



MAC
Museum of Art and Culture
Lake Macquarie

HSC RESOURCE
FIRST CLASS 20

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First Class 20 continues to celebrate outstanding works produced by HSC Visual Arts students from the Hunter and Central Coast regions from the previous year. Giving young artists the chance to present their work within a professional gallery environment, *First Class 20* also provides a nationally recognised platform showcasing the high calibre of works produced in the area.

Through the use of a variety of media and scale, the artists have translated these themes in diverse ways. The selected artworks in *First Class 20* saw many turn inwards to explore the impact of this pandemic year on emotional and mental health. Themes of family, memories and the importance of home are distinctive concepts predominant in these exceptional times. Intimate works explore complex connections to home and identity, nostalgia, youth and personal relationships.

These bodies of work reveal subjective insights into current concerns such as COVID, science and medicine, isolation, fear and anxiety. Many works highlight the vulnerability and fragility of the individual, allowing the audience an entry into the artist's world through revealing private moments. A deep connection to nature is also explored with symbolic interpretations commenting on environmental impacts, damaged ecosystems and ecological responsibilities. The artworks embody the uncertain narrative of life today and comment on contemporary issues faced by society.

- Helen Wills

(First Class 20 Curator)

Syllabus links

The questions linked to the syllabus are designed to promote critical thinking about artists' practice in First Class 20, and to provide focus points for students embarking on developing their own body of work. This material is intended to be used for interpreting questions about the exhibition.

Artist Practice

- 1** Look carefully at the bodies of work by First Class 20 students.
 - Make sketches of the artworks you like.
 - List the steps the students may have gone through to create their works.
- 2** Select **three** bodies of work from each of the expressive forms - **Sculpture, Photomedia and Ceramics**
 - Write down the name of the student, title of the artwork and expressive form.
 - Create a list of adjectives to describe each work.
 - Use these to write a description of each work selected.
- 3** Think about the experimentation stages the artists undertook to achieve a resolved body of work.
 - Choose **two** specific examples which you think have achieved a positive result through a process of experimentation.
 - Consider why you made these choices and discuss.

Frames

Postmodern Frame

Key words:

appropriation,
challenging, quotation,
popular culture, non-
traditional, media,
new, diversity, mass
media, irony, parody,
reinterpretation, the role
of art, power, authorities,
classifications.

- Q.1** What elements has
Amelia Banister
appropriated or
quoted from another
source? What has she
re-configured and
reinterpreted in her work
Portraits of Helena?



Amelia Banister
Callaghan College Jesmond Campus
Portraits of Helena
photomedia, paper
1210 x 880 each

Subjective Frame

Key words:

emotion, feelings,
experiences, imagination,
psychological
experience, opinions,
personal reactions,
evocative, subconscious,
intentions, memories,
interpretations, mood.

“

Q.2 Consider how **Naz Gulmez** has represented empathy and emotion in her artwork ***Time, Interrupted***. Explore the theme of **memories** and comment on how a personal experience can be the starting point to develop a body of work. Write a subjective response to these works, describing the feelings they evoke and the elements within the works that provoke this response.



Naz Gulmez
Merewether High School
Time, Interrupted
photomedia, paper, video

Time, Interrupted explores themes of time, memory, change, and abandonment. The series of photographs was inspired by changes my family and I experienced as we immigrated to a new country, leaving our old life behind. Surreal images depict empty interiors, shadows, blurred figures and changing light. Our old friends, family, and possible future became more and more distant through time, unfinished and fading away. My work depicts how the process of time dissolves memories, and the eerie presence of a life that used to occupy these spaces.

Q.3 Investigate the way **Rosie Jones** has conveyed a personal view of domestic life in her work ***Heritage***.
How has she been successful in communicating meaning?

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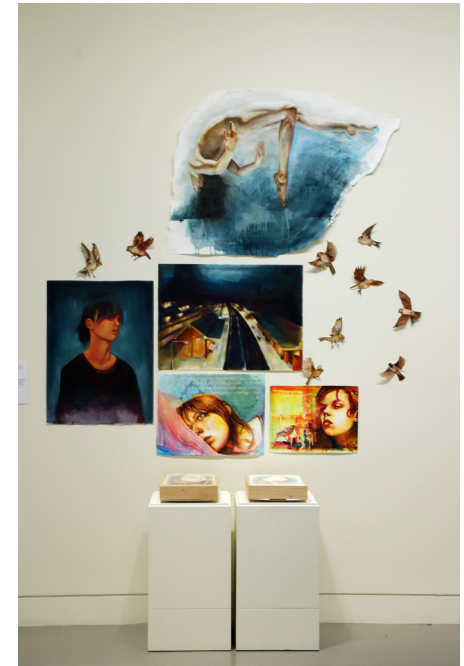
Rosie Jones
St Joseph's College Lochinvar
Heritage
porcelain clay, glaze, photomedia, paper
dimensions variable

Heritage is an exploration of matriarchal lineage and the conventions of femininity that are passed down through generations. The work focuses on a search for self by taking fragments of my 'heritage' to shape an understanding of what it means to be a strong female, while at the same dismantling antiquated notions. Impressions of lace and flowers in the ceramic forms symbolise the impact women have had on my own and other women's lives. The vessels are shaped but also fractured, fusing concepts of female strength and fragility with traditional domestic roles. Images of both myself and my mother in her wedding dress pay homage to her continuing nurturing support.

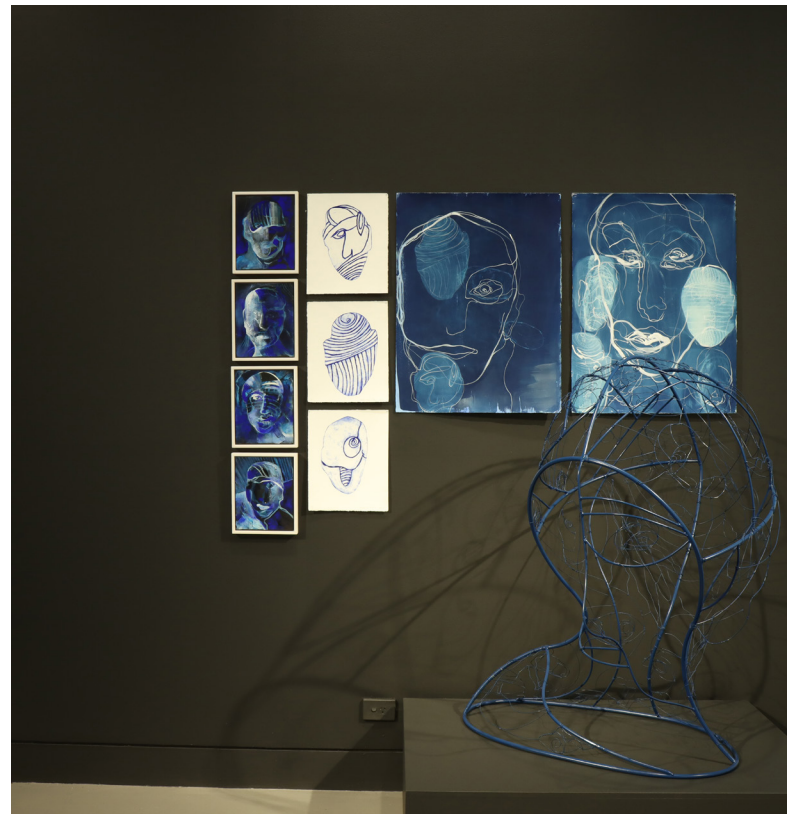
Q.4 Artists navigate emotional states and rational choices in their work. How has **Emily Davidson** used **portraiture** and text to convey feelings in her artwork **Youthful Unrest**? What is your personal response to the work? Write a list of descriptive words to describe the work. Discuss the elements which you think make the work successful. Identify particular themes in the work.

Q.5 Investigate how **Abbey-Rose O'Toole** has explored ideas about **self-identity** in her artwork **This Blue-Cradled Mind**. How has she been successful in conveying meaning? What role does colour play?

Emily Davidson
Maitland Grossmann High School
Youthful Unrest
coloured pencil, oil paint, acrylic paint,
watercolour, paper, gouache,
timber, perspex,
LED lights



This Blue Cradled Mind explores mental health in sport. There's a voice in my head that says 'to better myself will benefit others'. As a team athlete, training is essential to achieve skills, strength and performance. The work expresses emotions of fear and frustration, as well as anxiety and the unknown future of sport in my life. Our world has suddenly stopped, words such as pandemic, suspended, postponed and cancelled now familiar. Feeling isolated, physical journeys and relationships have changed. The sculptural head frames contorted faces juxtaposed amid sporting movements. As a self-portrait it reflects my mental health and emotions, cradled away in my mind until the world I once knew returns.



Abbey-Rose O'Toole
Belmont High School
This Blue Cradled Mind
acrylic paint, canvas, drypoint etching,
cyanotype, steel, wire
dimensions variable

Cultural Frame

Key words:

identity, race, class,
gender, place, art styles,
scientific and artistic
practice, politics,
economics, cultural
symbols.

Q.6 How are ideas about
cultural identity
represented by **Myra
Paleologos** in her work
***Papou's Perivoli: Pop's
Veggie Patch***. Consider
the artists use of subject
matter, technique and
materials.



Myra Paleologos
Merewether High School
Papou's Perivoli: Pop's Veggie Patch
prisma-colours, paper
dimensions variable

Q.7 Contemporary art can
provide a valuable yet
unsettling critique of
society. Discuss this
statement in reference to
the work ***Inheritance*** by
Maya Cox.



Maya Cox
Merewether High School
Inheritance
photomedia, epson enhance
matte paper
dimensions variable

Structural Frame

Key words:

medium, composition, signs, symbols, language, visual codes, techniques, forms, direction, colour, tone, texture..

Q.8 Look at **Liam Nash's** work **184 Kilometres**. Think about how artists use **signs and symbols** to convey meaning. Identify the signs and symbols used in this work. How effective is the use of Van Gogh's chair?

Q.9 Explain how **Bella Myers** has represented her ideas through the use of imagery, colour and scale. Discuss how form and simplicity are integral to the work **Spectral**.



Liam Nash
St Mary's Catholic Collage Gateshead
184 Kilometres
photomedia, paper
2045 x 930



Bella Myers
Toronto High School
Spectral
photomedia, metallic paper
2000 x 1000

Q.10 Investigate **Lilly Andrew's** portraiture work ***Collision***. Discuss her personal **visual language** and the symbols she has developed to convey her emotions and meaning, referring to particular examples.



Lilly Andrews
Lake Munmorah High School
Collision
acrylic paint, canvas
1860 x 1220

Collision depicts feelings of being submerged by society's views. A collision occurs when two or more bodies exert forces on each other; my paintings depict a collision between my own identity and the overwhelming opinion of others. My work connects my adversities, cultural identity and who I've become.

“**Q.11** Describe **Josef Milan's** use of line, shape, colour, texture, tone, focal point, composition and space in his work ***Hard to Grasp***. How do the symbols in the artwork convey meaning?”



Josef Milan
Merewether High School
Hard to Grasp
acrylic paint, oil stick, spray paint, fabric, timber, board, 2820 x 1125

Hard to Grasp explores my connection with the painting process and stream of consciousness. The work is a reflection of my thoughts and is deeply personal. The painting tells a story of the last year in my life. It is about the impact the death of my friend Kain had on my world. It is also about finding love amongst people in my life and how an intuitive painting process acted as a conduit for deep set themes. *Hard to Grasp* is an abstracted and distorted view of my real life, filled with repeated motifs and symbols. Hands denote love, rat and crosses equal death and figures represent my friend. Circles signify mental cycles and a non-linear recurring yellow stream embodies time.

Conceptual Framework: Artist/Artwork/ World/Audience

Q.12 To what extent are
Grace Bosworth's
images a mirror of
their time? How does
Unveiled communicate
her point of view to the
audience?

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Grace Bosworth
St Francis Xavier College Hamilton
Unveiled
oil paint, canvas

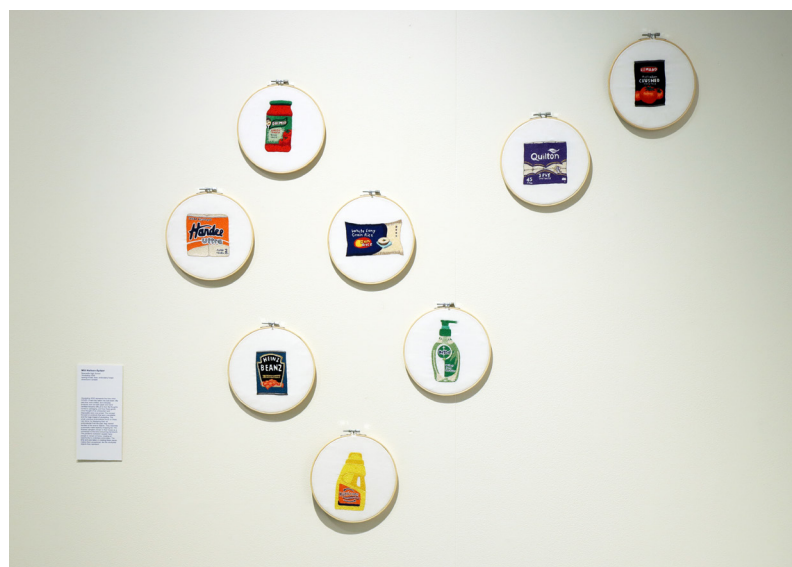
Unveiled is a protest against Aboriginal and African- American racism. Discrimination, abuse and murders are occurring within our society. My work explores these issues by looking at the Black Lives Matter movement in Australia and America. The paintings are inspired by artist Margaret Bowland, who explores race, gender and beauty in contemporary social thought. The work depicts a young girl, equally vulnerable and threatening with an emotionless, cold face. The detached persona aims to generate an emotional response from the audience as they witness a child accepting pain and brutality being inflicted upon them.

Q.13 Observe the different ways **Trinity Alt's 20 Contagion 20** and **Milli Neilson-Spitzer's Stockpiling 2020** have investigated contemporary concerns about the impacts of COVID and the pandemic in their works. Read the statements accompanying each of the bodies of work. Compare what each artist communicates about their artwork.



Trinity Alt
Avondale School
20 Contagion 20
clay, wood, metal, glaze, found objects

20 Contagion 20 explores aspects of the COVID-19 pandemic. One sculpture depicts a nest of nailed spheres escaping from a rusted circle, alluding to nature 'growing' and nurturing the virus. Another work displays a mutating cluster of spherical ceramic forms growing on a suitcase.



Milli Neilson-Spitzer
Newcastle High School
Stockpiling 2020
sewing thread, linen, embroidery hoops

Stockpiling 2020 represents the time when COVID-19 sent the nation into lockdown. My part-time work shifted, and everyday products such as toilet paper and hand sanitiser became difficult to find. My thoughts turned to packaging, and how these goods once thought of as unimportant and disposable were now prized. The concept focused on products that were unavailable and the huge impact of stockpiling. The small, precious embroideries focus on these rare items; by displaying them as embroideries from the past, they remind families of the scarce objects. They resemble a precisely made tapestry shopping list. The finished samplers remain in their hoops as a connection to the time-consuming handiwork. The pandemic lockdown caused many people to remain at home, creating an opportunity to undertake embroidery. The time and care taken in creating these pieces makes them exceptional, like the stockpiled objects they represent.

Q.14 How responsive are artists to the world around them? How has **Holly Quigley** responded to the natural world and retreated to the inner world of her imagination in her work ***Memory Unfolded***? What is your audience reaction to this work?

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Q.15 Analyse the way in which **Cassidy Motum's** artwork ***Natural Revolution*** represents and comments on the world.



Holly Quigley
Warners Bay High School
Memory Unfolded
oil paint, board
2480 x 1130

Memory Unfolded depicts a conflict between two worlds where an inner journey is explored through representation of the external world. The work explores my subconscious and displacement of identity after being introduced to a different environment. The power of memory resulted in new experiences unfolding each day. The layered surface represents the Lake District in England highlighting the relationship between individuals and their surroundings.



Cassidy Motum
Warners Bay High School
Natural Revolution
paper, thread, watercolour, ink, markers
dimensions variable

Natural Revolution reflects the impact man has had on the earth, slowly weakening the natural world. Through intertwining colour and stitching, Mother Nature is seen restoring the rigid past of humanity, taking back what is hers and shifting sources of power. The blending of monochromatic lines and organic forms represent reversing and merging history. Nature's veins run through the body of the earth erasing the damaging and disruptive footprint that humanity has left behind.

Practice: artmaking practice refers to the series of actions taken by an artist in the production of their artwork. These actions are the outcomes of decisions made by the artist. In the production of art, artists make choices and take action on a number of issues.

Q.16 Jacinta Leck and Dylan Arkinstall have both looked at environmental issues in distinctive ways. How have the artists approached materials differently? Look at the way each artist has manipulated their materials and discuss the techniques used. How have subjects been represented in each work?

Q.17 Discuss how the materials **Jasmine Gibson** has used in her **work Bloodline Motormorphosis** affect the way her ideas and intentions are communicated.



Jacinta Leck
Warners Bay High School
Rewilding
paper clay, wood, paper, digital images,
wire, cyanotypes, perspex
dimensions variable



Jasmine Gibson
Glendale Technology High School
Bloodline Motormorphosis
Toyota Corolla car bonnet, photomedia, paper, air-dry clay, thread, graphite, canvas
900 x 1350



Dylan Arkinstall
Lambton High School
Behemoth
Camphor Laurel wood

Bloodline Motormorphosis began with my personal love for car racing and engines. This passion has travelled through my family for generations and was passed onto me by my mother. The work seeks to showcase the relationship between humans and motor cars. My experiences around racetracks and workshops helped to create an intimate understanding of cars. The red and blue vein lines represent connections between the human body, mechanics and the fervour that runs through my blood. Both vehicle and human bodies are fascinating in their capacity to achieve exceptional goals. The ability to withstand harsh conditions is common to both human and vehicular forms.

Q.18 How has **Pepita Barton** used form and decoration in her work ***Delicate Deadly***? Write a descriptive passage to describe the work.

Q.19 Explain how **Madeleine Lock's** choice of material and actions create significance in her work ***Lifebook***.



Pepita Barton
Merewether High School
Delicate Deadly
polypropylene, acetate
dimensions variable

Delicate Deadly explores relationships between science, nature, art, and our time living with COVID-19. The title refers to the fast-evolving nature of the virus and its quick adaptability to undergo mutations. The artwork juxtaposes the delicate yet deadly nature of a virus and comments on contemporary issues faced by the world today. By utilising white paper on a colourless background, the work references the clinical environments employed by scientists to research viruses. Our society has been encouraged to live in similar sterile conditions during the COVID-19 pandemic. Whilst the virus has caused many deaths worldwide, like many other elements of nature it is a beautiful microscopic particle, a complex, convoluted design of intricacy.



Madeleine Lock
Merewether High School
Lifebook
paper, ink, light sensitive emulsion
dimensions variable

A 'Lifebook' is a book given to foster children to document their lives when they are taken into care. Their experiences with various carers, as well as important events in their lives are also recorded. My work, *Lifebook* is a visual representation of the journey my two foster sisters have undertaken. It reflects both the joyous and traumatic aspects of their lives as well as the complex connections and relationships of our family unit.

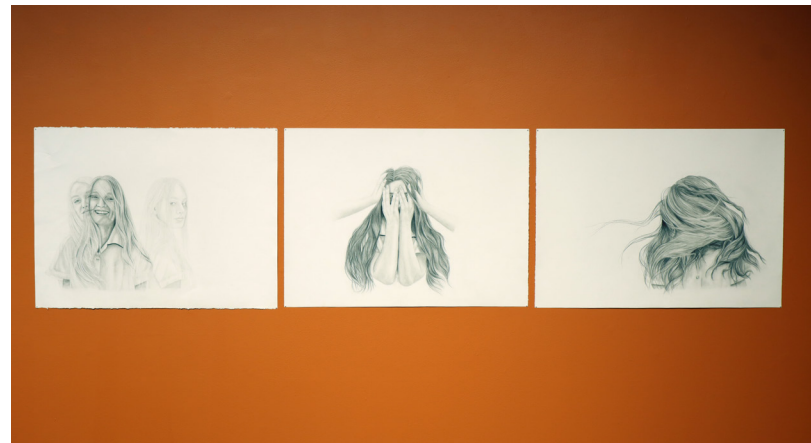
Q.20 Analyse how **Jenna Marley** has explored the theme of climate change in her sculpture *High Tide*. Explain how she has manipulated materials to explore and communicate meaning.

Q.21 With reference to the works by **Zara Kelly** and **Lorien Saunders** explain how these artists have engaged in the material and conceptual practice of drawing. Describe the techniques used in the drawings.



Jenna Marley
Merewether High School
High Tide
raku clay, plaster bandage, impasto, acrylic paint, wood, coral, shells, model figurines, plasticine
dimensions variable

In *High Tide* man's greatest architectural accomplishments deteriorate into a mere sandcastle, a product of a child's pastime. The work is a metaphor for the fragility of civilization against natural forces, like a sandcastle being washed away with the tide. *High Tide* is inspired by historical natural disasters such as Pompeii, which wiped out entire cities and lives. The childlike quality of the sculpture symbolises my generation's dependence on climate action due to the ignorance of world leaders. Rising sea levels caused by climate change impact on us all, we are responsible for literally keeping civilization afloat.



Zara Kelly
Merewether High School
It's the things they'll never know that make us who we are
stonehenge paper, graphite pencil
760 x 560 each



Lorien Saunders
Hunter Sports High School
The Possible Impact of a Stranger's Gesture
coloured pencil, paper
1150 x 760

TRINITY ALT

AVONDALE SCHOOL

20 Contagion 20

clay, wood, metal, glaze,
found objects
dimensions variable

“

20 Contagion 20 explores aspects of the COVID-19 pandemic. One sculpture depicts a nest of nailed spheres escaping from a rusted circle, alluding to nature 'growing' and nurturing the virus. Another work displays a mutating cluster of spherical ceramic forms growing on a suitcase.



LILLY ANDREWS

LAKE MUNMORAH HIGH SCHOOL

Collision

acrylic paint, canvas

1860 x 1220



Collision depicts feelings of being submerged by society's views. A collision occurs when two or more bodies exert forces on each other; my paintings depict a collision between my own identity and the overwhelming opinion of others. My work connects my adversities, cultural identity and who I've become.



DYLAN ARKINSTALL

LAMBTON HIGH SCHOOL

Behemoth

Camphor Laurel wood
dimensions variable



Behemoth represents the history, mystery and mythology of the ocean. My work alludes to lost crafts such as boat-building, as well as the contentious historical narrative associated with whale hunting. The carved timber sculpture represents the conflict between mammoth beasts and human interests.



PEPITA BARTON

MEREWETHER HIGH SCHOOL

Delicate Deadly
polypropylene, acetate
dimensions variable

“*Delicate Deadly* explores relationships between science, nature, art, and our time living with COVID-19. The title refers to the fast-evolving nature of the virus and its quick adaptability to undergo mutations. The artwork juxtaposes the delicate yet deadly nature of a virus and comments on contemporary issues faced by the world today. By utilising white paper on a colourless background, the work references the clinical environments employed by scientists to research viruses. Our society has been encouraged to live in similar sterile conditions during the COVID-19 pandemic. Whilst the virus has caused many deaths worldwide, like many other elements of nature it is a beautiful microscopic particle, a complex, convoluted design of intricacy.



AMELIA BANISTER

CALLAGHAN COLLEGE JESMOND
CAMPUS

Portraits of Helena
photomedia, paper
1210 x 880 each

“*Portraits of Helena* is a series of photographic images enhanced by delicate white lines. The title refers to the Greek goddess Helena, described as the ‘most beautiful woman in the world’. The essence of the work relates to nature, youth and femininity. Artists of influence are contemporary Australian artist Christian Thompson as well as Dutch painter Rembrandt van Rijn. Frida Kahlo’s *Self-Portrait with Thorn Necklace and Hummingbird* was appropriated using comparable symbols. The classical portraits are given meaning through intricate designs which explore adolescence through the lens of art history.



TENICIA BARRY

WEST WALLSEND HIGH SCHOOL

Bird Song

paper, wood, photomedia, acrylic
paint
dimensions variable



Bird Song is a sculptural representation of the relationship between birds and music, particularly bird song. Each work features abstracted bird-like elements. The exaggerated forms represent emotional and personal connections to music, as well as the beauty of connecting to songs on an individual level. Music resonates within my soul; I habitually feel like a bird singing my own innate song.



GRACE BOSWORTH

ST FRANCIS XAVIER COLLEGE HAMILTON

Unveiled

oil paint, canvas

dimensions variable



Unveiled is a protest against Aboriginal and African- American racism. Discrimination, abuse and murders are occurring within our society. My work explores these issues by looking at the Black Lives Matter movement in Australia and America. The paintings are inspired by artist Margaret Bowland, who explores race, gender and beauty in contemporary social thought. The work depicts a young girl, equally vulnerable and threatening with an emotionless, cold face. The detached persona aims to generate an emotional response from the audience as they witness a child accepting pain and brutality being inflicted upon them.



ASHLYN BRADY

TORONTO HIGH SCHOOL

Lost in the Moment

photomedia, paper, foam board
2000 x 1000

“

Lost in the Moment is a photographic narrative which subjectively documents individuals in personal landscapes. My work captures portraits of family and close friends, exposing raw and evocative compositions which allow an audience entry into the subjects' world. The figures are depicted in settings central to their identities, contexts which capture the essence of their stories by revealing private moments. My work is inspired by Tracey Moffatt, Jeff Wall and documentary photographer Dorothea Lange.



NATALIE COSTA

KINCUMBER HIGH SCHOOL

Dramatically an Expert at Hiding in Plain Sight

photomedia, paper
dimensions variable

“

Dramatically an Expert at Hiding in Plain Sight explores themes related to Cosplay. The notion of escapism is further reiterated through the artist as model and the idea of putting on a mask to escape the harsh realities of the world around us.



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MAYA COX

MEREWETHER HIGH SCHOOL

Inheritance

photomedia, epon enhance matte

paper

dimensions variable

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Inheritance explores the consequences of global warming on the environment and how it will subsequently affect younger generations. Student populations are standing together at climate change protests, to recognise the importance of global warming. We must act before detrimental implications are irreversible. These images set the scene where past actions have become destructive to future generations, wherein they are forced to pay the price

EMILY DAVIDSON

MAITLAND GROSSMANN HIGH
SCHOOL

Youthful Unrest

coloured pencil, oil paint, acrylic
paint, watercolour, paper, gouache,
timber, perspex, LED lights
dimensions variable

Youthful Unrest explores personal, emotional and physical states in time and the shifting of moods conveyed through colour. The expressive self-portraits include poetic text with deliberate, loose brushstrokes. The bowing shapes of the human form and images of flying birds further establish the fluid style.



SOPHIE DAVIDSON

WARNERS BAY HIGH SCHOOL

Is What's Yours Mine?...Joy
paper, rice paper, watercolour,
gouache, acrylic paint
2770 x 600

Is What's Yours Mine?...
Joy incorporates childhood
nostalgia with femininity,
particularly memories of
my grandparent's garden.
The surface layering evokes
calmness and nurturing,
reflecting my own growth and
identity. Transcendence is
defined as the effortlessness of
being and the weightlessness
of the mind. The concept of
transcendence is closely felt
through dreams personalised
in my painting. The intense
streams of colour and line
intertwine the actual world
and the transcendental state.
These elements represent
the intricacies of the mind;
the recurring spiral equates
to anxieties and challenges
which invade my peace of
mind but embody a sense
of continuation, growth and
movement.



ALIVIA DWYER

WARNERS BAY HIGH SCHOOL

What They Don't See

ink, paper

5700 x 920



What They Don't See uses the power of visual language to communicate, and depicts the personal way I view the world. My drawing aims to give an audience insight into the complex world of dyslexia. For me, words and letters flip and move on and off the page; I mentally sort images in my head to find the words I want. I find clarity through making my own meaning.



AMBER ELDRIDGE

IRRAWANG HIGH SCHOOL

Vessel of Rebirth
clay, bark, ink, paper
dimensions variable

“

Vessel of Rebirth explores notions of motherhood and its restricted Western vision. My work rewrites the out-dated Madonna and Child image to highlight the ancestral, multifaceted role of the nurture figure and how the land parallels these intrinsic maternal experiences.



TAYLAH ELLERCAMP

SWANSEA HIGH SCHOOL

My Elements - Earth, Water, Fire, Air
arches paper, timber, beads, raffia,
cotton, ink, paint, tissue paper,
charcoal.
dimensions variable

“

My Elements - Earth, Water, Fire, Air, aims to create intimacy and engage the audience with the basic elements. The work aspires to create a visceral experience when observed. Composition and sensitive layering are important to give dimension to each element.



JASMINE GIBSON

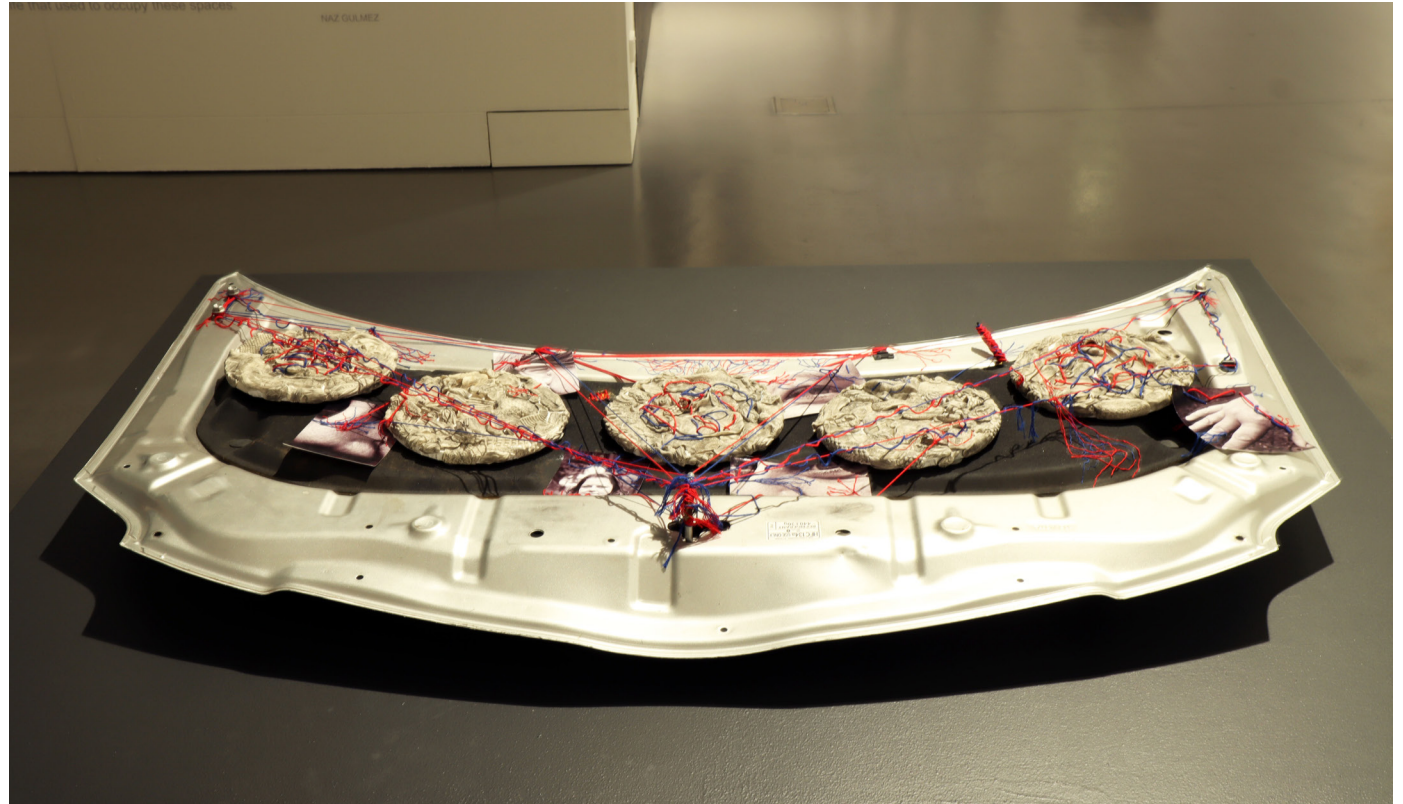
GLENDALE TECHNOLOGY HIGH
SCHOOL

Bloodline Motormorphosis

Toyota Corolla car bonnet,
photomedia, paper, air-dry clay,
thread, graphite, canvas
900 x 1350



Bloodline Motormorphosis began with my personal love for car racing and engines. This passion has travelled through my family for generations and was passed onto me by my mother. The work seeks to showcase the relationship between humans and motor cars. My experiences around racetracks and workshops helped to create an intimate understanding of cars. The red and blue vein lines represent connections between the human body, mechanics and the fervour that runs through my blood. Both vehicle and human bodies are fascinating in their capacity to achieve exceptional goals. The ability to withstand harsh conditions is common to both human and vehicular forms.





NAZ GULMEZ

MEREWETHER HIGH SCHOOL

Time, Interrupted
photomedia, paper, video
dimensions variable



‘Everything falls in a tremendous shower, dissolving me’ *The Waves*, Virginia Woolf. *Time, Interrupted* explores themes of time, memory, change, and abandonment. The series of photographs was inspired by changes my family and I experienced as we immigrated to a new country, leaving our old life behind. Surreal images depict empty interiors, shadows, blurred figures and changing light. Our old friends, family, and possible future became more and more distant through time, unfinished and fading away. My work depicts how the process of time dissolves memories, and the eerie presence of a life that used to occupy these spaces. Artists of influence: Giorgio De Chirico, Dorothea Tanning, Ana Mendieta, Cindy Sherman.

MIKAYLA HADDOW

HUNTER CHRISTIAN SCHOOL

Fire Proof

earthenware clay, raku clay,
porcelain slip, underglaze
dimensions variable



Fire Proof explores the unique flora of the Australian landscape, and its ability to regenerate after bushfire. During the tragic 2020 bushfire season my local community faced many risks. Considerable bushland was destroyed and in some cases evacuation was necessary. My series of saggar fired ceramic vessels embellished with intricate designs represent an appreciation of our beautiful and resilient plants.





DELAYA JOHNS

IRRAWANG HIGH SCHOOL

The Creation of Aesthete

wax, wood, paper, ink, photomedia
dimensions variable



The Creation of Aesthete embraces the role of the artists hand in the making of an artwork. The importance of the artist's hand in labour-intensive procedures is highlighted, commenting on the pressures placed on artists to produce pieces of work. The work is comprised of wax, traditionally used in the bronze casting process as the initial product. This further enhances the notion of commending the process over the product.

ROSIE JONES

ST JOSEPH'S COLLEGE LOCHINVAR

Heritage

porcelain clay, glaze, photomedia,
paper
dimensions variable

Heritage is an exploration of matriarchal lineage and the conventions of femininity that are passed down through generations.

The work focuses on a search for self by taking fragments of my 'heritage' to shape an understanding of what it means to be a strong female, while at the same dismantling antiquated notions. Impressions of lace and flowers in the ceramic forms symbolise the impact women have had on my own and other women's lives. The vessels are shaped but also fractured, fusing concepts of female strength and fragility with traditional domestic roles. Images of both myself and my mother in her wedding dress pay homage to her continuing nurturing support. Artists of influence: Judy Chicago, Anne Ferran, Bill Henson.



ZARA KELLY

MEREWETHER HIGH SCHOOL

It's the things they'll never know that make us who we are
stonehenge paper, graphite pencil
760 x 560 each

“

It's the things they'll never know that make us who we are depicts the inevitability of concealing parts of yourself from the rest of the world. Portraiture traditionally intends to represent individuals, personalities and values. These images of my friends aim to do the opposite through emphasising the parts of them that you don't see, keeping them hidden. My relationships allow me to appreciate our personal connection whilst accepting that I will never know everything about them. There are parts of everyone that are hidden or camouflaged. My work is not about what you can see in a person, but about what you can't.



ISABELA KENNEDY

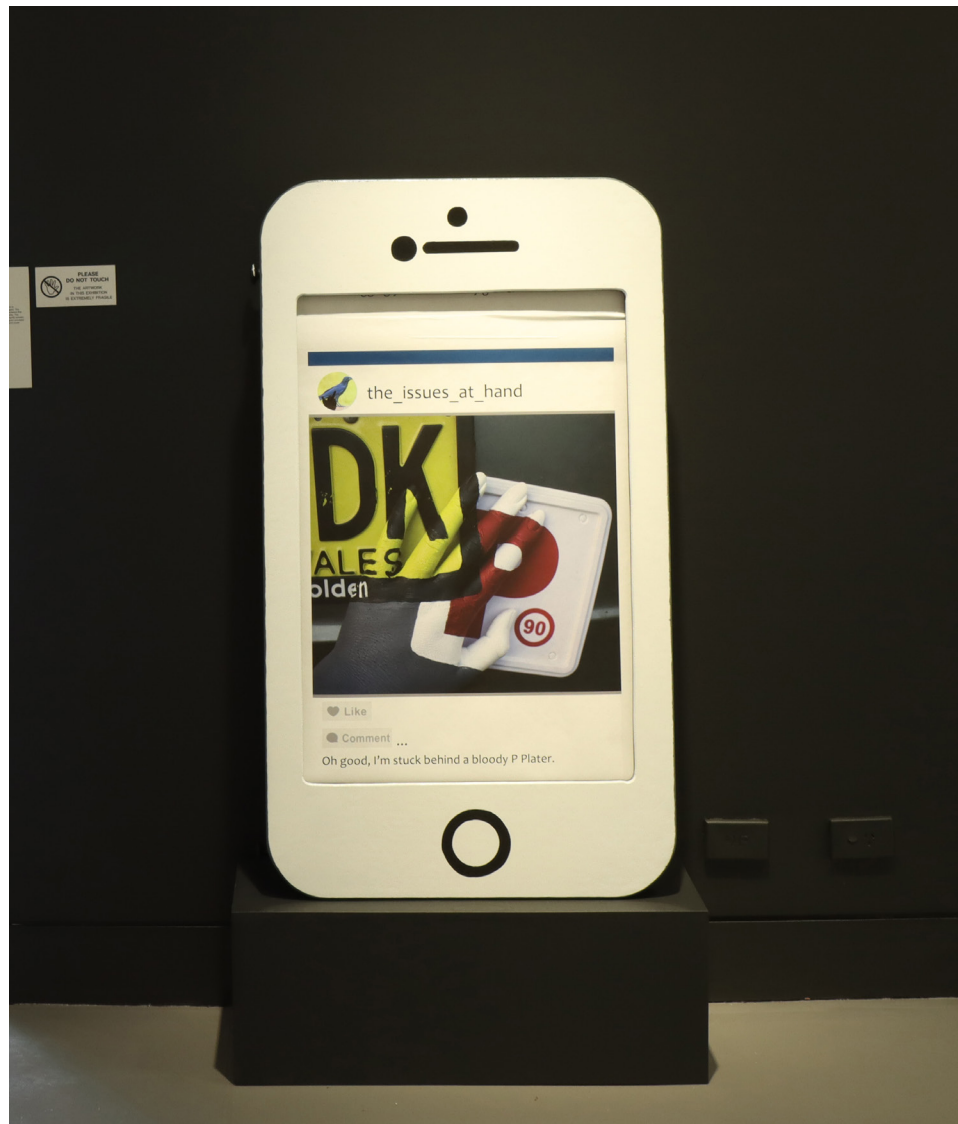
IRRAWANG HIGH SCHOOL

The Issues at Hand

paint, wood, paper, metal

700 x 1230

“*The Issues at Hand* is a reaction to stereotypes surrounding teenagers. The painted hands express an acceptance that stereotypes are part of our identity. The comments below each photo signify remarks received in real life. The Instagram simulated template relates to teenagers and social media.





ALANNA KING

WARNERS BAY HIGH SCHOOL

Benjamin

paper clay, underglaze
dimensions variable



The sculptural work *Benjamin* is about my brother, who lost his life to invasive malignant brain tumour cells. I have explored my mother's journey of loss and grief during this unparalleled experience, recognising her strength and beauty. The medium of clay is unique in its ability to simultaneously embody strength and fragility, qualities that have defined my mother and the way she has healed from this trauma.

JACINTA LECK

WARNERS BAY HIGH SCHOOL

Rewilding

paper clay, wood, paper, digital images,
wire, cyanotypes, perspex
dimensions variable

“*Rewilding* is a progressive approach to conservation that involves rehabilitating plants in their natural environment. This practice allows plants to thrive on their natural processes, repairing damaged ecosystems and restoring degraded landscapes. This process closely parallels the human mind whilst healing from trauma. After grappling with my own mental health issues, I found myself in a new and terrifying environment, one that forced me to adapt and overcome challenges. My mind felt like a degraded landscape needing restoration, a landscape that was mine to restore and conserve. Throughout these struggles I found comfort in growing and nourishing plants, creating a deep and meaningful connection with nature and the environment.





MADELEINE LOCK

MEREWETHER HIGH SCHOOL

Lifebook

paper, ink, light sensitive emulsion
dimensions variable



A 'Lifebook' is a book given to foster children to document their lives when they are taken into care. Their experiences with various carers, as well as important events in their lives are also recorded. My work, *Lifebook* is a visual representation of the journey my two foster sisters have undertaken. It reflects both the joyous and traumatic aspects of their lives as well as the complex connections and relationships of our family unit.

JENNA MARLEY

MEREWETHER HIGH SCHOOL

High Tide

raku clay, plaster bandage, impasto,
acrylic paint, wood, coral, shells, model
figurines, plasticine
dimensions variable

In High Tide man's greatest architectural accomplishments deteriorate into a mere sandcastle, a product of a child's pastime. The work is a metaphor for the fragility of civilization against natural forces, like a sandcastle being washed away with the tide.

High Tide is inspired by historical natural disasters such as Pompeii, which wiped out entire cities and lives. The childlike quality of the sculpture symbolises my generation's dependence on climate action due to the ignorance of world leaders. Rising sea levels caused by climate change impact on us all, we are responsible for literally keeping civilization afloat.



JOSEF MILAN

MEREWETHER HIGH SCHOOL

Hard to Grasp

acrylic paint, oil stick, spray paint, fabric,
timber, board

2820 x 1125

“*Hard to Grasp* explores my connection with the painting process and stream of consciousness. The work is a reflection of my thoughts and is deeply personal. The painting tells a story of the last year in my life. It is about the impact the death of my friend Kain had on my world. It is also about finding love amongst people in my life and how an intuitive painting process acted as a conduit for deep set themes. *Hard to Grasp* is an abstracted and distorted view of my real life, filled with repeated motifs and symbols. Hands denote love, rat and crosses equal death and figures represent my friend. Circles signify mental cycles and a non-linear recurring yellow stream embodies time.



BELLA MYERS

TORONTO HIGH SCHOOL

Spectral
photomedia, metallic paper
2000 x 1000



Spectral explores the concept of misinterpretation and the unknown through abstraction. As a child I was intrigued by small details in my surroundings, although insignificant they gave me a sense of curiosity. The images, created by macro photography, highlight the psychological effects of colour through saturation and luminosity. The audience is left with an assemblage of ideas and interpretations, to discover and interpret their own meaning and understanding of the work. Artists of influence: Harold Davis, Coppi Barbieri.



CASSIDY MOTUM

WARNERS BAY HIGH SCHOOL

Natural Revolution

paper, thread, watercolour, ink, markers
dimensions variable

“*Natural Revolution* reflects the impact man has had on the earth, slowly weakening the natural world. Through intertwining colour and stitching, Mother Nature is seen restoring the rigid past of humanity, taking back what is hers and shifting sources of power. The blending of monochromatic lines and organic forms represent reversing and merging history. Nature’s veins run through the body of the earth erasing the damaging and disruptive footprint that humanity has left behind.





LIAM NASH

ST MARY'S CATHOLIC COLLEGE
GATESHEAD

184 Kilometres
photomedia, paper
2045 x 930



"Time is the longest distance between two places."

Tennessee Williams, *The Glass Menagerie*, 1944

184 Kilometres depicts the development of an intimate relationship during the COVID-19 pandemic lockdown. In early 2020 I met Elise at a leadership retreat, we then returned to our respective homes 184 km apart. Virtual images, digital snips and lines of text became the sense of my new girlfriend, adding and substituting memories of her from our initial brief meeting. The images expose themes of isolation and loneliness as well as the role of technology in distant relationships. The work comprises images from online conversations as well as Van Gogh's chair which he also painted in isolation. My work simulates the visual memory of our relationship, but also invites the viewer to experience the emotions of love in isolation. I aim to convey the value of human *Natural Revolution* reflects the impact man has had on the earth, slowly weakening the natural world. Through intertwining colour and stitching, Mother Nature is seen restoring the rigid past of humanity, taking back what is hers and shifting sources of power. The blending of monochromatic lines and organic forms represent reversing and merging history. Nature's veins run through the body of the earth erasing the damaging and disruptive footprint that humanity has left behind.

MILLI NEILSON-SPITZER

NEWCASTLE HIGH SCHOOL

Stockpiling 2020

sewing thread, linen, embroidery hoops
dimensions variable

“*Stockpiling 2020* represents the time when COVID-19 sent the nation into lock-down. My part-time work shifted, and everyday products such as toilet paper and hand sanitiser became difficult to find. My thoughts turned to packaging, and how these goods once thought of as unimportant and disposable were now prized. The concept focused on products that were unavailable and the huge impact of stockpiling. The small, precious embroideries focus on these rare items; by displaying them as embroideries from the past, they remind families of the scarce objects. They resemble a precisely made tapestry shopping list. The finished samplers remain in their hoops as a connection to the time-consuming handiwork. The pandemic lockdown caused many people to remain at home, creating an opportunity to undertake embroidery. The time and care taken in creating these pieces makes them exceptional, like the stockpiled objects they represent.”

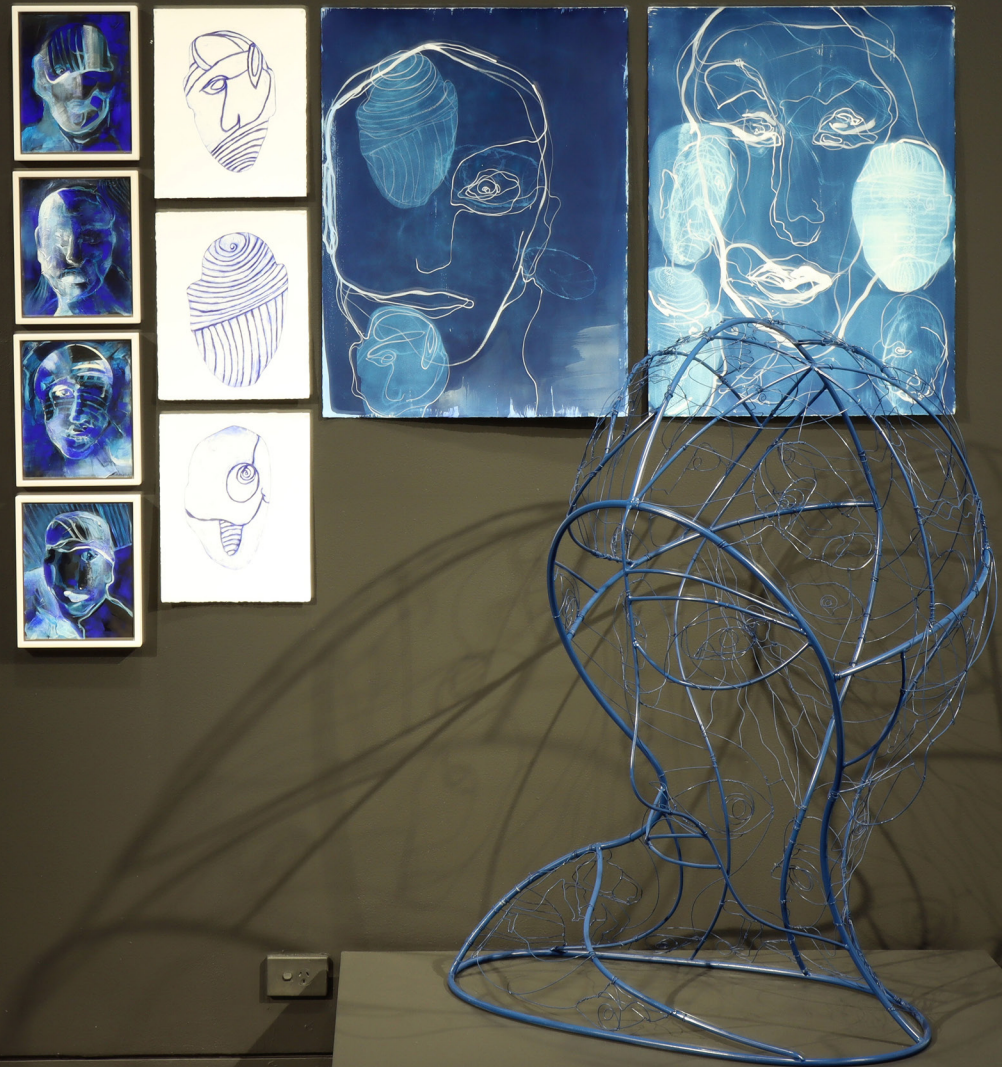


ABBIE-ROSE O'TOOLE

BELMONT HIGH SCHOOL

This Blue Cradled Mind
acrylic paint, canvas, drypoint etching,
cyanotype, steel, wire
dimensions variable

“This Blue Cradled Mind explores mental health in sport. There's a voice in my head that says 'to better myself will benefit others'. As a team athlete, training is essential to achieve skills, strength and performance. The work expresses emotions of fear and frustration, as well as anxiety and the unknown future of sport in my life. Our world has suddenly stopped, words such as pandemic, suspended, postponed and cancelled now familiar. Feeling isolated, physical journeys and relationships have changed. The sculptural head frames contorted faces juxtaposed amid sporting movements. As a self-portrait it reflects my mental health and emotions, cradled away in my mind until the world I once knew returns. Artists of influence: Mike Parr, Francis Bacon, Yves Klein, Van Gogh, Matthew Harding, Anthony Gormley, Barbara Licha.



MYRA PALEOLOGOS

MEREWETHER HIGH SCHOOL

Papou's Perivoli: Pop's Veggie Patch
prisma-colours, paper
dimensions variable

“*Papou's Perivoli: Pop's Veggie Patch* depicts delicate drawings of a Greek-inspired vegetable garden. My intention is for the viewer to question assumptions made about people and cultures, as the Greek elements only emerge upon deeper scrutiny. Migrant citizens and their customs face judgement and prejudice when settling in a new and foreign country. The beauty of my grandfather's garden is a tribute to his culture and heritage.





SARAH PEISLEY

KOTARA HIGH SCHOOL

Endemic

paper, ink, cotton, silk
dimensions variable



Endemic is influenced by the 2020 bushfires in Australia and the increasing anxiety within my generation of the effects of climate change. The series of repeated linoprints embodies the beauty of Australia's native flora. These works reflect subtle changes in the seasons and patterns in the environment. The eco- dying techniques represent Australia's harsh environment and the cycles of life and death. Artist of influence: Margaret Preston.

HOLLY QUIGLEY

WARNERS BAY HIGH SCHOOL

Memory Unfolded

oil paint, board

2480 x 1130

“

Memory Unfolded depicts a conflict between two worlds where an inner journey is explored through representation of the external world. The work explores my subconscious and displacement of identity after being introduced to a different environment. The power of memory resulted in new experiences unfolding each day. The layered surface represents the Lake District in England highlighting the relationship between individuals and their surroundings. The audience is asked to consider their own memories to make sense of an ambiguous work.





LORIEN SAUNDERS

HUNTER SPORTS HIGH SCHOOL

The Possible Impact of a Stranger's Gesture

coloured pencil, paper

1150 x 760



There will most likely be no ticker-tape parades for us, no monuments created in our honour. But that does not lesson out possible impact, for the scores of people waiting for someone just like us to come along.

Leo Buscaglia.

The Possible Impact of a Stranger's Gesture portrays strangers in a crowd setting. We can only appreciate the people around us if we consciously take the time. We have no inkling into the lives of others apart from how they convey themselves in public.

GRACE WILLIAMSON

MEREWETHER HIGH SCHOOL

*Once you have tasted the sky you
will forever look up*

acrylic paint, medium, canvas
dimensions variable

“*Once you have tasted the sky
you will forever look up* aims to
capture the ephemeral nature
of clouds. By contemplating
the skies connection to
different locations, the work
aspires to illustrate the
correlation between people
and landscapes. This thought
can be acutely emotional
as memories are ingrained
in our surroundings. The
paintings depict a variety of
ever-changing clouds, whilst
the sky remains constant. My
work seeks to find perfection
in the landscape by erasing
powerlines, trees and buildings,
focusing on the fleeting
qualities of the clouds.





Museum of Art and Culture

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