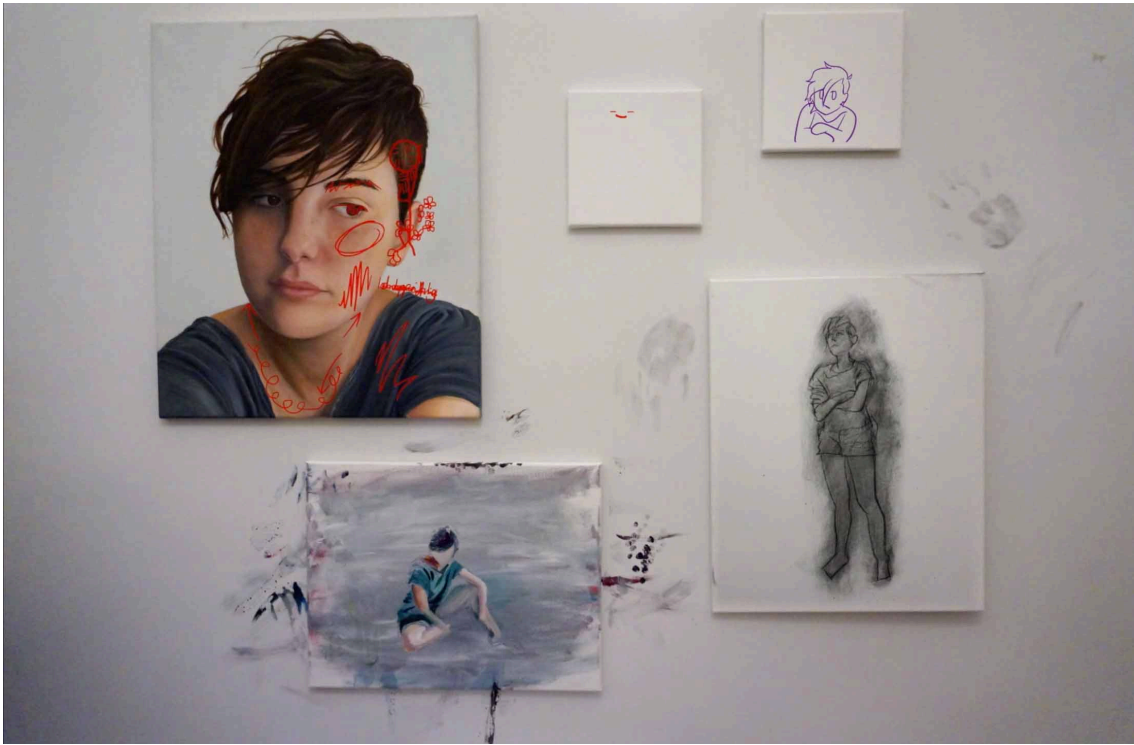


SAACHI OWEN

Idle

stop-motion animation, oil paint, acrylic paint, charcoal, digital illustration

This video is a visual collage of my identity as expressed through self-portraits of varying media, and in various idle animations. The work is a representation of my own insecurities and indecisiveness around self-expression and the act of creating something to be viewed. My initial aversion to painting a self-portrait is the main reason that I created multiples, with each figure expressing a different emotional response to being on display. Through the repeated reworking and erasing of each piece, imprints of the previous layer are left behind, and inform what comes next.





TALI OZIEL

When isolation is a Home

mixed fabrics, cotton thread, wool, hand and machine stitching

Throughout life we encounter isolation at one point or another. However, to experience the feeling of isolation, you need to experience the feeling of being comforted. To experience light, you need darkness. To experience safety, you need danger. To need a blanket, you require an environment that is essential to have an item as such. Through my artwork, the vision of isolation, is revealed.

Each section of this patchwork blanket reveals a different perspective of loneliness. The dichotomy that the emotion portrays, however as a whole, creates the overall image of solitude. A number of techniques were used to create my artwork including sewing, embroidering and hand stitching and after a long process I am happy to finally present my artwork to you.



SAFE

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LOLA PHILLIPS

The remedial truth about being human

red earthenware clay, glaze, wire, string

Throughout your life it is inevitable that you will experience pain, whether it be physical or mental. But with pain comes healing. Unlike physical pain, where you can see the cast on someone's leg that indicates that they have hurt themselves in some way and are now in the process of healing, mental pain and the process of self-healing often goes unnoticed as it is invisible to the outside world. Throughout my work, I wanted to explore what different types of self-healing might look like if put into a physical form through the use of ceramic vessels. Each vessel represents a different story of pain and suffering that has torn them apart in some way or another. Notions of rejuvenation and healing suggest a way we can become whole again.





AVIYA RONEN

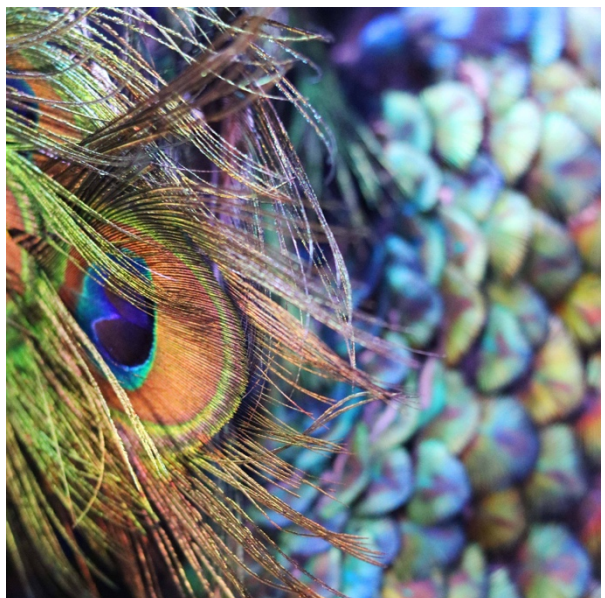
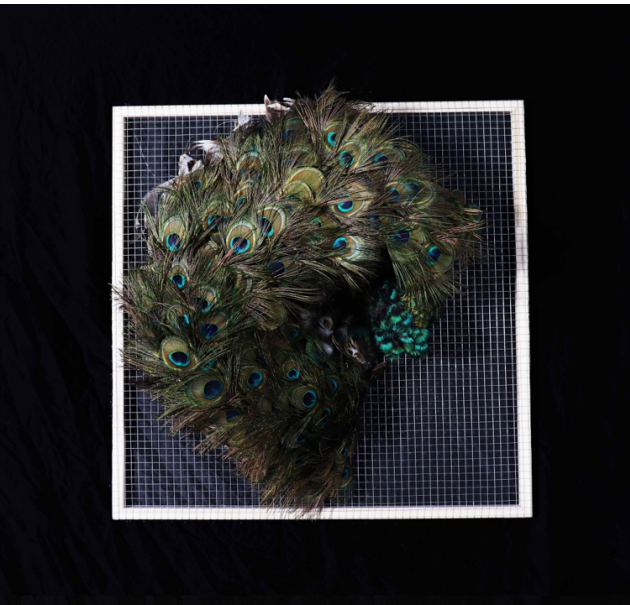
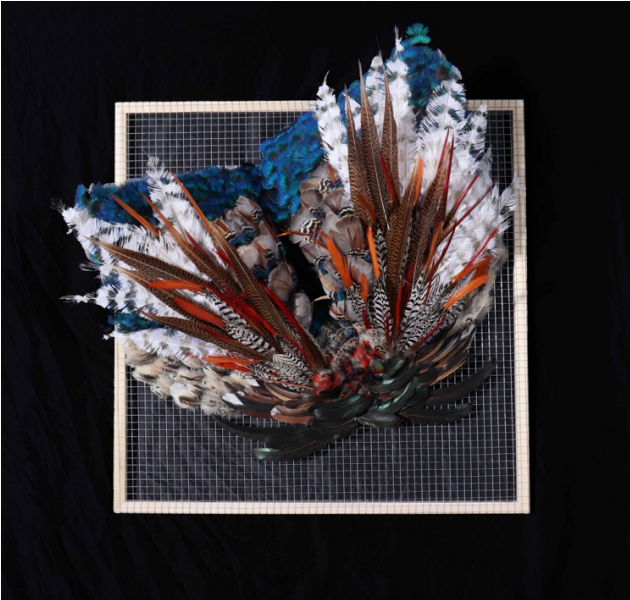
Allegorical Aviary: Mockingbird Albatross Nightingale

wire mesh, wire, assorted feathers, glue, wooden frames

Allegory: "a story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral".

My work attempts to encapsulate the multifaceted nature of birds. Not only a universal symbol for freedom and an integral element in the natural world, birds, and their feathers, have impacted humanity throughout history. Each of the individual titles take inspiration from famous literature which include birds. The Mockingbird symbolises the transformation of innocence to experience, the Albatross represents the fortune of good luck, and the Nightingale signifies an infinite spectrum of creativity. As each individual work takes an abstract form, I encourage the audience to consider whether these allegories are fitting to each sculpture.

Note: Each feather was collected by hand from domesticated animals, no bird was harmed in the process.





BELLA ROSENBERG

Blueprint

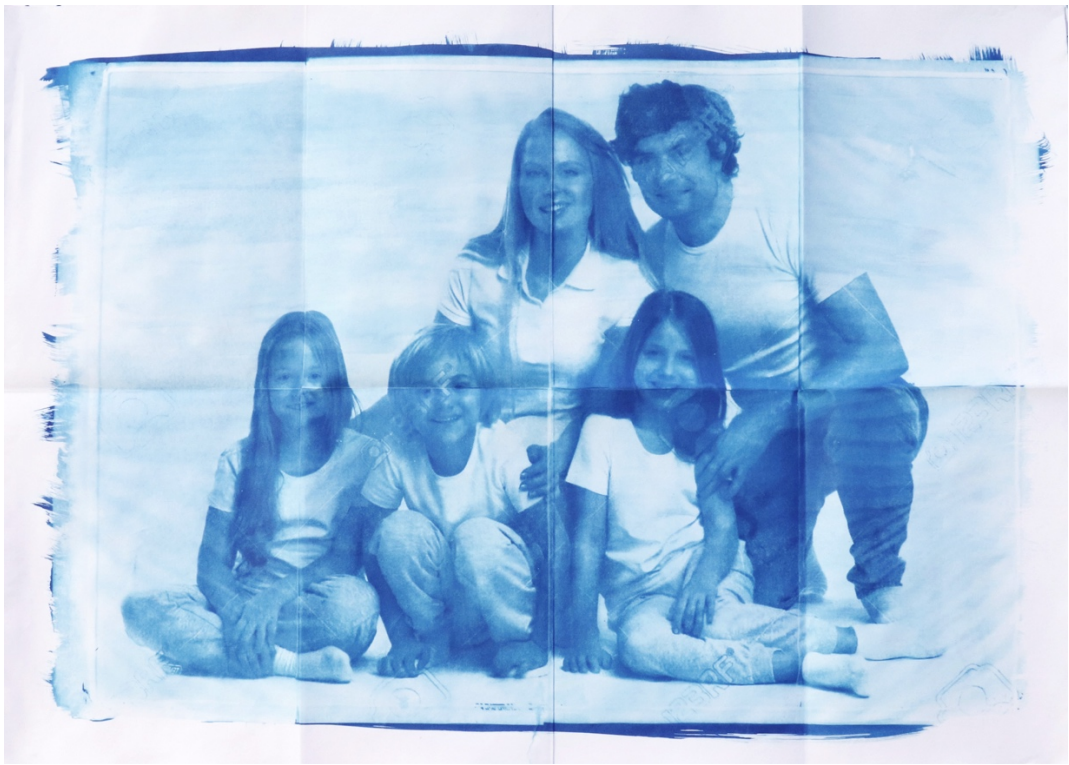
cyanotype, book pages, frames, fabriano paper, shunsetsu paper, solvent transfer, laser engraving on medium density fibre

“Great photography is about depth of feeling, not depth of field.”

– Peter Adams

Blueprint aims to expose the deceptive nature of photography, and in doing so, portray the ‘stock image’ family that is, in reality, more complex behind the surface of a smile. In utilizing the medium of cyanotype amalgamated with the symbol of books, my work questions the realities of this structure within a modern context.

Through the stylistic form of domestic realism, making somewhat abstract allusions to the family home through the use of framed prints and a concertina ‘album’ book, *Blueprint* encapsulates the words of fiction and presents their deceptive nature on a page.





EDEN SADRA

Terminal Apparition

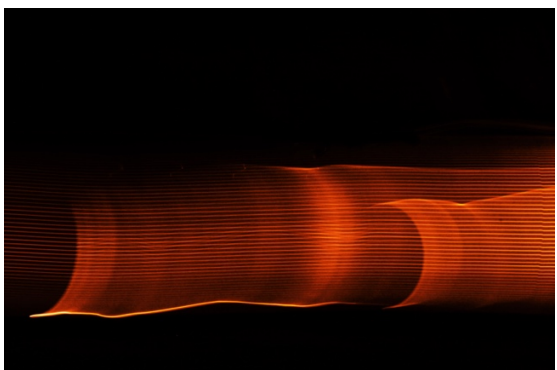
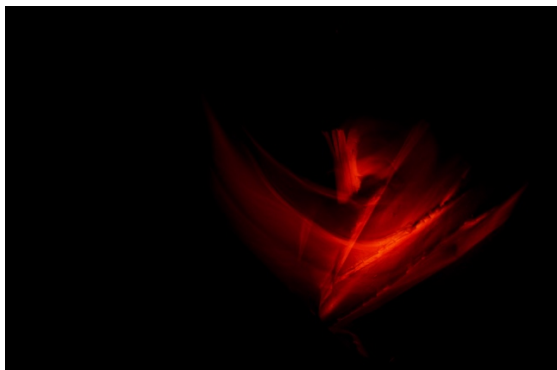
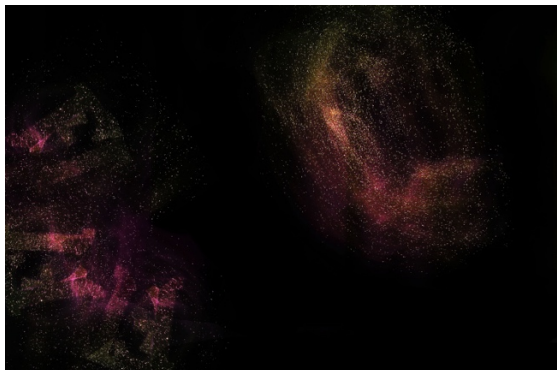
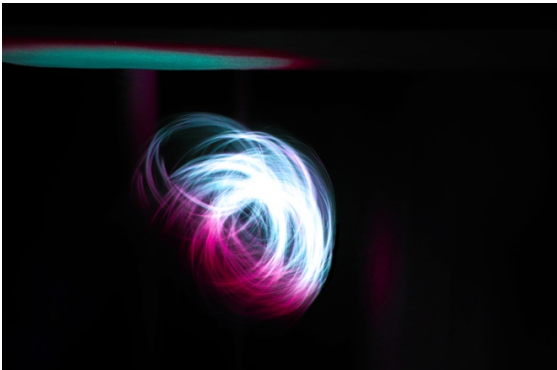
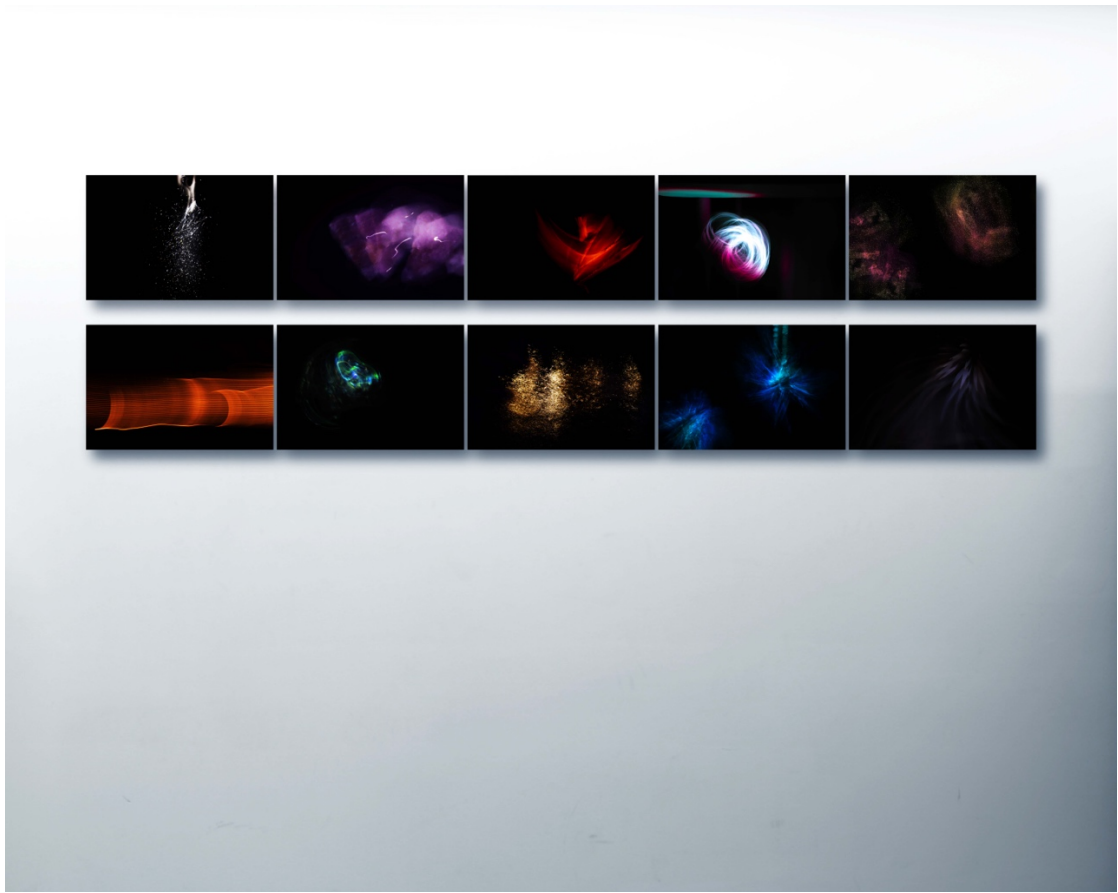
digital photography, digital print on foam core

Our death rules our life.

While completely inevitable, death is terrifying to the average human. It is an inherent part of our experience – wired into us from birth – from which we can never escape. We feed our bodies painkillers and sedatives to take the edge off the process, but what happens to our soul in the moments before we die? Are we really all alone, disappearing into an endless oblivion as everything we love fades away like a distant memory?

By exploring the beauty behind the 'deathbed' phenomena, suddenly we are not so scared.

Suddenly, our deepest, darkest fear becomes a beautiful apparition.





SARAH SHARWOOD

The Immortality of an Ephemeral Existence

brass, imitation gold leaf, wire, crystal beads, plaster

To remember something is not to see how it was in reality, but rather how you would prefer to see it. Memories become deformed entities that evolve with time. My work touches upon how we prolong the lives of individuals who have passed through exploring the personal relationship an individual can hold with a corresponding symbol of character – in this case, jewellery. Jewellery can be more than an adornment - it can be an heirloom which carries the memory and character of an individual. It is through this legacy that one's short life becomes 'immortalised'.





ADENA SHEPS

Bottoms Up

resin, polycarbonate, plastic and various found objects, laser engraving on medium density fibre

Pollution is unfurling its sinister tendrils into every ecosystem, reorganizing our planet and our lives in both subtle and brutal ways. My creative inquiry into society's toxic relationship with our oceans is one part of a discussion to create greater awareness of seemingly simple actions, which have an evolutionary impact on life on this planet.

Each piece of detritus was personally collected in situ, embodying the memory of its location. As such, the 'cocktails' comment on the human experience as well as the beauty, degradation and inspiration possible with recycling through positive aesthetic renewal. An accompanying coaster was designed to link the source of each cocktail with its personality.

It's easy to dismiss a piece of rubbish in the sewer, but it's tough to turn away when it's floating in your drink.





PARIS JOY SPENNATO

De zonde van de tulp (The sin of the tulip)

digital video

My work, inspired by Samuel Taylor Coleridge's *Rime of the Ancient Mariner* (1798) and the 'Psychoterratic' theories of Professor Glenn Albrecht, seeks to expose the hubris of the human condition. Specifically, my work explores humanity's insatiable desire to control and manipulate nature, and the inexorable failure of these pursuits, as we depend on nature for our very survival.

The motif of 'tulips' references the context of the 17th Century 'Dutch Golden Age'. This period saw the feverish hybridisation of tulips. A single tulip bulb would be traded over and over again – no one wanted the bulbs, only the profits. It was an avaricious phenomenon. Dichotomously, the fragility of the tulips, elicits a sense of the ephemerality of nature and the impermanency of humankind.



