



EMANUEL SCHOOL

# The General's Apostrophe

**Year 10 Visual Arts, 14-27 June 2018**

---



The  
General's  
Apostrophe



# The General's Apostrophe

## Apostrophe. (n.)

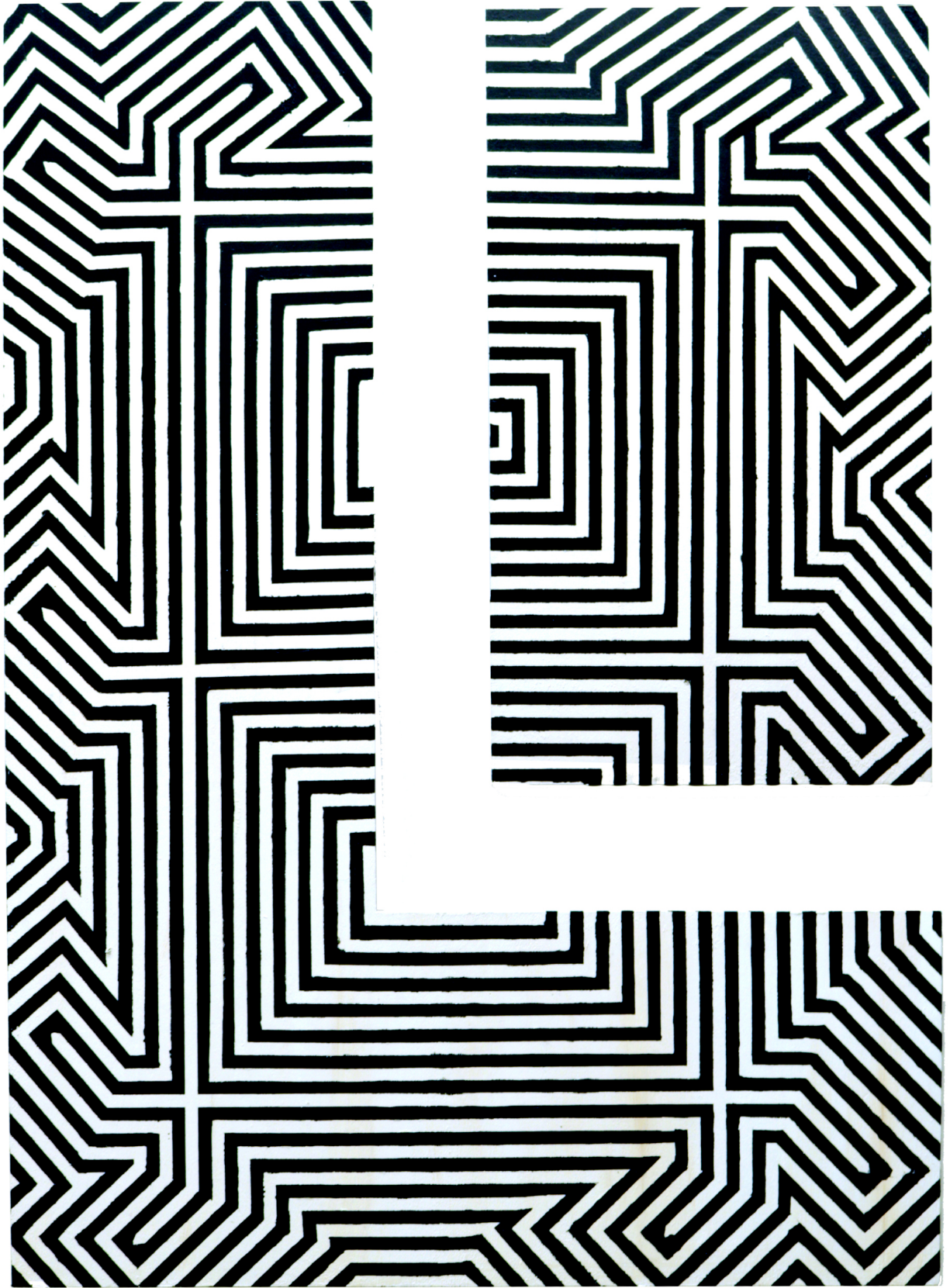
1. A punctuation mark indicating possession or the omission of letters or numbers.
2. When something is attributed to, or possessed by someone or something, then an apostrophe is used before an s at the end of the noun.  
Eg: '18 (2018) or 'they'd (they *would*) or they'd (they *had*)
3. In poetry, an apostrophe is a term used when a speaker directly addresses someone or something that isn't present in the poem. The speaker could be addressing an abstract concept like love, a person (dead or alive), a place, or even a thing, like the sun or the sea.

Referring to the title of the Year 10 exhibition, the *General* in this instance is Holofernese and his *possessor* is the Israelite Judith who beheads the General to save her people.

Year 10 studied this biblical tale and specifically its depiction by the Baroque artists, Caravaggio and Artemesia Gentileschi. Inspired by the hard edge abstraction and shaped canvases of the Colour Field painters of the 1960's, each student has responded to the story in their own way.

On completion of their artwork, students' wrote an artist statement that was shared with a peer. The peer in turn, has acted as art critic, and written a short appraisal for publication.

Louise Heilpern



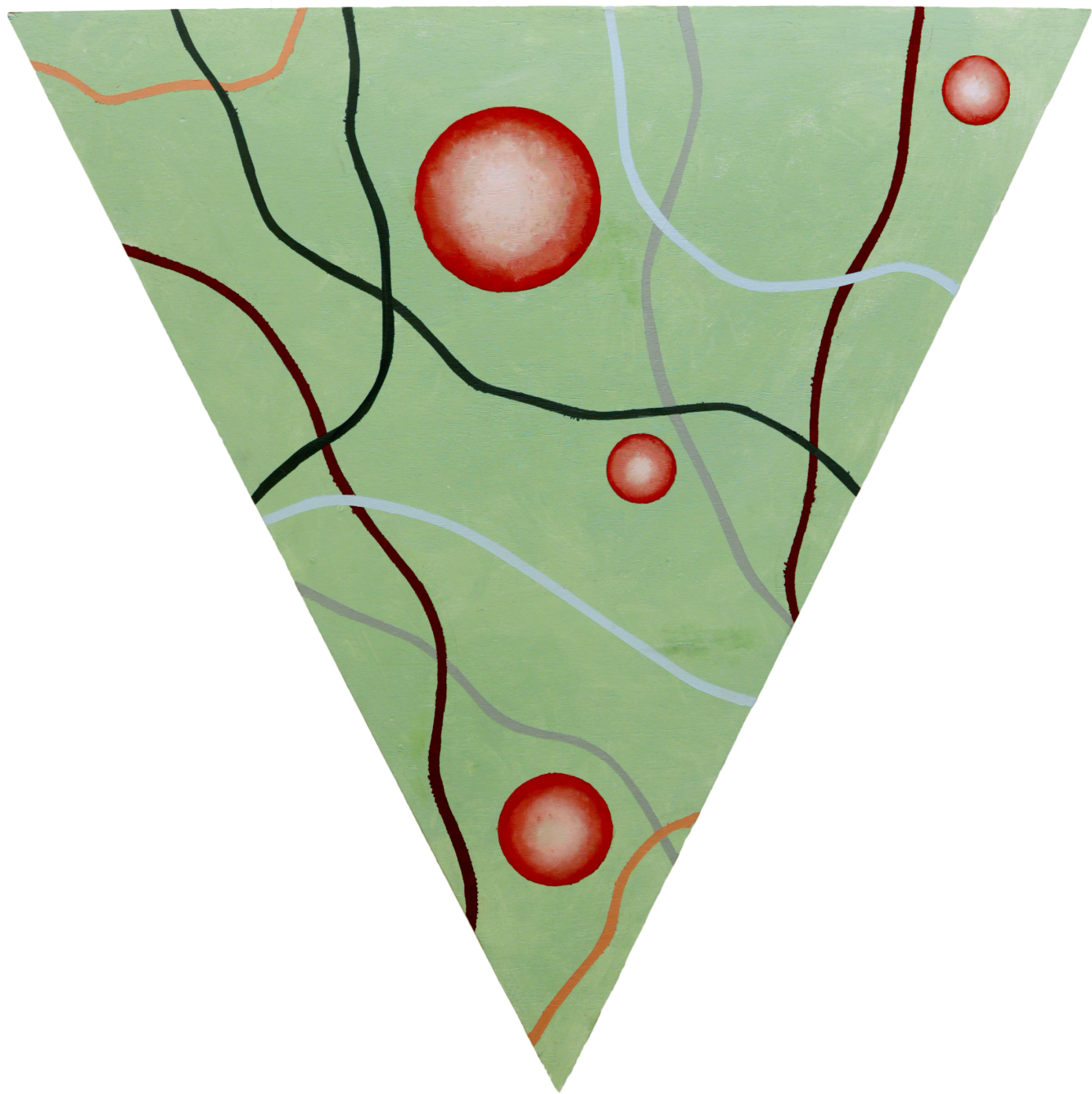


# ARIEL BERGER

**acrylic on board**

Berger's artwork is made up of two colours, black and white. The simplicity of these two colours intrigues the viewer to look further into this artwork. The illusion is strengthened as the geometric shapes and lines go across both panels as if the missing piece between the two panels was never absent. Berger's use of the alternating black and white lines references minimalist hard-edge abstraction. Black and white are simple colours when placed alone, but when put together they create a whole new effect and meaning. This painting clearly references Frank Stella's artworks with the use of lines to create optical illusions. Berger's lines were created with tape, making sure to get the desired hard edge appearance. Berger's artwork elicits the theme of good and evil, dark and light. It is as if the two colours work deliberately with and against each other in the same way as good and evil. The white and black are competing for power in the same way that 'Judith and Holofernese' represent two opposing powers. Berger's use of optical illusion signifies that we don't always see the truth and that we are often obscured by what we want to see.

**Rachel Zwarenstein**



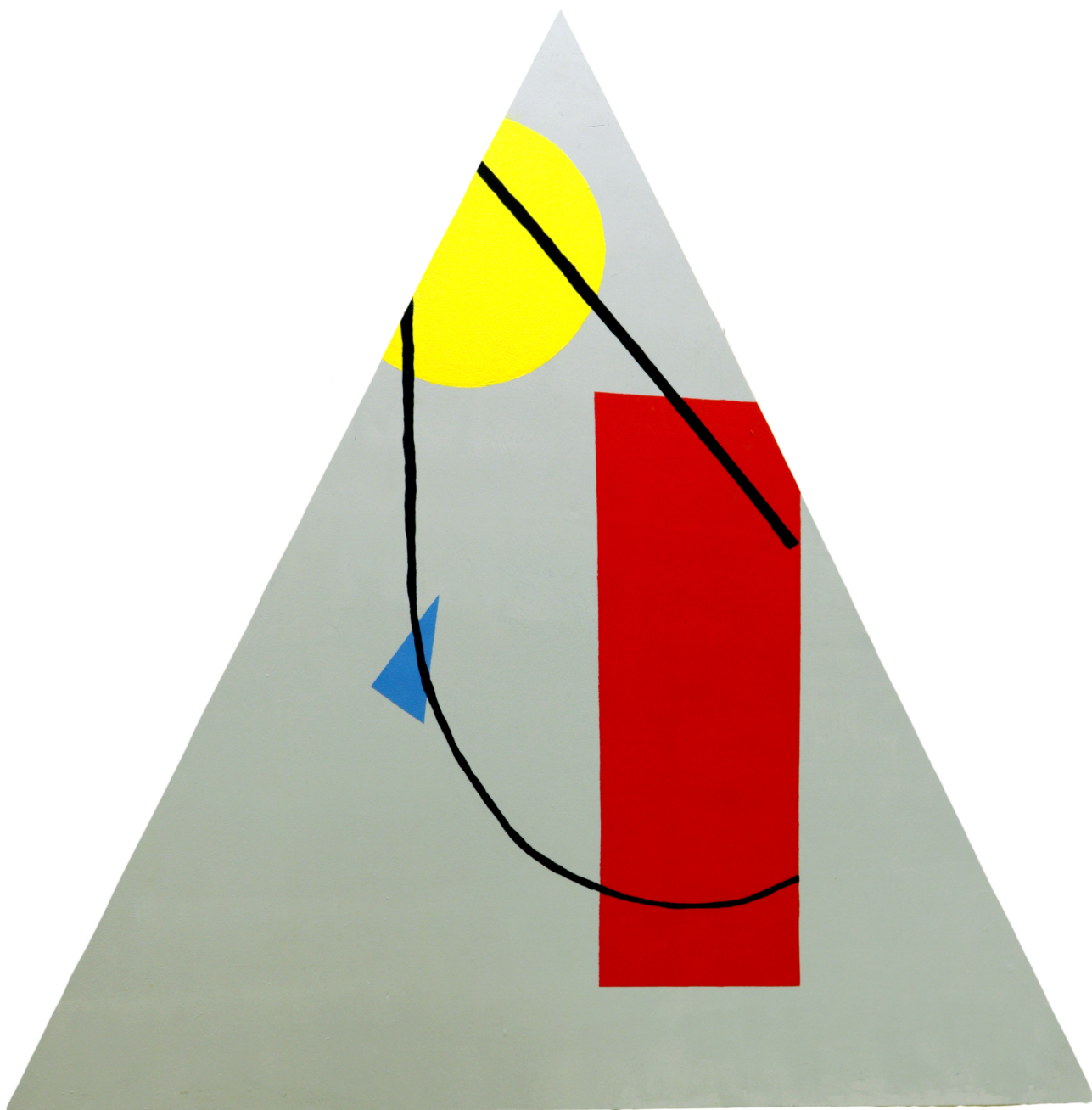


# CADE COLLINS

**acrylic on board**

Collins' painting is an upside down triangle. She has a light green background with ten lines and five different colours. Collins also has four circles that are tonal. Collins' overlapping designs were inspired by Serge Alain Nitegeka's work 'Barricade I: Studio Study VIII', (2014). Nitegeka's artwork captures a sense of balance that Collins tried to convey in her artwork. Collins also has symbolic meaning inspired by the story of 'Judith and Holofernese'. Collins used woven, flat coloured thin lines on top of a flat green background. These complement each other, especially the red tonal circles against the soft green background. Thin, wavy lines overlap and interweave around the circles. All these elements are presented on an upside down triangle and are spread out evenly across the triangle. There are many contrasts in her work. Collins contrasts the hard edge of the shapes with the soft, painterly quality of her background. The use of pastel green background, stands out against the choice of red within the circles - one of the painting's most prominent features. Her artwork conveys symbolic meaning which references the biblical story it was based on. The curvy, intersecting lines are reminiscent of paths and veins. The veins allude to the intensity of the original story which is aided by the red circles, a reminder of the violence and gore prevalent in the bible story. Pathways, like decisions, can be both split and planned, like they are made by 'Judith and Holofernese'. The green background is also evocative of Holofernese's greed and economic power.

**Claudia Burman**





# CLAUDIA BURMAN

**acrylic on board**

Burman's artwork is devoid of brush strokes and is painted on a triangular wooden board. There are a plethora of symbols evident in Burman's artwork that allude to the biblical story of 'Judith and Holofernese' and references to Piet Mondrian's later work 'Composition 3' through her use of only primary colours. Every shape and colour in Burman's artwork is intentional. There are no broad strokes or patchy lines that allude to anything other than an artwork planned and calculated. By looking at the artwork, there are obvious elements of the biblical story on which it was inspired. The sun and sky are evident in Burman's artwork through the use of a bright yellow circle which has been cut off by the perimeter of the wooden panel. The sun could be representative of the happiness and joy that was apparent when Judith finally killed Holofernese and freed her people. The small blue triangle could also suggest this feeling of celebration. There are two lines in her artwork that cut through - one the yellow circle and the rectangle, and another the circle, rectangle and triangle. These lines connect the light of the sun to the darkness of the murder, as the murder happened during the night. The line that connects the circle and the rectangle is also straight, whilst the other line that cuts through the blue triangle and the rectangle is curved. The large, vibrant red rectangle to the left of the artwork is an intentional staple in the artwork that conveys the raw violence, blood and anger featured in the original biblical story. By drawing attention to this, Burman capitalises on the brutality of her inspiration. She also draws to attention that fact that the murder and violence was kept within the boundaries of that which was fair, which Burman shows through keeping the red inside her purposeful rectangle. She connects these themes of justice, brutality and violence in the biblical story with the elements of her artwork.

**Cade Collins**



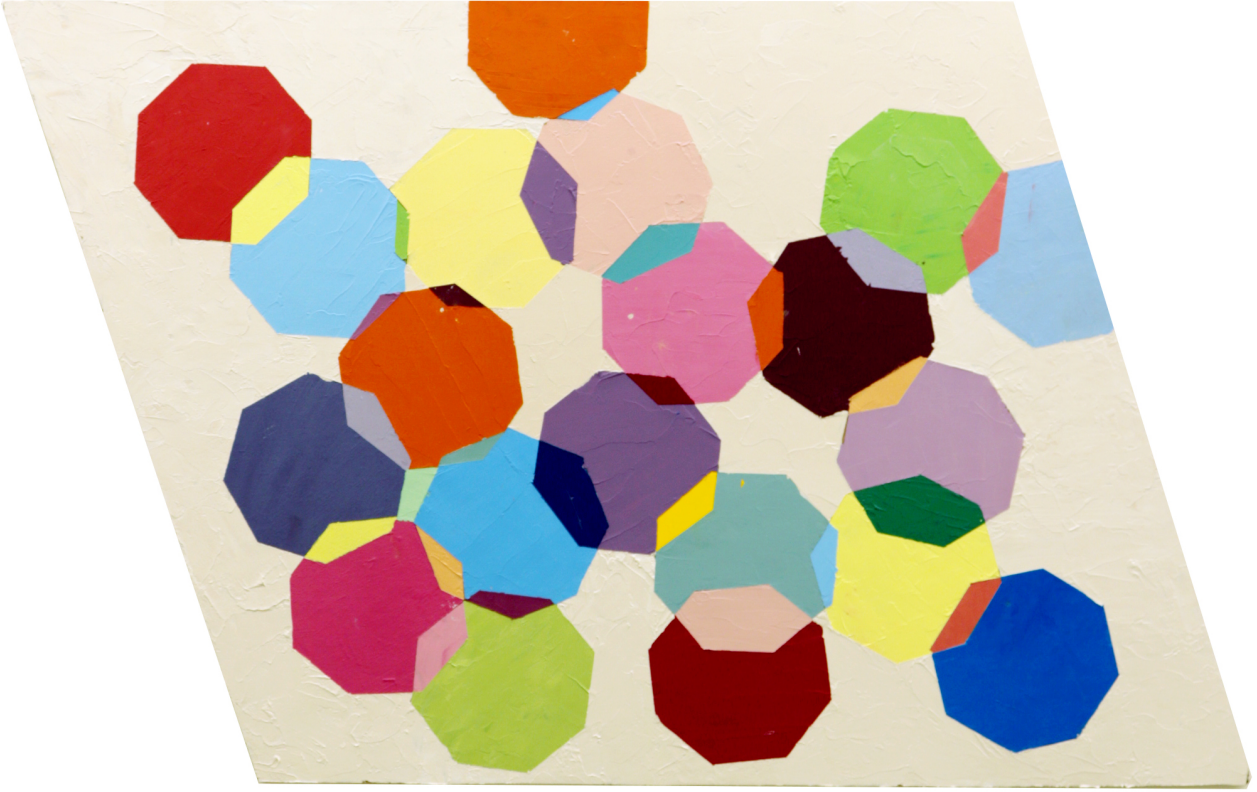


# RACHEL ZWARENSTEIN

**acrylic on board**

Zwarenstein's artwork is devoid of brushstrokes instead choosing to use a pallet knife to spread the paint around the surface of her diamond shaped board. The combination of shapes draws the viewer's eye over the surface to different parts of her artwork. The interplay between shapes is further enhanced by the similar colours that she has used, particularly when it came to the tones of her colour. The use of lime and blue combined with the use of gloss paint creates layers of meaning in her work. It is clear that Zwarenstein's work draws inspiration from the 60's Colour Field artists as well as the artist Paul Reed with his use of shaped canvases. Through Zwarenstein's choice of shapes and colours, the viewer can see a variety of themes such as deceit, envy and royalty. The use of green represents envy and the purple royalty. The power of each colour makes the viewer think about different parts of the biblical story of 'Judith and Holofernes'.

**Ariel Berger**





# SAMARA TRENAMAN

acrylic on board

Trenaman's artwork finds a perfect balance between the ideals and raw humanity depicted in 'Judith and Holofernes'. Her artwork consists of twenty octagons, each overlapping one another representing the new and changed. The varying colours in her artwork reflect the themes and personalities depicted in the biblical story. The painting also references relationships forged thousands of years ago and their influence on those of modern day times. The way that she applies the paint is also intentional. Trenaman's thick pallet-knife strokes depict the harsh reality of life in this biblical story. Trenaman achieves a balance between the different concepts and notions explored in the story such as communal togetherness and support, especially when dealing with the horror of murder. Trenaman suggests the impact of this one event and its many ramifications through her use of repetition with shape, colour and form. Trenaman's interpretation of harmony perfectly captures not only the tale of 'Judith and Holofernes' but our modern relationships and consequential actions.

Tallulah Stein





# TALLULAH STEIN

**acrylic on board**

Stein's artwork is a thoughtful, layered piece with clear links to the biblical story of 'Judith and Holofernes'. The artwork explores the relationship between the structural and cultural frame through colour, shape and composition. The select and purposeful choice of colours in the artwork emphasises the meaning and thought behind each layer. Firstly, the contrasting colours of the deep, ash purple and the weak sky blue explore a tenuous relationship with the vibrant pink. The purple represents the once pure men corrupted by greed and power, relishing in the terror and pain of others. The pink structure is symbolic of Judith's eventual victory over the men, showing their precarious balance of power. The engagement between the colour choices and the shapes is also a very interesting element in this piece. The hard edged geometric shape dominates the piece, which is complemented by the circular shape of the panel. The cyclical elements of the artwork demonstrates an exploration of the balance of power and, in the words of Stein, *"a sphere of questioning and exploration, which is really the piece's essence"*. Another fascinating aspect of this artwork is the fragments of previous layers which appear through the surface, representing the purity of one's youth, untainted by societal constructs of power and greed. Stein has created an absorbing piece which explores the complexities of power and societal constructs. The thoughtful combination of shape, colour and composition, is both aesthetically and intellectually pleasing and creates a powerful abstract painting.

**Samara Trenaman**