

HSC showcase 2021



EMANUEL SCHOOL

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Visual Arts Bodies of Work

Cover image by Jayda Abrahams



JAYDA ABRAHAMS

Transcience of the Self

plaster of Paris, resin, silicone, various objects

“You are always a possible you” - Italo Calvino

Humans exist on a continuum, with the current ‘you’ being a different person to the ‘you’ a week ago, a month ago, a year ago. Obstructing repeated versions of one face in a nuanced manner explores the idea that a person is in an ephemeral state, both on a personal and societal level. You exist as a different person in the mind of everyone who knows you. You are constantly changing - progressing or regressing - but nonetheless evolving to fit the many factors of your life.



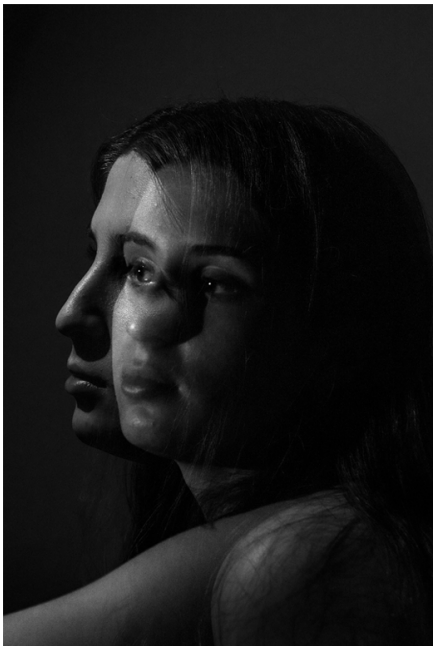
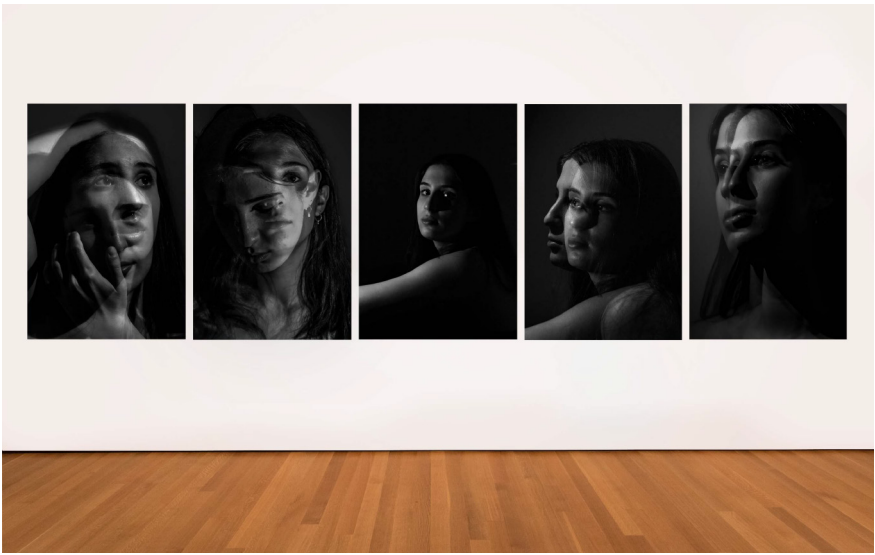


MAYA ARMSTRONG

“To prepare a face to meet the faces that you meet”

digital photographs printed on premium semigloss paper

My HSC work aims to explore the effects of trauma on the mind and the body. It highlights the duplicitous nature of the healing process as well as the dichotomies between recovery and post-traumatic stress. The double-exposure technique captures multiple faces and states of being – sometimes vulnerably revealed, and sometimes hidden by a mask. The title of my work suggests the intersection between my photographs and the ‘Lovesong of J. Alfred Prufrock’ by TS. Eliot: the idea that we rarely present our true face to the world, particularly when we are in the grip of a mental illness. My artwork focuses on the idea that sometimes, the mask becomes reality and the authentic self becomes eclipsed. The photographs in my major work aim to capture the mask in the moment of it being taken off, or accidentally slipping. It attempts to capture the sense of disassociation and disconnection in relation to a fractured identity.





KIARA DE VEROLI

Elongated Act of an Accelerated Departure

earthenware, slip, glaze



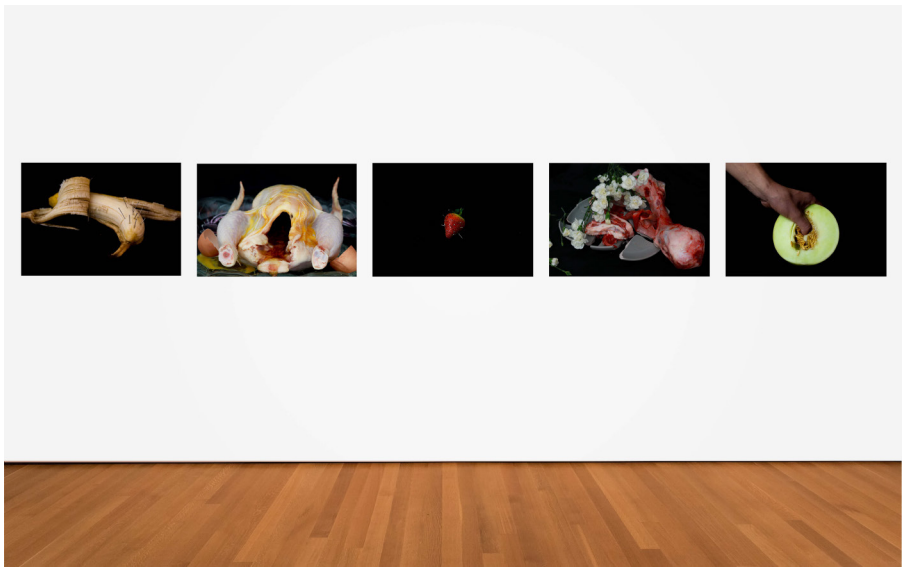


LARA KING

“Fight, Flight or Freeze”

digital photographs printed on premium semigloss paper

I seek to uncover the multifarious impacts of sexual assault by creating scenes which shock, offend and intrigue viewers. The emotional and physical effects of such trauma are prevalent yet often not wholly understood or articulated, and through demonstrating acts of violence committed against the aphrodisiacal symbols of fruit and meat, I have intended to communicate the actualities of sexual violence.





NOAM MERETZ

The Inner Self

limestone

Limestone is a core element in our planet. It is a common type of carbonate sedimentary rock, formed by accumulation of minerals or organic particles from the earth's surface. The calcium carbonate within the material gives it durability in all places across the world whilst used for different things. The 'Inner Self Core' explores the core strength of family as well as the community which we are surrounded by. The use of stone metaphorically displays the durability and long-lasting connections which blood relatives have. Through these connections a persona can develop flexibly whilst staying connected to family regardless of their geographical locations.



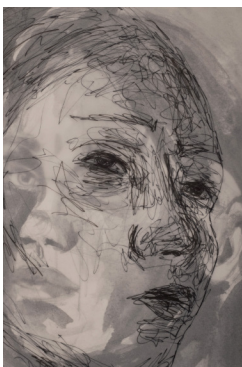
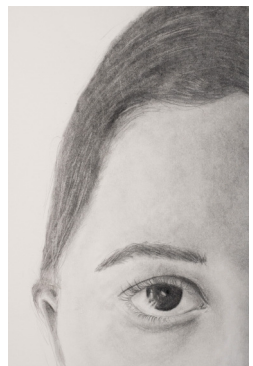
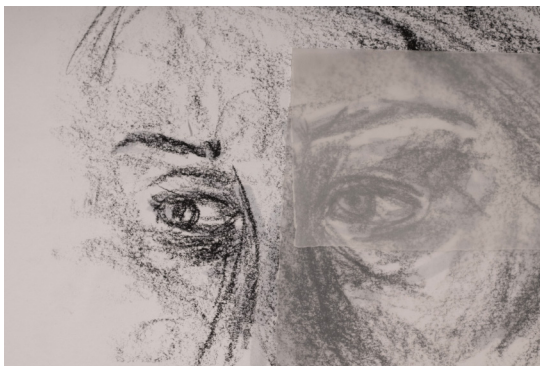


ARIN MILLER

This Too Shall Pass

graphite, charcoal, ink on various paperstock; digital projections

The experience of emotion is inexorable. *This Too Shall Pass* is a commentary on transient states of mind. Its title, a Persian adage, reflects on the ephemeral nature of the human condition. This notion of ephemerality is explored in tandem with the fluidity of emotions and the spectrum upon which they exist. I explore this through an assortment of drawing mediums and materials, each representing a specific emotional state, whilst the layering of my work in a time-based sequence, emphasises the notion that the emotions co-exist symbiotically. The continuously changing imagery further elucidates their temporality.



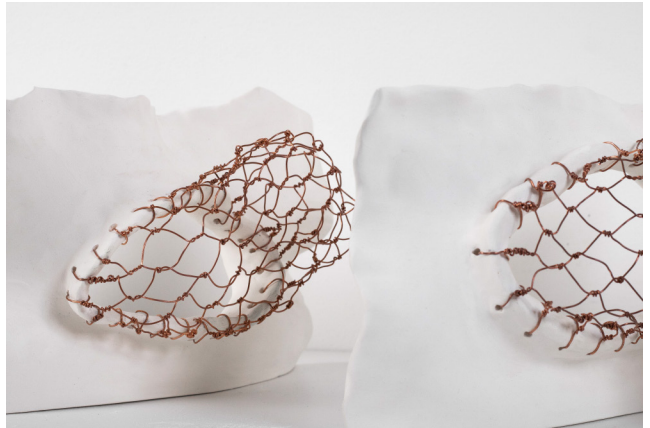
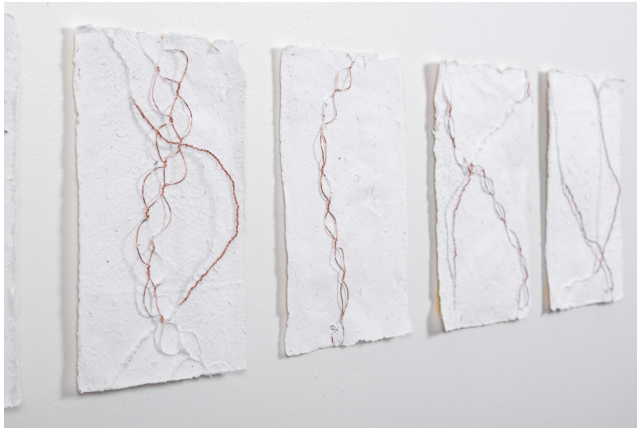


REBECCA NEBENZAHL

Touch

white earthenware clay, wire, handmade paper

Connection is a fundamental human desire, yet sometimes unattainable with the people in our lives. My body of work explores the obsession of longing for deeper relationships, and how this process can inhibit growth and happiness. The contrasting material qualities of my work embody the struggle and then the process of embracing and accepting. Yearning by pushing through the clay, only to find a cage, a barrier. The fragility of the paper, entwined with wire then slowly unwinding the cage. Ultimately, our acceptance of the things we can't change allows us to build meaningful relationships and achieve fulfilment.



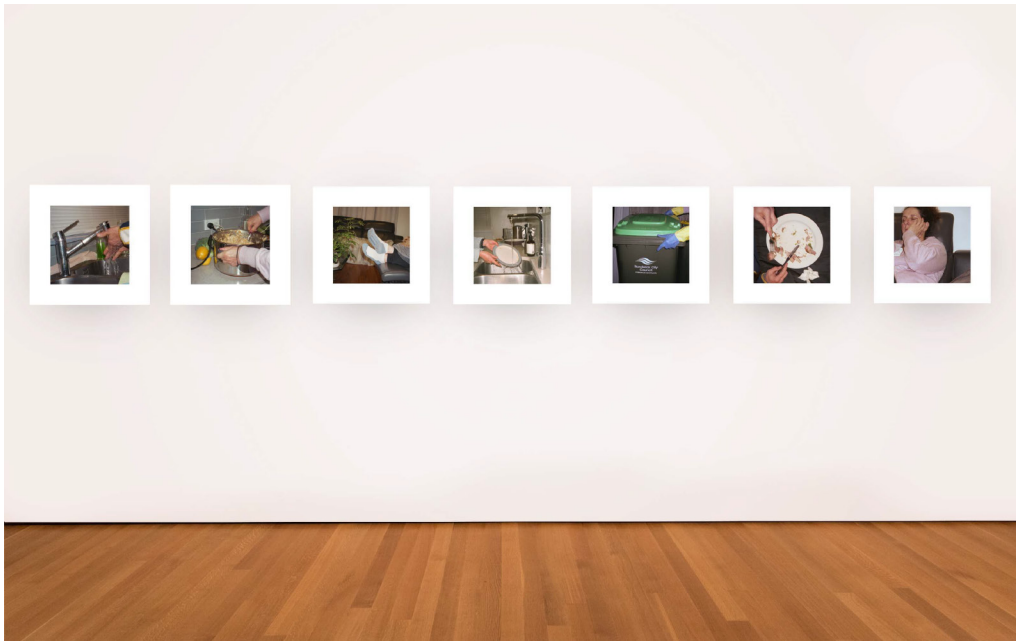


EMILY RUBIN

Behind Closed Doors

**35mm photograph, hardcover bound book, semigloss
photographic prints**

Home is a safe haven and comfort zone. A place to build memories as well as a place where we can truly be ourselves. Whether our houses are big, small, fancy, or modest, they are our shelters and our sanctuaries. My body of work, "Behind Closed Doors", explores the idea that different intimate places around the house can reveal a part of one's personality. Each house that is featured in the book represents a household of a family that have played a role in my life and helped develop who I am today.





SOPHIE SAWICKI

“May we walk gently on this land”

white stoneware clay, glaze

My body of work, “May we walk gently on this land”, is a postcolonial ceramic representation of the impacts that British colonisation has had on the Australian landscape. The stylised depiction of vibrant coral contrasted by the dull colonial symbols reveals the degradation of the Great Barrier Reef, being one ecosystem of many in Australia that is heavily impacted by anthropogenic factors. Once a thriving ecosystem under Indigenous management practices, but has since deteriorated as a result of Aboriginal oppression.





EITAN VAKNIN

A realised existential threat

ink, cotton paperstock

My work “A realised existential threat” brings light to one of the six possible existential threats of our time. It is a commentary on rising biological experimentation, especially on conscious life and the biblical disasters that fate its exploration. This message is conveyed through three scenes drawn on paper which present a world that is without the morals to avoid this fate. Consequently exhibiting horrific procedures taking place in their present and in what could be our possible future.

