



BRISBANE GIRLS GRAMMAR SCHOOL

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# YEAR 12 VISUAL ART 2020

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This publication is a celebration and showcase of the work of the Year 12 Visual Art Cohort of 2020. The creations evidence the creativity, resilience and resourcefulness of our students in a year of unexpected events, surprises and perseverance.

We commend your effort and, in the future, hope you will look back fondly on what you achieved as well as the friends who journeyed with you in creation.

All the best for the future.

**Ms Hollie and Mr Pincott**



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# Lucinda Bell

## *New Skin*

90cm x 150cm x 20cm

Digital Photographs, Acrylic and Spray Paint on Canvas

This work responds to the contemporary context of engineering human hereditary genetics and biology in a future setting, raising questions around the potential modification possibilities considering the modern alterations in the 21st century.

The focus 'New skin' depicts a 'New' and/or future relationship between human biology and alteration potentially transforming human evolution.

The work utilises weaving, morphing and cropping techniques in the printed images through snipping and manipulating the paper, taking inspiration from Lucas Simoe's techniques and intended psychological confrontation of manipulated portrait imagery.

Translated into five connected canvas works, the artwork is designed to confront viewers with the potential future realities and current 21st Century realities of the human abilities to alter the human biology, provoking questions such as 'to what extent can we change our bodies' and 'what are the potential possibilities'. The human characteristics of biology, the physical manipulation of the individuals and their differing connectivities and consistencies presents a scenario designed to reveal viewer reaction to the idea of modifications of genetic science.





# Indrani Bose

## *Look what we've done*

Installation 1.5m x 2.5m x 30cm

Wooden boxes, Photography, Text Pattern, Acrylic Paint

This work responds to the contemporary context of social expectations influenced by our modern evolving perceptions of gender, dwellings, and physical wellbeing. The focus of the inquiry—conditional restrictions—is represented by the physicality of the three boxes and their text. Each box is central to an individual concept of conditional restriction. They suggest that our restrictive autonomy is not concrete, rather we have the unconventional option of challenging social captivity. The audience is confronted by this through the open-close box form, which they must break open themselves through movement. Once opened, contrast between text and photograph challenge the viewers accustomed beliefs and actions. Inspiration from Tracey Moffatt and Cindy Sherman manifest in the work through dramatic staging and physical exaggeration to emphasise viewer interaction, elevating the sense of restriction and serving as a warning to the viewer: reflect on your autonomy, and break free from seemingly undeniable constriction.



# Esme Carr

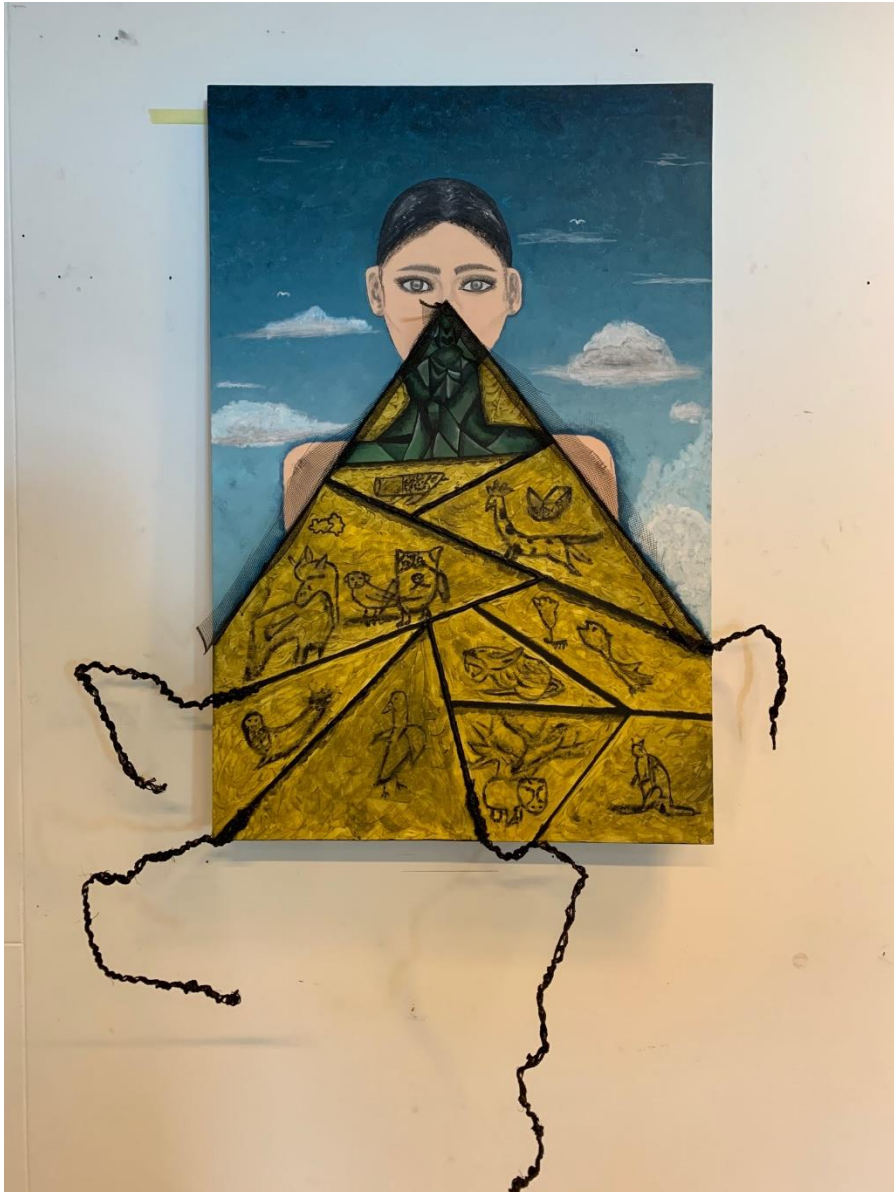
## *Seeds of life*

50cm x 90cm x 20cm

Lino, Wood, Acrylic Paint

My artwork centres on the focus 'seeds of life'. It explores a seed potential and shows that the final product depends on so much; the environment in which its sown, and the tending of the seedling, both contribute to the final plant. A seed sown in fertile ground and watered carefully will flourish whereas a seed carelessly strewn in the dirt and left to fend for itself will wither and die.

So, it is with man. My key artists Leonard Brown and Deborah Kelly both gave me ideas to incorporate into my design. Brown's use of traditional iconographic style helps to increase audience engagement while Kelly's juxtaposition of modern and tradition element add layers of meaning to the artwork



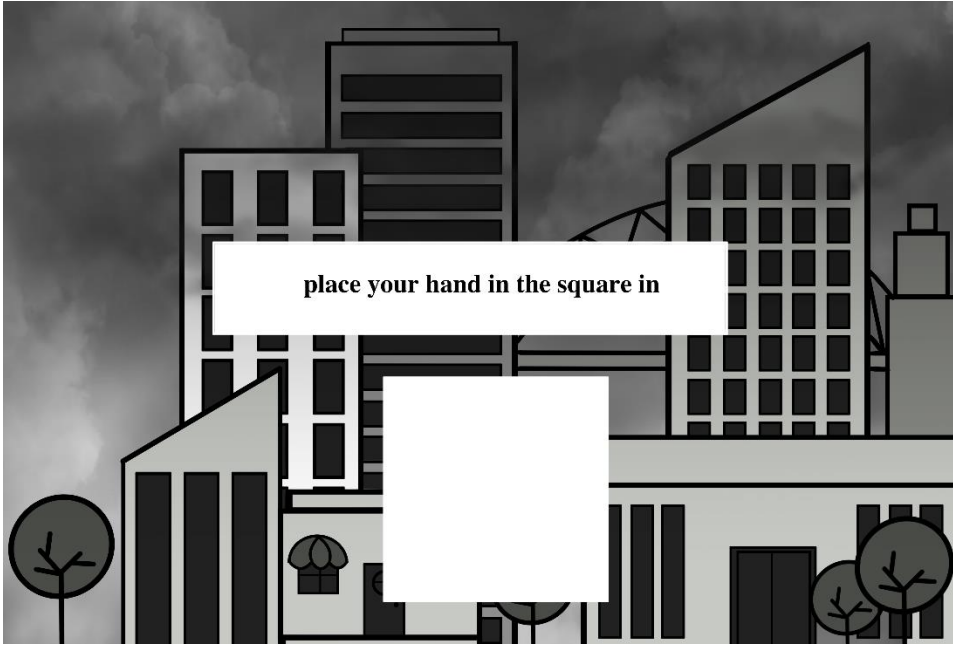
# Michelle Chen

## *World of Unconsciousness*

60cm x 90cm

Acrylic and Mixed Media on canvas

This work acknowledges the context of personal, investigating the minds of people who are senseless and society-contemporary. The triangle under the women investigating the focus, *World of Unconsciousness* by portraying a 'world' fused with peculiar colours with a diverse association with weird animal combinations. Artists Picasso and Magritte have influenced my artwork in order to convey my message-surrealism. Utilising oil painting, realism techniques, and media-all inspired by surrealism. The imagery of the women identifies as a normal human being when conscious. Divided into two frames, the two meanings into one is designed to allow viewers to correlate with the connotation of a chaotic imagery when falling to unconsciousness. The two 'worlds' are formed to bring the viewers attention to the idea of conscious and unconscious. Audiences are invited to interpret the imaginary symbols to create their own meaning encourages them to ask 'what are those animals?' and 'what do they mean?'.



# Grace Clarke

## *2020 Vision*

3m x 6m

Digital Animation, Video Projection with Sound

Nobody is a stranger to climate change and the ongoing discussion about how our future will be. Every human fears for their future, but will often not do anything about it because they believe they are insignificant in the grand scheme of things. My work aims to show the viewer that they, too, can make an impact on the future, and that they could be the make or break in deciding whether or not society's future is bright. The old film-like beginning of the video is reminiscent of the past, like an old video tape. This then transitions into the 'now': a smoggy and dark city that is shrouded in dark clouds. As soon as the viewer places their hand on the animation as instructed, the cityscape suddenly becomes lively and animated, indicating that that one person, one viewer, is all it takes to make the future bright and full of hope.





# Fenella Counsel

## *Into the Void*

Installation 170cm x 75cm x 75cm

Found Materials, Chicken Wire, Star-Pickets, Bolts, Plaster, Acrylic and Spray Paint, Rope

This work responds to the contemporary context and artist's apprehension of technological advancement, consequential hybridity, future unknowability, and human superiority. *Into the Void* develops the focus 'Fantastical Futures' by depicting a 'futuristic' parasitic relationship between mankind and technology. The work is inspired by the parasite which infects and controls insects, adapting it to depict humans as the host in their dependent relationship with technology. Realistic approaches to form and structure induce audience's genuine fear of the uncanny prospect of a relationship where technology dethrones humans from the food chain. It expands on the notion of 'seeing is believing' by revealing the audience's growing dependence on technology—without it, they would fall. The invasive, parasitic wires challenge audience associations with technology as the key to the future by portraying technology's unescapable dominance and questionable reversibility. Challenging current audience associations, the work provokes the question: how fantastic are our technology-dependent futures?



# Georgia de Stefani

## *Shifting Identity*

1.2m x 1m

Wood, Paper, Card.

This work explores the personal context of self, represented as a fugitive patchwork of influences from surrounding cultural contexts and representations. *Shifting Identity* develops the focus 'Singular Complexities' by investigating the singular identity we present to ourselves and the outside world. This identity is comprised of multiple texts and stories exposing how the closer you look the less coherent one's identity is. This work references Close's portrait (Roy 1); which from a distance appears realistic but on close inspection reveals an abstract composition.

The squared pixilation' references the contemporary context of digital media representations of self (social media). The 3D surface of the greyscale text-filled squares represents a landscape of influence inserted with glimpses of coloured experience. The work engages viewers in a physical understanding that a sense of identity which initially appears solid, is, on closer inspection revealed to be unique but shifting combination of stories and cultural influences.



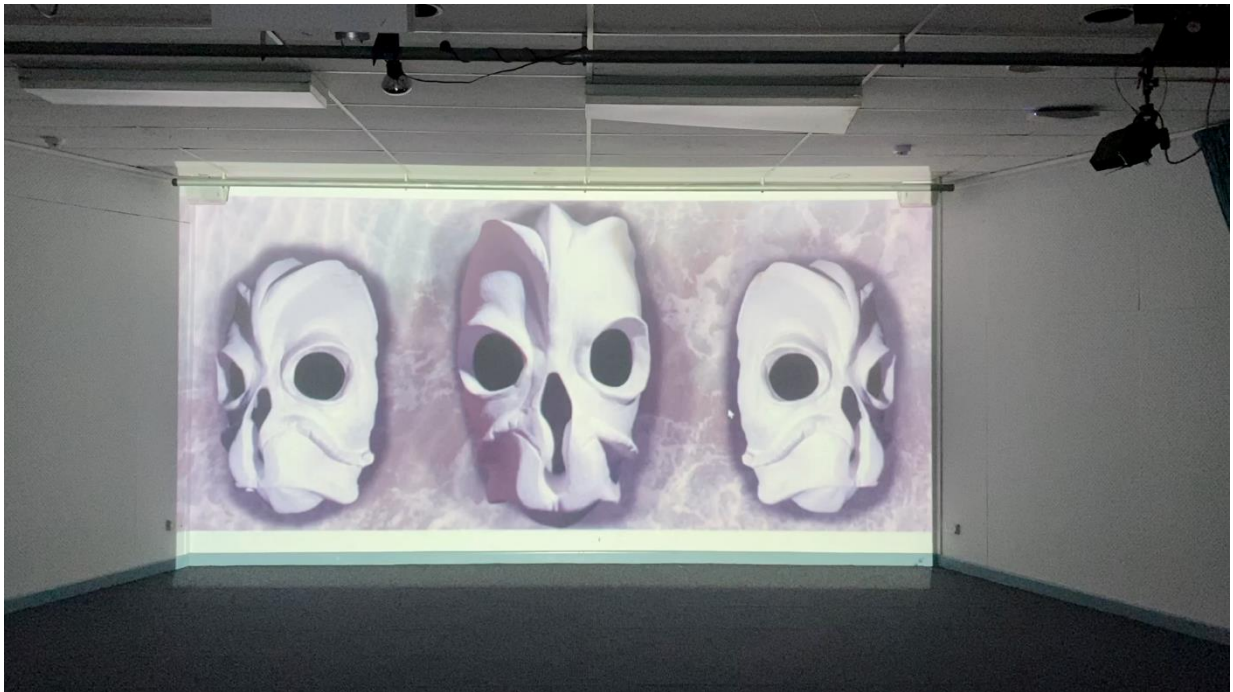
# Georgie Ellis

## *Contagion*

Installation 2m x 1.5m x 1.5m

Wood, Paper, Wire, Plaster, Paint with Sound.

This work responds to the global sense of flux and instability within the contemporary cultural contexts of our personal, physical, cultural and environmental wellbeing. *Contagion* cultivates the focus 'fear of uncertain futures' through viewers reflecting on similarities in the way humans react to threats of physical or cultural 'invasion'. This fear is represented as a dark looming object that hangs over viewer's heads, which like Booma's *Sala for the Mind*, requires audiences to physically engage by lowering their body to enter. Within its claustrophobic confines, viewers find themselves encompassed inside the provocative tableau, which like Piccinini's work, is designed to elicit viewer reaction. Surrounded by incessant 'hives' of brown reptilian material where bone white forms embodying viruses emerge, observers realize upon closer inspection that some take on human constituents thus, prompting reflection that in states of fear, people themselves can be seen as detestably repulsive as viruses which have egregious potentials to 'infect' central groups.



# Sally Hallahan

## *Archaeology of the Future*

3m x 6m

Digital Projection with Sound

This work develops the focus ‘unnatural nature’ by imagining the evolutionary adaptations humanity might need to cope with planetary changes brought about by climate change. The sculptures are the archeological fossil remains of the human species that before extinction, ‘unnaturally’ modified their ‘natural’ bone structure to fashion breathing apparatuses. Evoking Simone Eisler’s hybrid creatures, the work challenges the viewer with the notion of hybridity and the possibility of losing the human identity through using skulls in an imagined future. Patricia Piccinini’s human-like sculptural techniques enhance the realism of the skulls and the viewer’s uncomfortable feeling. The audio clip of heavy breathing creates an eerie atmosphere between the viewer—the humans of today—and the future humans that will be affected by our political and environmental choices. The large scale forces the viewer to confront the bleak future of humanity and ponder the implications of the contemporary context of environmental climate change.





# Alex Hillman

## *Burnt*

Installation 1.5m x 1m x 50cm

Digital Photographs, Paper and Ash

Materials and means focusing on the idea 'ephemeral' created this artwork, where the materials utilised were transformed into easily identifiable trees then irreversibly changed into ashes. The main influencer in the thought process and media techniques used was Yuki Kihara. Kihara's *After Cyclone Evan*, was of great interest showing the destruction left after a natural disaster.

Acting on the contemporary and personal contexts and focusing on the recent bushfires in Australia and recreating them on a smaller scale an experimental artwork conducted, consisting of a singular paper tree on a tin tray was captured on film to test its ability to recreate the loss and destruction caused by the fires. The final artwork has been set up so the audience is able to view the burning process via printed photographs and presenting the end results of the process which will be laid out before them on a shelf and block.



# Arabella Holley

## *Untitled*

Installation 2m x 1m x 1m

Wood, Plastic, Wire

This artwork responds to the cultural context of the idea that our Earth is being consumed by plastic, recognising that we are slowly running out of time before the Earth decays. The installation depicts the focus of global issues including the overuse of plastic and how it affects our oceans, by displaying plastic falling through the layers of earth, consuming the world from the inside and into the out. The structure of the sculpture was inspired by Mexican artist Damian Ortega, an artist who uses found objects from his everyday life to convey personal and contemporary context. Ortega inspired me to deconstruct the earth to show the several layers of the core being surrounded and trapped by plastic to represent my personal context on beliefs towards the overuse of plastic and the contemporary context on how it is affecting our Earth to this day. This challenges the viewers to think about how much plastic they use in their everyday life and how they can stop the overuse.



# Anabelle Horton

## *Human Parasitism*

Projection 3m x 5m

Digital Animation with Sound

The contemporary context, characterised by greed and mass production manifests in our everyday lives, fuelling over-consumption, leading to the deterioration of the world in which we live. Researching the idea of 'human parasitism' produced images of toxic barrels and parasitic plants, communicating the idea of manifestation and noxiousness, traits observed of humanity to be expressed through the images in the work. Medici's realistic forms were appropriated in order to criticise human nature, juxtaposing the negative space as inspired by Japanese woodblock art. Watercolour paintings of the objects featuring in the video allow for the exaggeration of the underlying focus of human parasitism. Real-life footage is integrated amongst the hand painted objects, drawing the audiences engagement to the harsh reality of the consequences of human impact on the world. The audience is positioned to recognise the oblivion of society on how significantly human interaction has impacted the world, through the interpolation of the real video behind the cartoon.



# Joanna Hu

## *Narrative of Life*

Projection 3m x 5m

Video and Digital Animation with Sound

This work responds to the contemporary context and cultural context on how ‘the Other’ is rejected and judged for things that may not be in their control. The artwork develops the focus ‘The Narrative of Life’ by depicting how people are discriminate against throughout their life. The work utilizes research into why Tsui Kuang-Yu’s videos was strange, which lead to Abdul Abdullah who uses the concept of ‘the Other’ in his works. This artwork also took inspiration from the recent racism against Asians due to the coronavirus. The universal symbol of eyes conveys the meaning of being judged, unsettling viewers as well as engaging them. Other symbols include chopsticks, calligraphy, rice, soft toys and pink portrays the ways people could be Othered, whether they can control these factors or not. The video confronts viewers with the discrimination people are faced with every day.





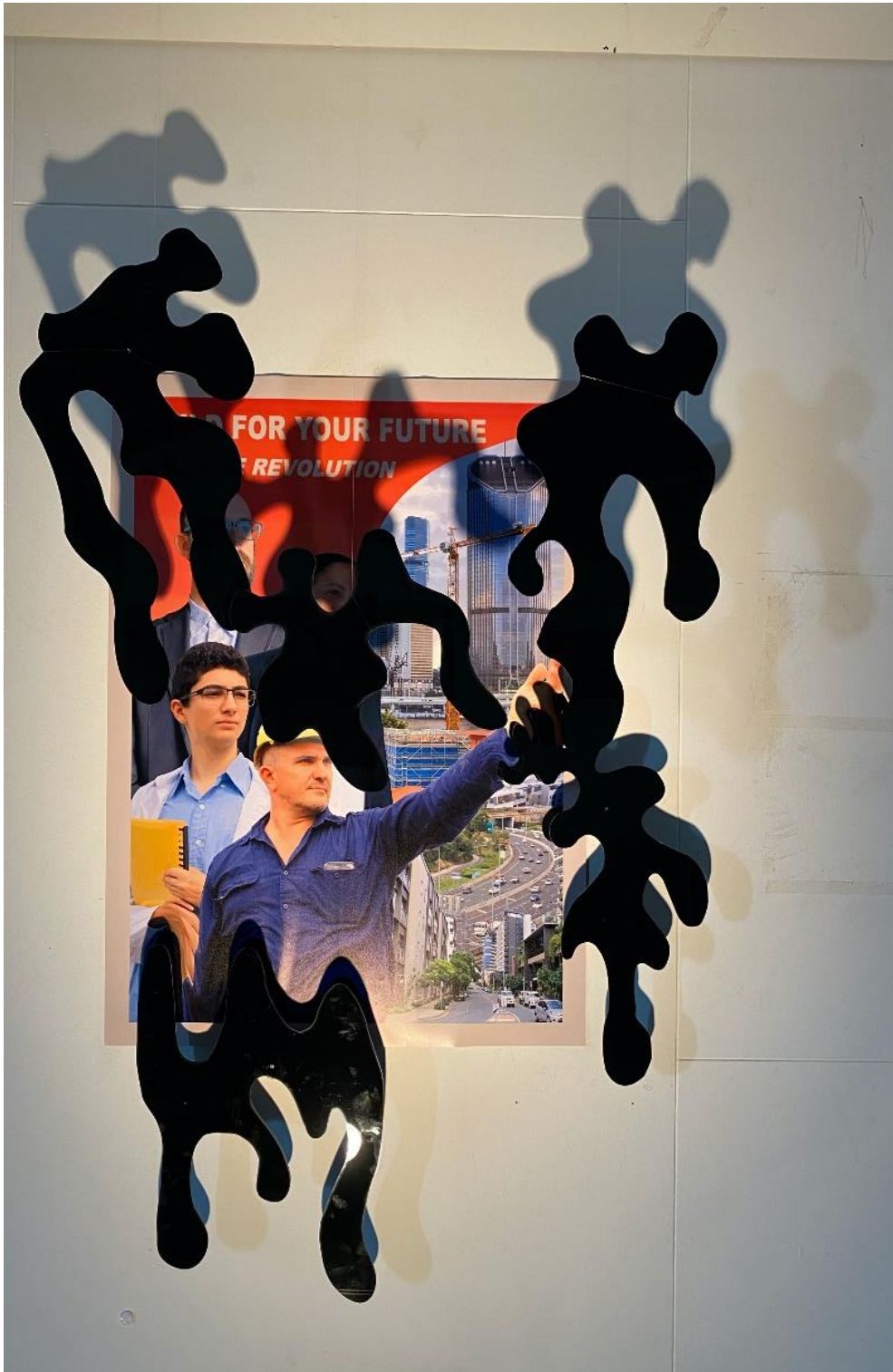
# Margaret Jones

## *Eat Your Pork!*

13cm x 6cm

Digital Photographs, Acrylic paint on Wood

This work responds to the contemporary context of Australia's ignorance of the current Chinese re-education camps. The use of 1950's pop art, based on Roy Lichtenstein symbolises a time when people ignored Holocaust survivors relating to the focus: time repeating itself. The kitchen, inspired by Tom Wesselmann's still life, includes the pop-themed message 'Eat your pork' which on the surface reflects a happy 1950's housewife's message, appealing to Australian audiences—not knowing that China's ethnic groups are being forced to eat pork, which goes against their religion. The series of small images in the shape of a comic strip—cartooned by photoshop—draws the audience in. The model interacts with the speech bubble, and becomes more 'real' acknowledging the propaganda message, but since she does nothing about it, she becomes less real again, thus reinforces the original message—inaction is an action and ignorance is complicit.



# Eleni Karanicolos

## *The Future is Brighter Behind the Shadows*

Installation 1.5m x 1m x 30cm

Digital Photograph, Acrylic

The work responds to the contemporary context of human greed and its effect on earth's current climate crisis. The personal context is portrayed through my concern for our future. The appropriation of Chinese socialist propaganda depicts the focus of 'conflicting solutions'. Just like propaganda, the art promotes an illusion of capitalism and multimillion-dollar corporations as opportunities to create brighter futures for society but behind these 'promises' lead to the destruction of earth's precious, finite resources. Money will mean nothing when there is no planet to support the future of humanity. Enhanced through acrylic pieces, oil spills are depicted through texture and shape. Shadows casted by the shapes on the poster 'foreshadow' the illusion of a prosperous future. Through the irony of propaganda advertising I intended to remind the audience of how imperative it is to protect our natural resources in conserving our future.



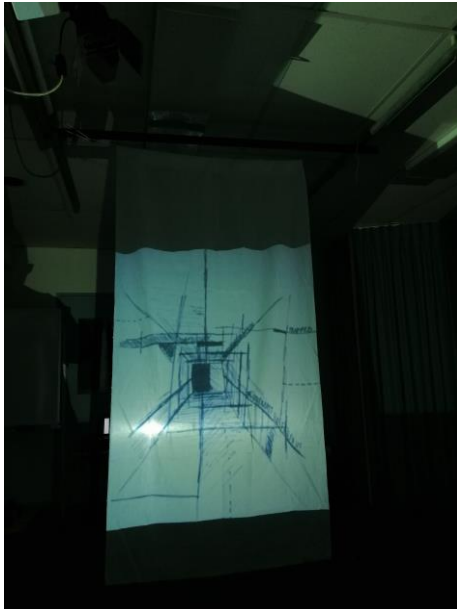
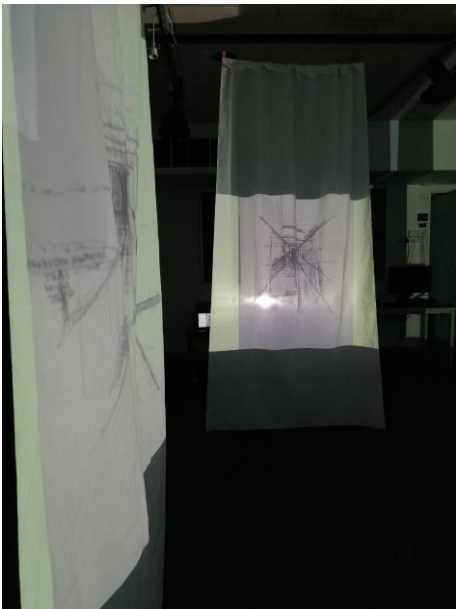
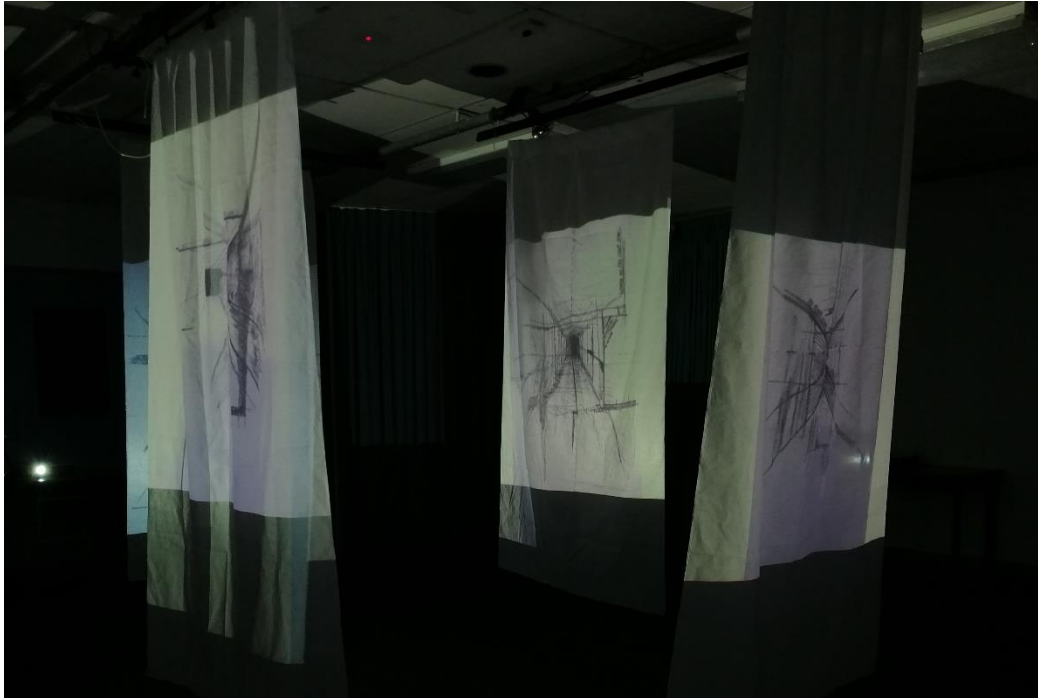
# Jessica Kim

## *The Invasion*

279.5cm x 60cm

Digital Drawing on Gloss Paper Scroll

*The Invasion* develops the idea of 'cross cultural families' reflecting the contemporary context of multicultural Australia. Developed from my personal context living in a Korean family in an Australian environment, the house in the scroll represent the Korean tradition, which contains my parents and their beliefs, with myself depicted as a trickster character from Korean mythology which symbolised me being a rift in my household. The rolled end of the scroll represent the rolled-up history, communicates to the viewer the sense on anomaly in my two cultures. Kate Beynon and Guan Wei's use of traditional imagery and presentation of personal experiences was utilized along with a pop-art representation to communicate to the audience my sense of struggle. Through the separation and presentation, my two cultures co-exist in my work, showcasing the differences in culture as well as forming them together, thus communicating how I am the anomaly in my family.



# Lucy Klose

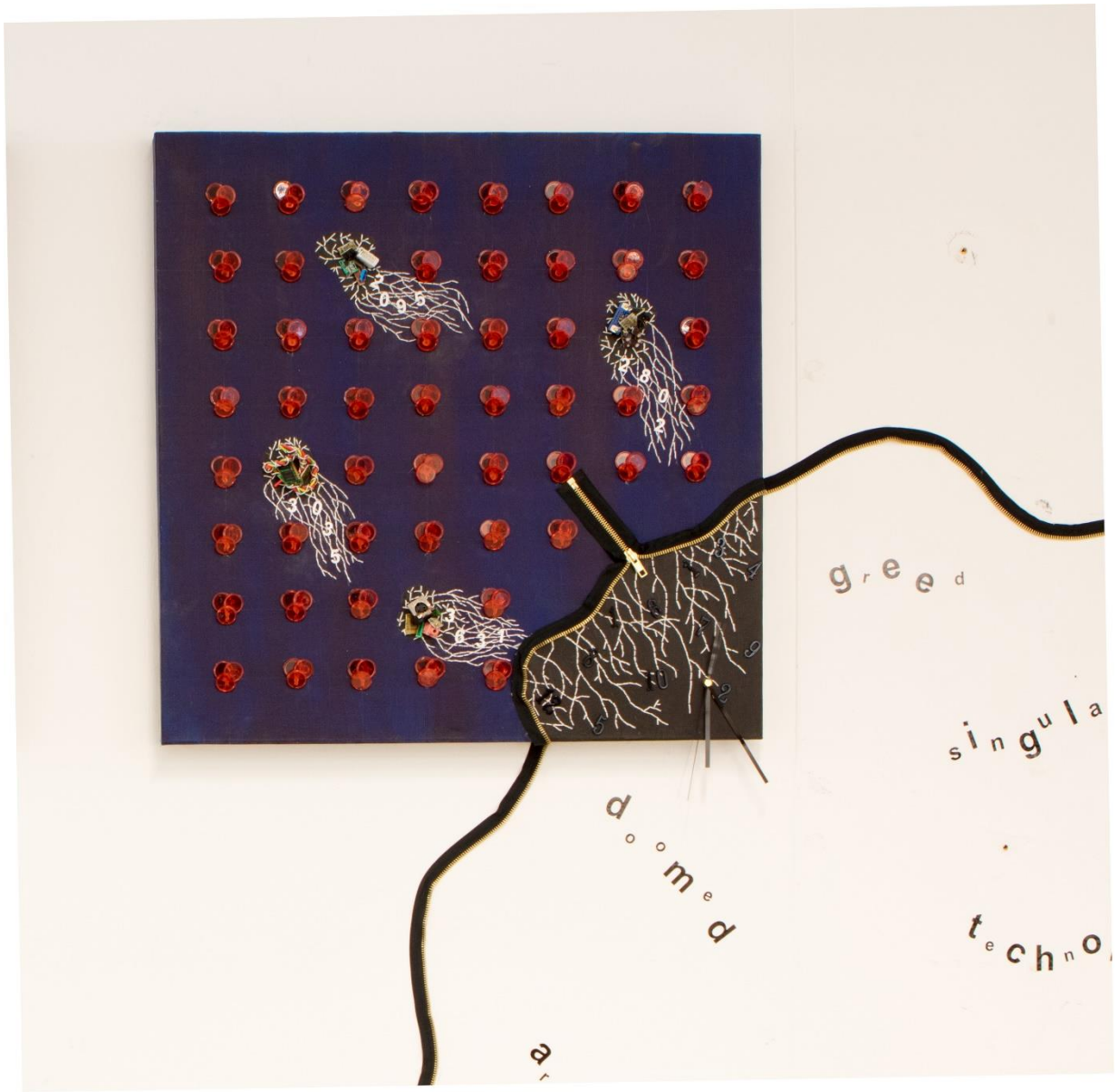
## *No light at the end of the tunnel*

Installation 2.5m x 2m x 2m

Wood, Fabric and Digital Projection

This work is a response to the personal context of mental health issues, that 'haunt the mind', such as anxieties and insecurities which become boundaries and walls, limiting self. Research was conducted into artists, such as Christian Boltanski's cloth projections, who uses similar concepts and often works with installations. The research was incorporated to the installation to create four white cloth walls with projected abstract black corridors that are pathways to escape blocked off, also incorporating Sigmund Freud's the conscious, the subconscious, the unconscious, and the id theory of the mind. The original focus, haunting, was merged into the installation becoming, how our minds are haunted. The formal context of an installation explores the use of space, to engage the audience to walk through the physical work. The intended meaning of the work is to have the viewers enter the work with an outsider's perspective and slowly conclude that the emotions depicted, on each 'wall', are within us all.





# Elizabeth Macpherson

*A Future? Only hanging on by threads.*

Installation 2m x 3m

Paint, Canvas, Plastic, Wire, Thread, Beading, Lettering.

This work responds to the-contemporary-context-of-technological-advancements, raising questions around the Concept of a future where we must reconcile the rapid advancement of technologies with nature. My focus *Anatomy of the future* is conveyed through my installation depicting the History and-Rapid-Growth of-Internet-from 1995-2019. Experimental work consisting of three plaster faces questions human-anatomy-through a transition from human to robot. Simone Eisler's work responded to themes-of-hybridity between human-and-nature through semiotics and visual concepts. Hybridisation-is represented in my artwork as statistical networks, where technology is exploited and used-as a tool to function and-process-information. Experimental work and Laurie Frick's use of physical shape-and material depicting-collections of data led me to my formal context. Solidity of translucent coloured counters and technological components – increasing by 500 million increments until 'overflowing' onto wall, physically emphasises data collected. This formal organisation creates a dialogue for audience to interact and decipher, prompting viewer reaction to the proliferation of technology and-impacts-on-the-human-species.



# Amy Morris-Arkeell

## *Loss and Leftovers*

Installation 1.5m x 2m x 1m

Digital Print, Plaster, Fabric, String, Acrylic Paint

This work responds to the focus of ‘Repercussions of absence’ and the personal context of my sister’s absence from home, raising questions around the potential role and effect of absence in personal life. *Loss and Leftovers* explores the physical and emotional repercussions of absence by depicting objects emptied of their human occupants. The work utilises research into moulding techniques used by Mathilde Roussel-Giraudy and takes inspiration from the photography techniques of Felix Gonzalez-Torres. The work’s life-size, dark, haunting and desolate chest cavity is designed to confront viewers with the reality of personal tragedy, absence, and loss. Stuck in motion, physical body replaced by multiple delicate hanging threads influenced by the Hair Shirt used as a self-punishment in the medieval era, displaying the pain and persistent memories. The shirt’s rigidity, stiffness and sharp edges, physically demonstrates for viewers the way memory of the absent might be painful and uncomfortable like the shirt, yet we still choose to ‘wear’ it. The thread connecting the shirt and picture, acts as strings of association connecting objects to memory. ‘Loss and Leftovers’ presents a scenario designed to have the viewer reflect on their personal and family relationships.



# Tamrah Nicholas

## *Forest of Mirrors*

Installation 2m x 2m x 1m

Digital Photographs, Wire Mesh, Mirror, Branches, Acrylic paint, Projection

This work responds to the contemporary context of surveillance, raising questions surrounding women's potential to develop an internal sense of who they are. *Forest of Mirrors* develops the focus 'Unexpected Metaphorical Spaces' by demonstrating through a forest of mirrors, a subjection to constant gaze of society causing women to be overwhelmed with a false 'reflection'. This work utilises research into John Berger's theory of the 'mirror' gaze of others and takes inspiration from Simone Eisler's exploration of storytelling, intertwined with the exploration of female experience. Fractured mirrors and light projection draw the viewers inside the artwork. Standing before it they face their own reflection and shadow caught within the forest. Twisted characteristics of fairy-tale Snow White, the eerie forest of mirrors and beautiful protagonist analysing her unclear reflection presents a physical space designed, using an innocent childhood story, to expose the viewer to the onslaught of uncontrollable beauty pressures.



# Ruby Norris

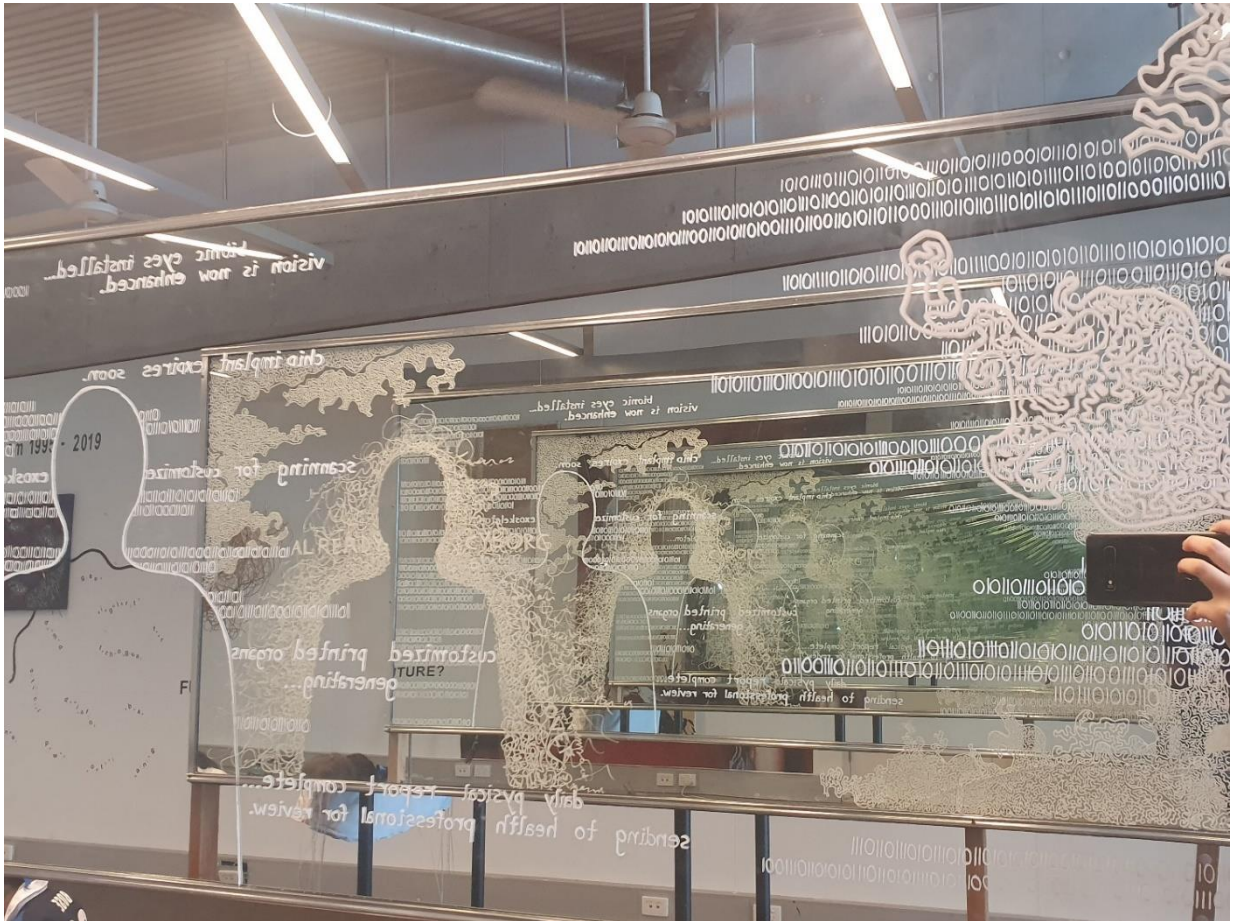
## *Fantastical Manifestation*

3m x 6m

Digital projection with Sound

This work, *Fantastical Manifestation*, responds to the contemporary and cultural context of the separation from nature and conformity to a structural and technological lifestyle that is explicit in today's society. This work develops the focus 'restoration of origins' by illustrating a fantastical dislocation of a human subject amidst the clouds in an almost 'euphoric' state juxtaposed with sounds of wishful meditation and manifestation frequencies. This is contrasted with harsh scaffolding physically 'lifting' up the manufactured clouds. This defines the hope of restoration of nature as something untouchable. The work utilises research into wearable art techniques and takes inspiration from artists Poxini Papapetrou's 'Ghillies series' featuring wearable art camouflaged in nature, and Tracy Moffatt's series 'Invocations' depicting excursions into the otherworld and dreams. Translated in the artwork the human subject is expressed in a serene 'cloud 9' state. The juxtaposing of structured figures seen in everyday city life, emphasises the artwork as an imagery of utopia, and pushes the viewer to understand the hopelessness of 'restoration of origins'.





# Nellie Osmani

## *Infinite Possibilities*

Installation 2m x 2.5m x 1m

Wood Frame, Paint Marker, Mirrors

This work is a response to the contemporary context of new and emerging technologies that can be incorporated into the human body. *Infinite Possibilities* was developed from the focus 'The Anatomy of the Future' where numerous sentences and lines, drawn on opposing mirrors, convey the fear, chaos, and development that will emerge as technology progresses and is implemented into the human body. The work invites the viewer to immerse themselves in a futuristic space, using the images of the mirrors reflecting off each other to create a never-ending void and the silhouette of a human created using negative space to stand in front of. Inspired by various artists whose works focus on the layering of abstract lines to create forms, the drawings on this work prompts the viewer to consider different scenarios in which incorporating technology into the body will affect society, whether it be for better or for worse.



# Viktoria Palka

## *Revival of Balance*

Installation 3m x 9m x 2m

Video Projections with Sound

Reflecting on the contemporary context of recent bushfire devastation, this work develops the focus 'Revival of Balance', by personifying the dual power of Nature for both destruction and rebirth.

The personification of the guardian nature spirit was developed from research into Polish mythology and Lisa Rehana's *Digital Marae* which used contemporary media to revive cultural stories; a figure was used to embody the spirit of nature within the human body. This work inverts this story by showing an angry guardian which destroys—striking back in a way that cleanses and thus revives the balance of land. As an installation, the space and the scale of the three projections is designed to immerse the viewer in a sense of the power of Nature. The added layer of water sounds comments on the healing beyond destruction.



# Hayley Potter

## *Appetising Flesh*

240cm x 192cm

Digital Photographs

Racial stereotypes drive the underlying focus of 'Societal Controversy'. The model ingesting raw meat epitomizes Western cultures misconceptions concerning Asian citizens in reaction to the Covid-19 crisis personifying their 'animalistic behaviour'. The model, expresses my culture and first-person perspective towards misinterpretations around Chinese people. Distorted visuals of the model ingesting raw meat creates imagery of horror and distaste, drawing audiences into shock, questioning why anyone desires the consumption of raw meat. While the model does not smile, humor arises from distorted yet playful compositions. Melancholic expressions enable audiences to engage with their own intuition, thinking of their views on xenophobia and discussions during the current contemporary pandemic. Elements of surrealism inspired the artwork evoking identity, stereotypes and setting cultural clichés alongside peculiar and grotesque elements. Deformed repeated pieces of the model making up the background, communicates the racial trope that all Asians are the same and mirror each ones actions.



# Sae Sane

## *The Art of Belonging*

Installation 2.2m x 70cm x 70cm

Found Objects, Acrylic Paint, Cardboard, Paper, Metal

Through exploring observations of fellow first generation Indian-Australians and their discrimination of their own culture, my work responds to my cultural and contemporary contexts. Inspired by the panopticon theory, the focus 'preaching with a lie' is translated in my concept that true multiculturalism is unachievable; we are driven to self-assimilate, and a fabricated belonging comes at a price. The mirror fragments allow audiences to see themselves as they engage with the space around the three dimensional space, human-sized scale of the work, encouraging their questioning and confronting of identity. The contrasting blend of different skin-colours across the inorganic form of the branch, and their stark separation on the paper crown structure and rigid prison of nails reveals to audiences how skin-pigment defines multiculturalism in Australia, however, it only actually forms the base of identity. The ambiguity of symbols intrigue and invite viewers to decode meaning through reflecting on their own cultural experience.





# Kate Sullivan

## *Manifestations of Mental Malaise*

Installation, 60cm x 60cm

Video Projection with Sound

This work responds to the personal context of internal disquietude shaped through the external, contemporary context of social media. The artist developed the focus of 'territories of disquietude' through societal pressure of perfectionism influenced by the gaze of media. The work depicts a euphoric figure, suffocating by her headspace, this is communicated through neural mapping in the background, the subject is also locked, motionless in a perpetual spiral of malaise, shown through chaotic swirling exterior, thus, emphasizing tension. Dunn's usage of neuronal mapping inspired its usage in resolved work. Halsman's art locks images in an impossible stagnant state, enthusing the artists to use this surreal expression. The juxtaposing features of movement and activity in projection is designed to resonate within viewers and cause a personal reaction to the idea of unquenchable anxiety to fit the societal constructs of perfection, in a bid to be recognized as idealistic on social media.



# Yi-Ran Sun

## *Paper Fish*

Installation 2.68m x 1.5m x 1.05m

Paper, Thread, Found Objects

This work, *Paper Fish*, incorporates formal and contemporary contexts to acknowledge the problematic fantasy where climate change is solved without human intervention. By researching the way two artists, Simone Eisler and Christian Boltanski's create knowledge using formal context, the interactive format and shadows of the installation were realised. The work relies heavily on this to create an ethereal unworldly atmosphere. This required experimentation to create new knowledge that expanded upon the original idea—the combining of what is real and what is an illusion. The fish and bird are constructed from paper, which is easy to manipulate into something else. Glass jars on small shelves filled with either water, earth, or nothing represent layers of the world. This is all connected to with thin red strings. The audience is encouraged to leave reality behind and contemplate the narrative happening within the artwork and how it relates to themselves.



# Lola Thew

## *Translucent Transience*

Installation 3m x 1.2m x 3m

Digital Photographs, Tracing Paper, Stitching, Sand with Sound

The work responds to the focus 'permanent impermanence' utilising personal, formal and contemporary contexts and influence from artists Shaun Gladwell and Raquel Ormella to create an immersive installation. The audience are encouraged to move around the work and watch the images distort. This is where the use of shadow and lighting become vital in the communication and experience of the audience as the light and sand guide the viewers gaze to the work allowing for the repetitive soundtrack to focus the audience. Gladwell's focus on humans in natural environments influenced the work. The focus uses the contemporary context to comment on the human condition of needing to leave one's mark on the world. The images uneven borders are stitched together, each depicting an image of Stradbroke Island's mix of natural and manmade objects. The manmade objects sit as a reminder of the human presence left behind on the natural land.



# Molly Tjelder

## *Aim of Life*

Game Design 80cm x 100cm

Foam board, White board, Plywood, Acrylic Paint

This work evolved around the focus *New Beginnings*, it showcases life as a series of transitions and questions the importance of money after death. The concept of life transitions and formal context were inspired by the existing board game, *The Game of Life*, which explores the contemporary context of materialism and the nature in which society conditions people to view money as the aim of life. The work was influenced by the artist Simone Eisler, Eisler also works with the concept of life as transitional. The functional game encourages audience interaction as the spotlight draws the viewer in and gameshow music creates tension. The last segment of each path is 'the end', the audience is asked how much money they possess and if they have won. Through engaging with the work, the audience is encouraged to consider the importance of money and the ultimate aim of life.





# Amelia Vanderstoep

## *Adapting to the Unforeseen*

Installation 3m x 16m x 1.5m

Video Projections with Sound

This work responds to uncertainties surrounding the speed of changing natural and technological worlds experienced in the contemporary context and the formal context of organisation of the installation space. The focus, 'adapting to the unforeseen,' investigates our endeavours to cope with constant uncertainty. Eisler's dystopian environments influenced the idea of imagined futures, represented by the moving cloud video. The spatial tension in the corridor between projections positioned at opposite ends engages viewers as they witness the juxtaposition of the figure's actions representing our futile efforts of preparation against immaterial fear from the threat of the unknown nebulosity of clouds. Viewer function comes from a physically embodied sense of the tension between the anxious preparation and the inevitable nebulosity of the future. Viewer's shadows impede vision of projections, representing own fears getting in the way of rational thought, hence viewers understand it is a futile attempt to prepare for the future.



# Annabelle Winning

## *Euphoric Illusion*

Installation 1.5m x 2m

Found Objects, Digital Photography

Mental health the 21st Century has become unquestionable. Teenagers are they are locked in an inescapable psychological sphere. Children are in fear of being told they are being irrational, forcing them to put up a façade. My photographs explore what lurks 'beneath the surface' of my mask, depression. Each photograph portrays candid scenes representing my hidden depression, showing my personal context. I was influenced by Alex Prager's and Gary Low's manipulation of mental states—Prager's use of photography and Low's concepts. Vibrant clothing and soft movement serves as a jarring clash with the jet-black backdrop. The obscure background bestows an eerie ambiguity through its juxtaposition with the 'happiness' that is shown to those around me; this negative space serves as a limbo or empty void I'm struggling to find a way out. My artwork encapsulates the focus 'beneath the surface' contrasting euphoria with depression—exterior interior—through my use of my contemporary context, photography.



# Sylvia Wu

## *The Yellow Raincoat*

Installation 2.3m x 1.5m x 1.2m

Found Objects, Wood Frame, Polythene Film, Wire, Acrylic on Canvas

This work, inspired by the cultural context of the Hong Kong protest, reflects the issues that arise when the balance that forms our society is disrupted. *The Yellow Raincoat* develops the focus of 'Freedom and Law' by exploring the individual sacrifices that are made in order to return the balance to society. This piece is specifically about Marco Leung, also known as 'Raincoat Man', who protested against Hong Kong's extradition bill. His distinct yellow raincoat is replicated as an empty figure in this artwork to represent the remnants of his existence in the protest. The raincoat utilises paper-Mache and wire to create the structure depicting a figure-like illusion. The life-size installation with fences and layered-plastic, hovering over the figure is intended to overwhelm and confront the viewers with the impacts of conflicts between protesters and political figures. This provokes claustrophobic feelings to symbolise societal imbalance—suppression of law over freedom.