



EMANUEL SCHOOL

# HSC snowglobe 2017

**Visual Arts Bodies of Work**

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# HSC showcase 2017

**Visual Arts Bodies of Work**

Cover image by Aarin Regan-Lacey



# HSC Visual Arts

## The Creative Process

In many ways, for a student, learning can seem entirely about deciphering rules, structures, disciplines and frameworks, and these are all valuable lessons. Though, as we learn these structures, we are also faced with choices between our compliance and divergence within them. When do I obey and when do I rebel? The *creative process* navigates us through our learning, in a way that somehow synthesises these opposing impulses.

When a student of Visual Arts arrives at their final year, they confront a unique undertaking. The Visual Arts 'body of work' needs to engage in and in turn communicate significant conceptual investigations of self and of the world around us. It needs to do so through the manipulation of a broad spectrum of materials and techniques and engage with the historical and contemporary contexts that ultimately inform all artists and their audiences. With this brief, students face an empty space, a 'blank canvas'. They must conceive and define their subject matter. They must develop their aesthetics and skill sets. They must cultivate and refine what will become their fundamental artistic practice.

The creative process that has driven each of the artworks in this year's HSC SHOWCASE is also the force that continues to fuel our cultural momentum. As such, it stands as a most valuable and essential human attribute, and one that each of the artists herein have embraced.

*E. Messiah*  
*Head of Visual Arts*

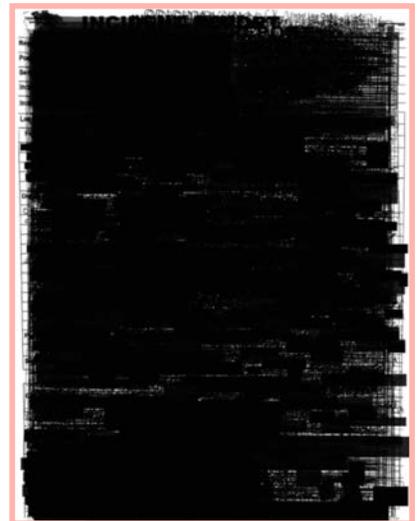
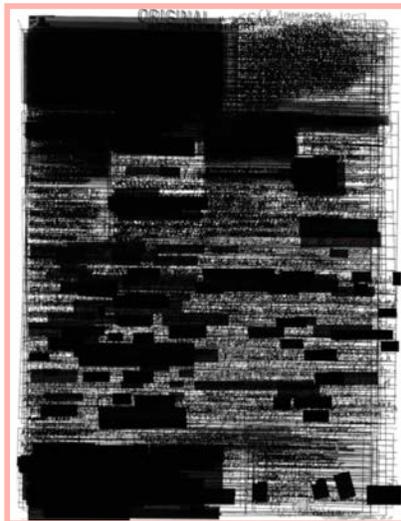
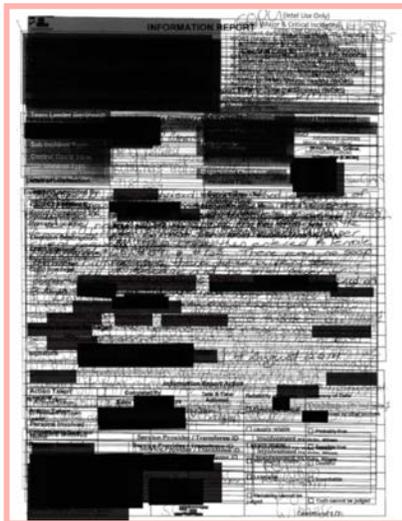


# RICKY BLANK

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**photocopies, solvent transfer prints,  
digital video projection**

My work is an amalgamation of *The Nauru Files* the largest collection of leaked immigration documentation which was published by The Guardian in 2016. I am aiming to represent the Australian Government's remorseless violation of its own human rights policy; through the continued abuse, exploitation and violation that our own government committed, and continues to commit against the detainees at the Nauru Detention centre. It is my hope that my Body of Work will not only bring awareness to the plight of these innocent individuals, but highlight how their inhumane conditions represent the eradication of human rights. The major component of my work is a collection of 2100 incident reports. All of them censored to restrict and conceal the human rights abuse contained within Nauru. Ultimately, censorship prevents public outrage. It is my aim to make these violations public knowledge.





# RONAN COLLINS

## And the Thoughts of Youth are Long, Long Thoughts

acrylic & enamel on resin,  
digital print, acetate

We use the term 'Transitional Phenomena' to describe the area between fantasy and reality, a space where the two rendezvous without consequences. As a child adapts to their understanding of reality, they often associate an identity to what is colloquially referred to as a 'comfort object'. Whether this be an action figure, a blanket or a stuffed toy, this object allows for the illusion of infantile omnipotence, as it bridges the gap between childlike wonder and real life. My work explores the literal and metaphorical deconstruction of these objects, as the dreams of youth are overtaken by the harsh truth of reality. The rabbits represent a benign sense of numbness and emptiness, relating to Henry Longfellow's, "And the thoughts of youth are long, long thoughts". The rabbits destroy themselves with the realisation of all their fruitless hope. Their "long, long thoughts" bring them no comfort, only the realisation that what they once dreamt of is now a distant yearning.





# HANNAH DUKES

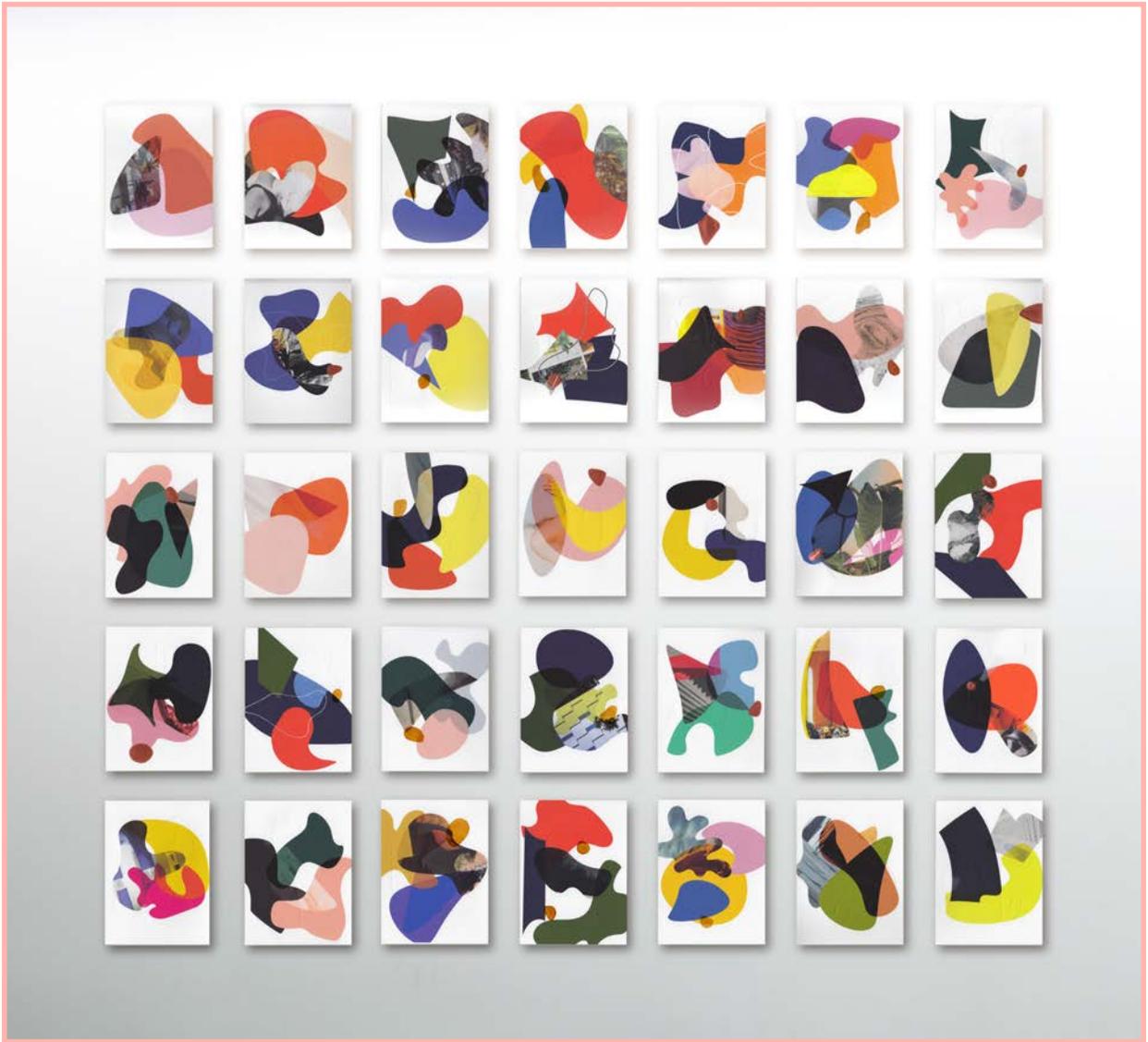
## Inattention, Impulsivity & Overactivity

**digital print, embossing, shellac, pva, acrylic  
on rag paper**

Do not let the distractions bombard you...

Direct your focus to one shape. Now, concentrate. Try not to be side-tracked by the myriad of sinuous images, the various smooth, reflective, embossed textures, nor the multitude of vivid colours. They might try to deter your focus, emerge from their surrounds, and dominate you.

But do not let the distractions bombard you.



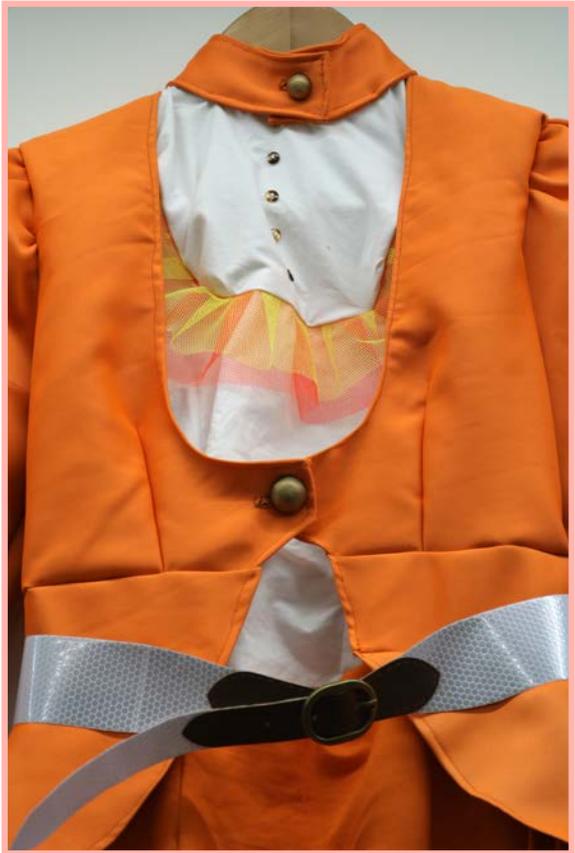


# JEMIMA FIRESTONE GREVILLE

## Visible Dialectic

**textiles, reflector tape, brass & plastic  
details**

My work reflects two extremes that come together, the upper class of the late 1800's fashion in Europe and today's working class. This dialectic work also represents the clash between a feminine style of clothing and the pinnacle idea of what is masculine. The buttons and belt buckle on my costume communicate the Victorian era, clashing with the reflective tape of High-Visibility workers wear. The high-end fashion is represented not only in the style of the dress but the yellow and satin orange fabric, both of which were left over materials from the high-end fashion designer, Dion Lee. Adding to the feminine style of this artwork, the front tulle and the back ruffles reflect the petticoat style that was viewed as feminine touches in the Victorian era. The masculinity of the work is reflected through the choice of material and reflective tape, representing working class clothing from construction sites.





# BRIANNA GADELEY

## The Beholder's Eye

oil paint and gold leaf on panel

Through our eyes, you and I have the luxury of vivid colours, but through the eyes of a dog we can understand a world through an alternate, dichromatic lens. The biological confinement to this colour spectrum illustrates the literal contrast between a dog's experiences and our own. The anonymity of the hands and the point of view allow the audience to place themselves in my perspective, reaching out and making contact with the dogs. My work depicts the unspoken nature of interaction and how it forms the language upon which unbreakable bonds are forged. The use of gold leaf captures the moment of mutual connection, framing the canine expressions with our tactile engagement. Through vision we gain insight, but only through interaction do we *truly* connect.





# LEXEE GORDOUN

## The Surge oil on canvas

In the eternity of the ocean we can be insignificant, vulnerable, lost. Yet we are inevitably drawn to this last untamed region, clinging to the infinite possibility. 'The Surge' presents a photographic realistic impression of the ocean from an aerial perspective, intended to encourage the audience to view the work as a visceral experience, rather than a painting. Based on the Interactionist theory, an individual will perceive their surroundings based on the personal experiences associated with it. The man's anonymity and his nebulous role in the water enables the spectator to experience the scene on their own terms, evoking questions - Who is the man? What is he doing? Is he waving or drowning? Is he even alive?



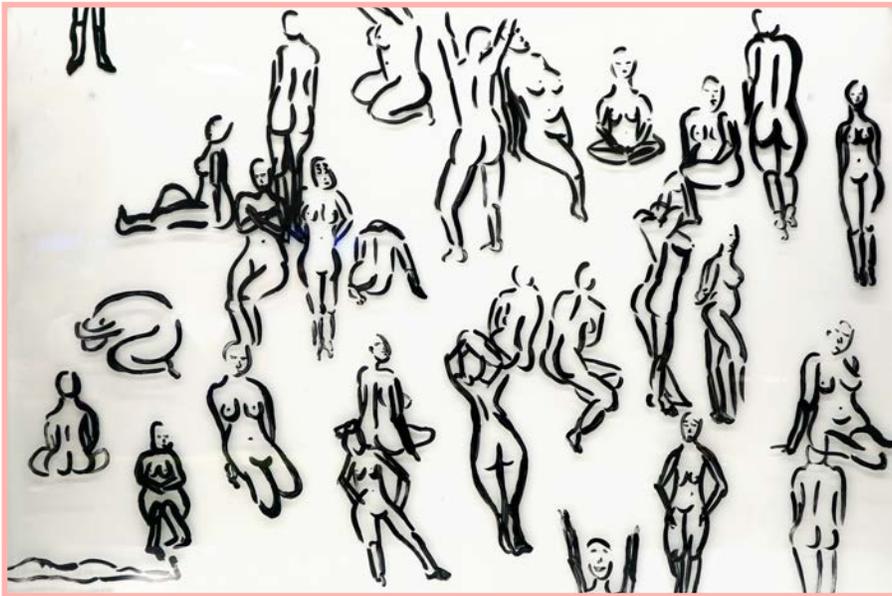


# PNINA HAGEGE

Nude & Naked

acrylic paint on perspex

The lavishness of the English language differentiates between the terms "nude" and "naked". "Nude" as defined to be "wearing no clothes" and "Naked" as defined to be "without clothes", removing the element of choice in the matter. To understand that these terms are distinguishable is to understand that people who are unclothed can feel both confident and humiliated, free and trapped, liberated and confined. The central medium of perspex embodies the notion of being "stripped down", providing a transparent platform to communicate the multifaceted definition of being nude and naked. To grasp that clothes can act as a tool to both physically constrict someone or provide tangible comfort is to uncover clarity in a universal understanding of each other in our most vulnerable and powerful state.





# ARTHUR KRITE

## Faces for Masks

**earthenware, underglaze, glaze**

Everybody wears masks, as a way to protect ourselves from humiliation and to fit into social expectations. However, masks are unknowingly used as a form of expression that can bring out the best and worst of individuals. While you hide your face, your true identities and personalities are exposed. The different masks in my Body of Work are representations of these hidden states. We express ourselves differently depending on the people we are surrounded by. The unseen beauty of the glazes on the reverse of each mask are visual metaphors of how we are on the inside, while our connections lie within our individuality.





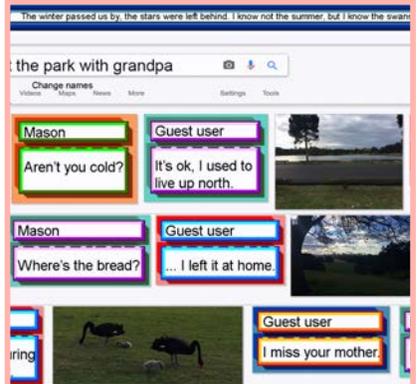
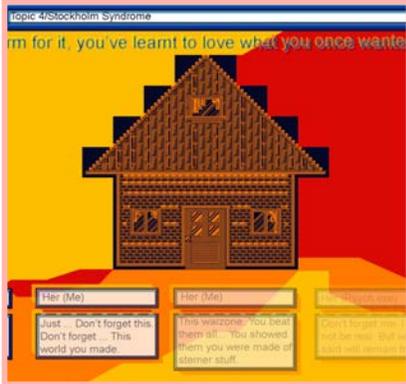
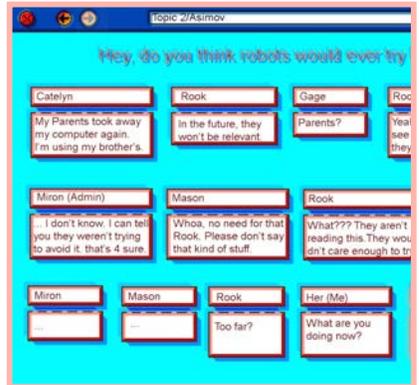
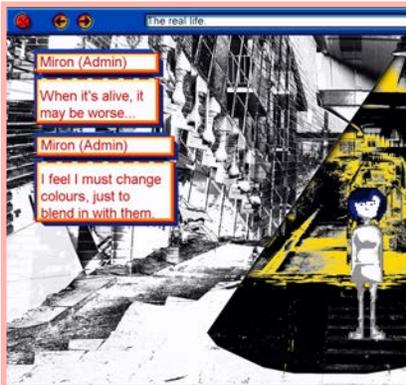
# EITAN MESHEL

## Forum Transference

### digital interactive media

Manifested thoughts, crystallised on web pages, compiled on websites, collated on the internet. Lost inside, a child soon an adult, the interim the question, the meditation of thought, all is lost save for thought. She asked what he did, he said he had hoped, she said all is lost, he said so it is. Not for long, the dream in the thoughts, the thoughts within the pages, the pages on the site, the site within the net; my home.

Digital media, illustrated in Photoshop. Interactive, coded in Ren'Py. 'Transference' refers to the psychotherapeutic process in which one projects childhood experiences onto their therapist.



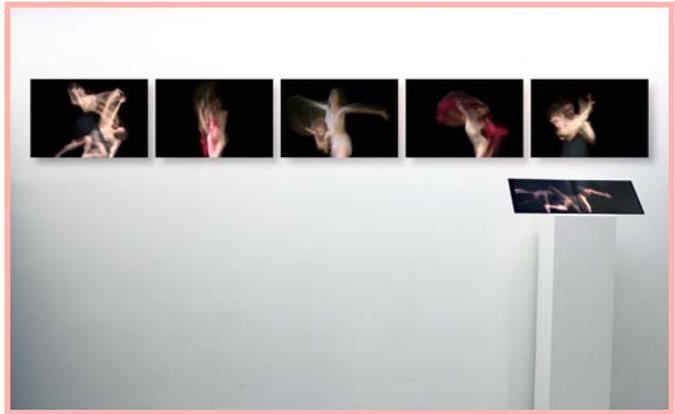


# AARIN REGAN-LACEY

## THE BENDS

digital photographs, artist's book

As the body rises to the surface, there is a need to stabilise gradually as the individual moves through different states of pressure encountered through their life journey. The dance is a choreographed metaphor for the pressure experienced by many individuals as they grow and develop within a society whose norm is to pursue perfection at all costs. I directed the dancer to move through time, in front of the open shutter, to explore the vulnerability and power of the human form.



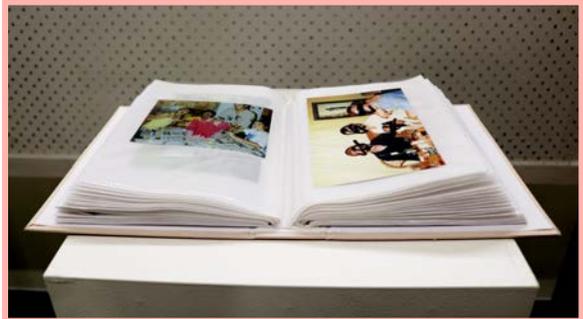
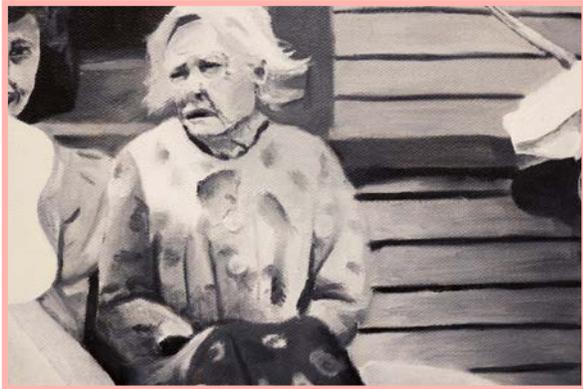


# MIKAYLA SACKS

## The Atrophy of Memory

oil paint on canvas, digital prints,  
photo album<sup>■</sup>

My work is a painful exploration of the fallibility of memory and the repercussions on the preservation of human experience. In his novel, *The Gunslinger*, Stephen King writes, "time's the thief of memory". Through the action of damaging found photographs, I've "destroyed" our unanimous record of past recollections. The audience is invited to page through a nostalgic photo album, only to discover missing remnants of memories that have been stolen by time. I've further implemented this practice through permanently capturing incomplete memories in painting, never to be repaired. The edited photographs in the paintings visually symbolise the three stages of memory loss, the parts of a memory that are present yet indistinguishable, the few parts that are missing, and the memories that solely cease to exist. I challenge my audience to engage with these photographs through their individual forgotten stories.



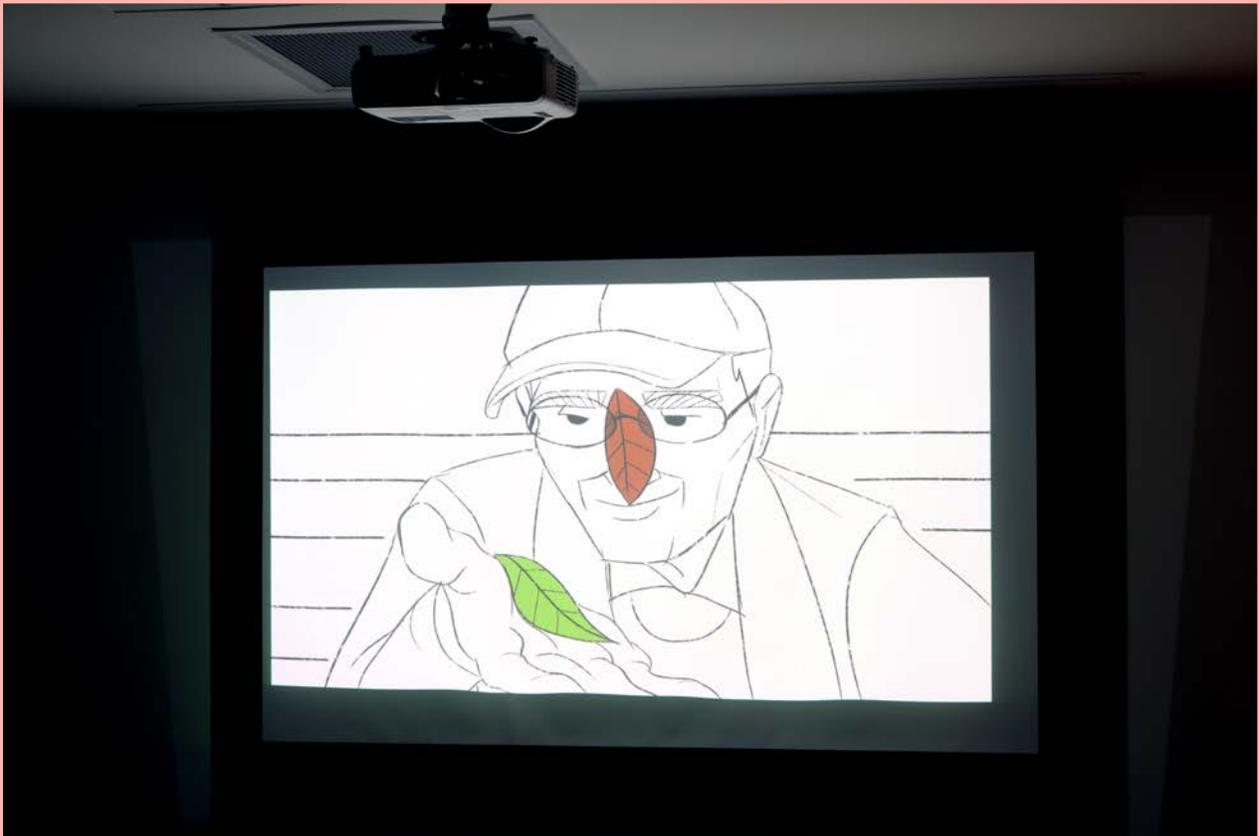
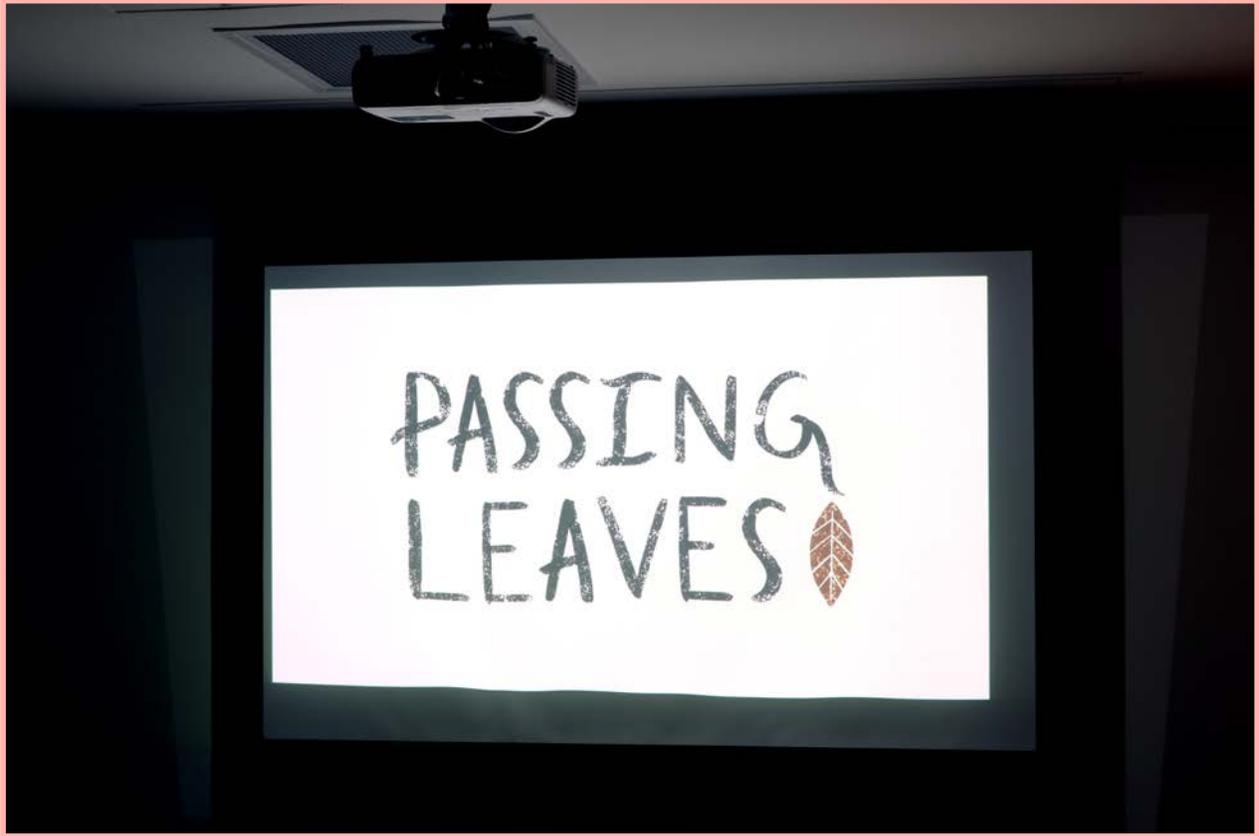


# JOEL SHAGRIN

## Passing Leaves

digital animation

My work is a portrayal of my grandfather's influential life story in which he had charmed lives through the passing of leaves. Diagnosed with frontotemporal dementia (FTD) and Motor Neuron Disease (MND) had a devastating impact on his life. However, this never stopped him from making people happy, as is symbolised in my animation by the passing of leaves. This nature and quality of his character has inspired me to create a memorable and influential short film to remember him and to continue passing on his legacy to others.





# SAGE ZIMAN

## Stitched into Anonymity: her Skin, her Captivity

**resin, cow hide, plaster, wire mesh**

Race is a socially constructed category of identification based on physical characteristics, ancestry, historical affiliation, or shared culture. However, this construction has manifested into our lives so profoundly that it has become the definition of identity. My work explores the complex relationship between an individual and their skin. Through the symbol of the cowhide, I aim to communicate the multifaceted shades of colour that overlap the boundaries of racial classification. The struggle in one's skin is subjective. Whether it be feeling trapped without a personal identity, caged, or drowning, each body symbolises her battle with accepting her skin, or letting it define her being.



# HSC Showcase 2017

**Notes :**

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