



LIQUIDS AND  
NON LIQUIDS





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THE VICTORIAN COLLEGE OF THE ARTS SECONDARY SCHOOL PRESENTS  
AN EXHIBITION BY GRADUATING 2020 YEAR 12 VISUAL ARTS STUDENTS



*Untitled*, 2020  
digital artwork  
1077 x 788mm (Art)

## Lisandra ARALICA

**ART** My first concept was to incorporate my dreams and transform them into paintings. I started to change this concept to include a dream-like experience for the viewer, where dreams are used as conceptual elements and are not just recreations. I hope my art can be freely interpreted by the audience, giving them the freedom to find their own meaning. Dreams without a strong narrative allow the audience to use their imagination and create their own story. By using surreal elements, the meaning will be unique for every single person.

**STUDIO ARTS** I have explored water and ways to express emotion through it. I've always been fascinated with water and how freeing and calming it can be. Along with my main theme of water, I also researched beauty from different cultures, with a focus on Japanese culture. I looked at the various patterns used in traditional kimonos and designed my final using these patterns while exploring the connection between animals and water. I pulled these investigations together into a customised doll with the small figurine surrounded by fabric. On close inspection, the viewer can enjoy the detail in the fabric, be swept away in the calming water-like features, and appreciate the meaning behind the beauty of the piece

**MENTOR**  
**Rebecca AGNEW**



*Suiren*, 2020  
plastic doll, silk, fabric, thread, ribbon, alpaca hair,  
gold leaf, soft pastels, watercolour pencils, gouache  
190 x 180 x 380mm (Studio Arts)

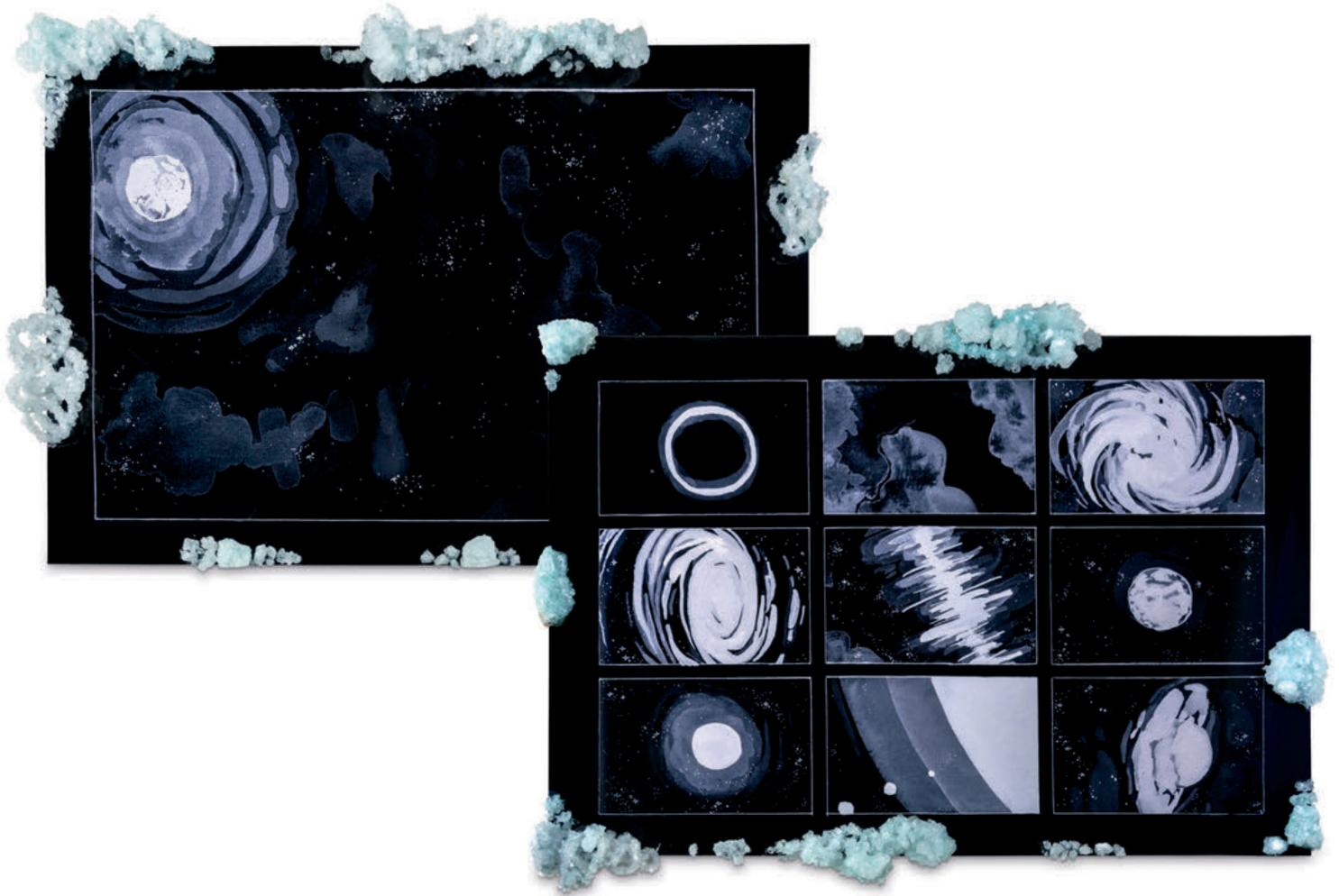
# Pilar BINGHAY

**ART** In my art practice this year, I have focused on simplification, caricatures, and narrative structures. I have been heavily influenced by cartoon TV shows that I've grown up watching, as well as pop culture in general. I investigated cartoons and caricatures in a performative artwork exploring nostalgia which was based upon my observation of strangers and drawing them in a simplified, light-hearted manner. I have also explored the manipulation of traditional narrative structures while combining with my exploration of cartoons. Using the medium of cartoons and animation, I have distorted and manipulated these narrative structures as a storytelling device.

**STUDIO ARTS** The main theme I explored this year was the relationship between science and art and how this can influence the creation of artworks. As science is a multifaceted field, I focused on 'physical' sciences, or the study of inanimate objects, including chemistry, physics and astronomy. My final artwork is an exploration of life, death, and loneliness in space, depicting its infinite expanse. The work consists of two large prints of inverted ink drawings, one depicting a grid of celestial objects creating a full, vibrant view of space, while the other is compositionally empty, depicting just the moon to communicate the vast emptiness of space. I also grew crystals which I incorporated around the prints to convey the growth of space. These crystals also grew around objects that I collected which have significance to me as a way to personalise the work and create a connection between me, the artwork, and the viewer.

MENTOR  
**Simon O'CARRIGAN**





*Expanse*, 2020  
print on metal surface, crystals  
297 x 420mm, (Studio Arts)



*We'll go to very distant lands*, 2020  
digital artworks  
(Art)

# Raphael BUCKLEY

**ART** The idea of tactility prompts an imaginative space beyond verbal reasoning and obvious narratives. I was interested in putting together unexpected combinations of elements that trigger synaesthetic and cross-modal responses. For my Art practice, I was first working on creating mixed-media installation pieces exploring tactility along with aspects of audience interaction and performance. I also created cabinets of curiosities that prompted different sensory responses through sight, sound, touch, smell, and associated emotional states. The cabinets contained video works on small digital screens as well as textured objects that can be touched. The placement of the cabinets at different heights aimed to choreograph the audience into different bodily positions, and this 'dance' was to form part of the work's narrative.

**STUDIO ARTS** My studio practice is an exploration of Chinese medicine theory, Qi energetics and meridians, and macro/microcosmic orbits. In Chinese medicine, meridians are a system to structure the understanding of energy (Qi) which flows in 12 main channels in the body regulating the functioning of organs. My knowledge of these theories of subtle energy has been honed through my practice of Qi Gong, Tai Chi and Kung Fu. In Chinese thought, the Human (Ren) is understood as a microcosmic circulation between San Tiao (the three treasures) - Shen (consciousness), Qi (energy), and Jing (essence or spirit) which I have mapped as a diagram in space through material forms, movement and sound. I express these energy structures sculpturally by creating a conduit/vessel, specifically focused around forms of the spine as a central axis. In the sculpture, the dense physicality of an elongated human spinal column unfurls into an ethereal body expressed in the kinetic and auditory vibrations of a string. Both buzzing sounds and movement reveal the rarefied internal harmonics of matter. The spine and string extend in a vertical axis between 'Heaven' and 'Earth', carrying the spreading resonances between the human or physical plane and the metaphysical dimensions of existence. A further reference for me is the special status of the ear in acupuncture theory where energy points are located within the ear's form as if on an upside-down foetus. The embryonic form suggests the potential of suspended spaces between death and rebirth as well as a relationship to the auditory sense as a space of becoming.

MENTOR

**Eric**  
**DEMETRIOU**



*Leaking Shadow*, 2020  
video  
75 seconds (Art)



*Spine*, 2020  
PVC, string, leather, rope, motor,  
amplifier, speaker cone  
2830 x 1250 x 750mm (Studio Arts)

# Madeleine COLT

**ART** In Art this year I have investigated traditional oil painting techniques to display non-traditional landscapes. I have used varied perspectives and styles to explore my personal experience of the home as both a structural sanctuary and as an extension of the natural world around me. Furthermore, I have also explored industrial landscapes through an investigation of the artificial and natural lights in these environments.

**MENTOR**  
**Mia SCHOEN**



*Untitled*, 2020  
oil paint on wooden board  
1200mm diameter (Art)



*Self Portrait*, 2020  
oil paint on stretched canvas  
1200 x 900mm, (Studio Arts)

**STUDIO ARTS** Historical art has always been something that inspires, motivates and fascinates me; the physical act of painting driving my passion for the arts. However, I live and have grown up in a society that is far more focused on and attentive to conceptual art practices, the desire for technological advancements, popular celebrity culture, and universal connection. Both modern life and classical art have influenced my studio practice this year as I establish a balance in my work between these two worlds and explore the contrasts across cultures and time. Through the medium of oil paint and the technique of appropriation, I have explored how I can combine and unite traditional oil paintings with global concerns such as the growth of technology and the evolution of advertising. This has been examined and considered to display a new and unique perspective on the artistic movements of the past and reconcile my personal desire to paint traditional and historical work while residing in a modern and future-orientated society.

# Mia DALTON

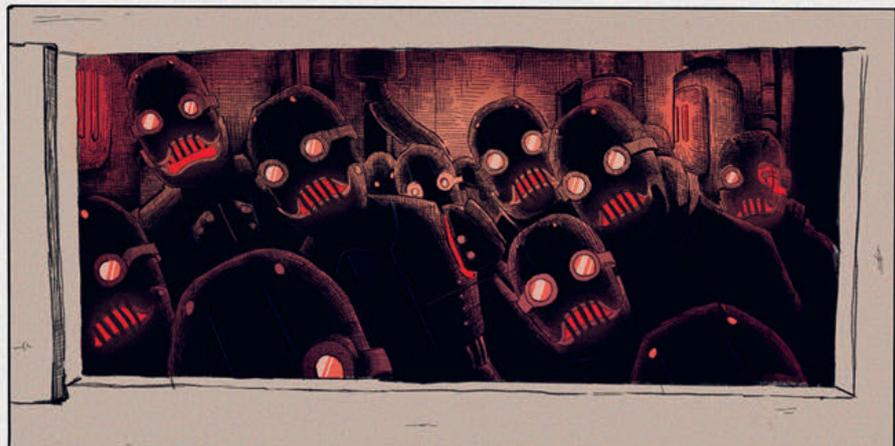
**ART** This year I wanted to introspect and follow a process of art-making that was more akin to journaling than producing premeditated works. I began my art process by exploring lifestyles from foreign cultures in an attempt to better understand my own and then picking apart how much of my worldview is influenced by chance variables such as geographical disposition. I intended to draw contrasts between varying status quos and why different norms begin to emerge at all. Secondary to this endeavour was self-reflection; I conducted self-directed research into why 'lifestyle' is the most overarching factor directing someone's (or more accurately my own) development as a person. I explored routines, longevity, experiences, and change, through visual journal entries in my folio. More reminiscent of a case study, I've used processes and various techniques of long-term repetition to comprehend the all-encompassing effects of habit.

**STUDIO ARTS** Throughout the course of this year, I've tried disengaging from real-world events and focusing my scope on the possibilities that lie within fiction. There is an assumption that ligne claire illustrations, comics, and creative (but not conceptual) imagery, only appeal to younger audiences and can't adhere to broader political and economic concerns. In my studio practice, I'm avid about destigmatising this subject matter and have worked to make narratives realistically sound, in the hopes that they could exist as stand-alone entities. By reimagining ecology, sociology, and other constructs, I aim to adapt new realities into my art, akin to how they do in our waking world. By embracing the writer's term 'worldbuilding', I've come to subvert the integrity of actual places, people, and technology, into versions that could still hold up in a make-believe setting. I fully believe that through enough extrospection, you can produce a fictional reality that says something more profound than in depicting reality itself.

MENTOR  
**Tai** SNAITH



*Circadia*, 2020  
digital  
693 x 400mm (Art)



Untitled, 2020  
digital print  
161 x 356mm, (Studio Arts)

# Ben GONZALVO

**ART** This year I explored the concept of evolution and the different applications of this word within art. I primarily worked with watercolour for its flexibility in presenting different stylistic imagery, as well as Adobe Illustrator and After Effects to develop my skill base further. After Effects, in particular, allowed me to create unique and distinctly digital works, which complimented my evolution-focused practice. I began by examining the evolution of artistic styles seen in movements throughout art history, experimenting with the key visual concepts and styles of a handful of movements. These included prehistoric cave paintings, Cubism, Constructivism, and also Futurism, as an exploration of artistic evolution. While investigating these concepts, I also applied their ideas retroactively, for example, combining the subjects and style of cave paintings with concepts of visual movement involved in Futurism.

## STUDIO ARTS

In Studio Arts I explored ancient South American cultures, particularly their history, mythology, and art-making practices, to gain a better understanding of the continent's origins, as well as to further develop my studio practice through this exploration. I was also interested in the vibrant and stylistic depictions of subject matter used by these ancient civilisations to guide my artistic experimentation using textiles.

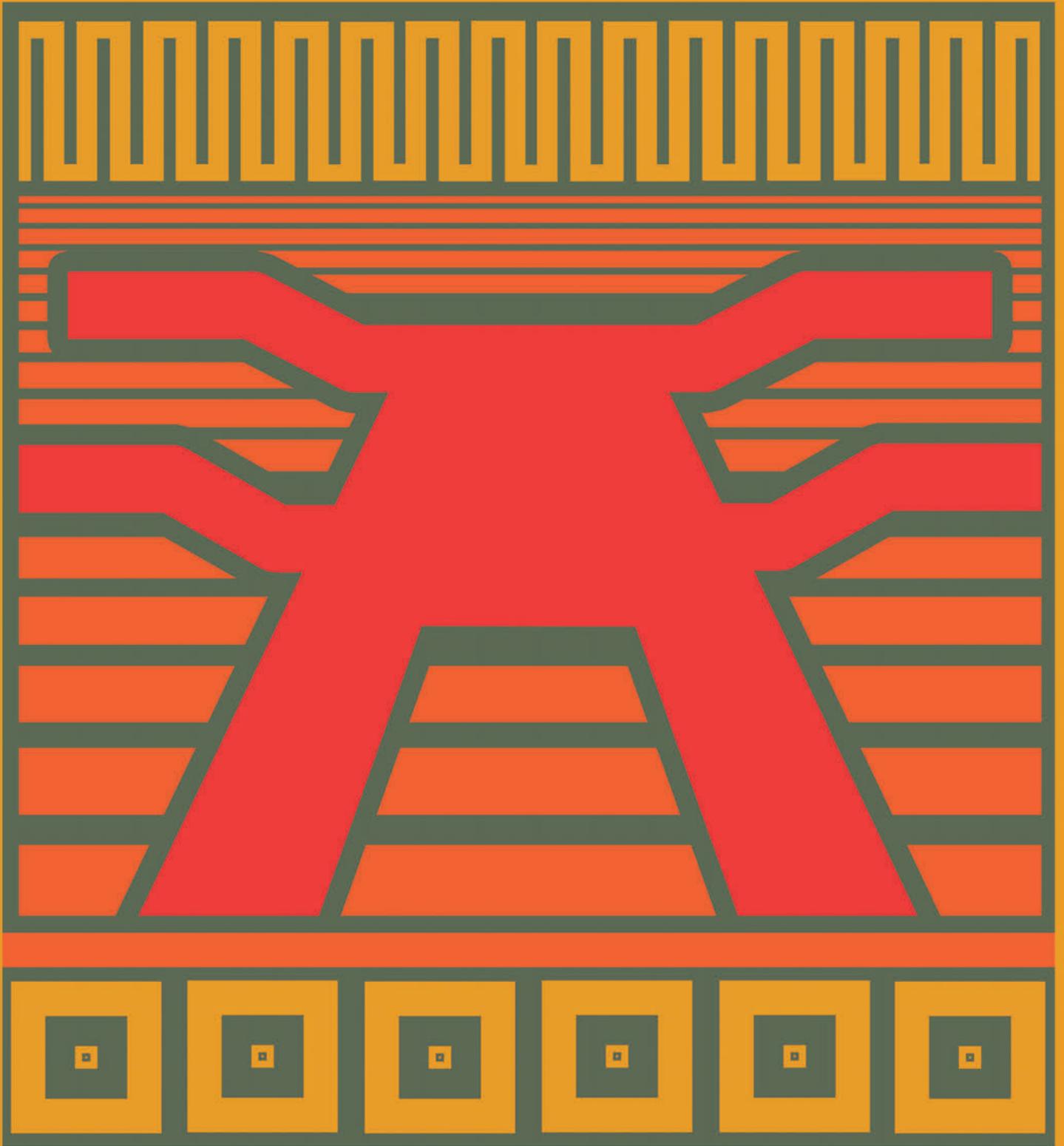
Having to finely consider and challenge my use of elements and principles to maintain a certain style greatly shaped my approach to art-making this year. My artwork is the result of this detailed investigation into developing myths, symbols, and the techniques of printing and weaving.

## MENTOR

**Daniel  
JENATSCH**



*Cubism in Motion*, 2020  
digital animation  
10 seconds, (Art)



*Descendant of Viracocha*, 2020  
digital print & digital animation  
841 x 1189mm & 9 second loop (Studio Arts)

# Hayley HOWE

**ART** This year I explored what I believe the colour red symbolises in a modern context and to create an artwork which would recontextualise our preconceived understanding of what the colour red communicates. Since the most prevalent event currently plaguing our livelihoods is indisputably the global pandemic, I wanted to create an image that was relevant to the conditions of the quarantine we are subjected to. I decided that if I were to centre the subject matter around a new identity forged out of the current social climate, such as that of an essential worker, that not only will the viewer recognise the context of the work, but they would also be able to identify the figure in the photograph as a positive influence on the broader community. The mixed messages of an intrusive and pervasively perceived colour like red on an integral figure in the community who works under strained circumstances for the benefit of others, would undeniably juxtapose, and therefore invoke a different interpretation of the colour. I intend to persuade the viewer into reevaluating their understanding of the colour red through a realisation that their interpretation is purely subjective, and is influenced and informed by cultural norms which can ultimately undermine our ability to understand things clearly.



*The Essential Worker*, 2020  
photography  
595 x 840mm, (Art)



*Requiem*, 2020  
oil paint on canvas  
960 x 2440mm, (Studio Arts)

**STUDIO ARTS** This year I have created a 'Mexican muralism' inspired artwork that depicts the underworld in order to explore the overarching concept of evil. The intention behind my painting is to depict angels (considered in Catholicism to be incapable of committing wrongdoing), slaughtering the civilians of hell in a biblical battlefield. This challenges the deontological philosophy of those who believe objectively in the existence of 'good' and 'evil', and by extension believe in the existence of an indisputable 'right' and 'wrong'. I deliberately wanted to paint this conflicting belief system when creating my work to illustrate the flaws in this philosophy. I did this by depicting angles as being equally capable of committing 'evil', as those whom they inflict genocide upon in many historic paintings are influenced by the catholic church and their beliefs. This serves to juxtapose the understanding we have of 'evil' by subverting what is often blindly considered angelic.

MENTOR  
**Sam** GEORGE

# Dafna ISHAY

**ART** This year I explored ideas surrounding emotionality and internal subconscious processes in Art. Through the use of expressive strokes and fluid materials, I worked on embodying and depicting the motional lens through which I see the world and the mental experiences which manifest internally rather than the physical ones which occur externally. By focusing on emotional perception, I developed a highly intuitive process, imperfect and uncalculated, which further emphasised the flow of internal ideas and feelings that are constantly running within. This practice is highly personal to me as it is a medium through which I have processed many events in my life throughout this year - it is a reflection of my reaction to disappointments and global crisis, but also to excitement and moments of pure contentment.

**STUDIO ARTS** As a secular Jew, I have always wondered what 'The Divine' really entails and battled with traditional ideas of 'God', but I've also struggled to identify with just 'science'. This is why, in Studio Arts, I have explored the intersections between these two worlds to clarify and express my own idea of 'Divine' power. The subject matter in my artworks drew upon personal experiences, religious ideas, and etymological and scientific theories, to develop into something abstract and symbolic, just as the concept of 'The Divine' is abstract. This practice allowed me to communicate the divinity I perceived in the idea of creation, of the natural world and living souls - allowing me to express the divine nature of life itself.

**MENTOR**  
**Belle BASSIN**





*Untitled*, 2020  
oil on canvas  
overall dimensions variable, (Art)



*The Divine*, 2020  
oil on boards, fabric print, beads, thread  
overall dimensions variable, (Studio Arts)

# Sarah JAJOU

**ART** In my art practice, I delved into the conflict between my Middle Eastern background and whitewashed Western perspective in search of a potential, composite identity. This manifested itself in exploring phonetic and phonemic linguistics as fluid mediums responsible for constructing and deconstructing cultural barriers. Using Google Translate, I interrogated the inherent inaccuracy of language translation in verbal and non-verbal methods of transliteration and romanisation. Correspondingly, I found the existence of cultural tension in Orientalism through the cross-cultural interaction between the 'Orient' and the West that heavily relied upon 'othering'. I was interested in the way language could disseminate misinformation in a contemporary, internet-saturated environment, similar to how mass Orientalist ideology misconstrued and distorted the Middle Eastern identity in the 19th century. Reminiscent of bilingual rugs, my artwork draws upon Arabic and English script in the form of a children's playing cards to manipulate the learning of false ideology in audiences. I focused on vessels of water as my primary subject matter, as they vary in linguistic identity yet share an objective, ontological purpose. They act paradoxically, as we find a sense of both familiarity and foreignness in these commodities, which is accentuated by an imbued element of 'play'. The Arabic and English texts intersect semiotically by the central symbol which is common to both cultures and assumes an association between the text and image. By teasing passive audiences into phonemically pronunciation through the comfort of their own language, underlying cultural ignorance is inevitable. Ironically, the transliterated text relies upon this language exclusivity and cultural indifference to function as a 'truthful', unquestioned work. However, to understand the satirical inaccuracy of the work in its entirety requires a dual cultural understanding.



*bilnqul 'arabuk 'and 'iinjlsh kuradas*, 2020  
series of digital prints  
490 x 550mm, (Art)



IMAKEMONEYNOTART©, 2020  
performance and textiles, roller blind  
2100 x 1800mm, (Studio Art)

**STUDIO ARTS** From a third-wave feminist perspective, my practice explores the intersection between capitalist and domestic spaces as the primary grounds for exploitation of the female body. Comprising performance, textiles, sculpture and textual drawing, IMAKEMONEYNOTART© draws upon the mundane 'feminine' labour embedded within these materials, techniques, and processes. In this work, I reduced myself to an unpaid labour 'employee' who completed tasks as requested by participants, who were effectively my 'employers'. Contracts, complaint forms, certifications, and email exchange were not only performative in themselves but also framed the trajectory of collaborative performance. I implemented systems of corporate categorisation such as stamping, filing, scanning, and printing. I fused artistic and capitalist labour, allowing audiences to exploit me for what they wanted whilst simultaneously exploiting them for artistic content to establish an ethically ambiguous environment. Translated into instructional manuals and displayed on a domestic roller blind, my work is not mass produced, yet acknowledges its ability to be performatively replicated. As an obstacle, the roller blind forces the audience themselves to be exploited, requiring a repetitive pulling motion to view the work.

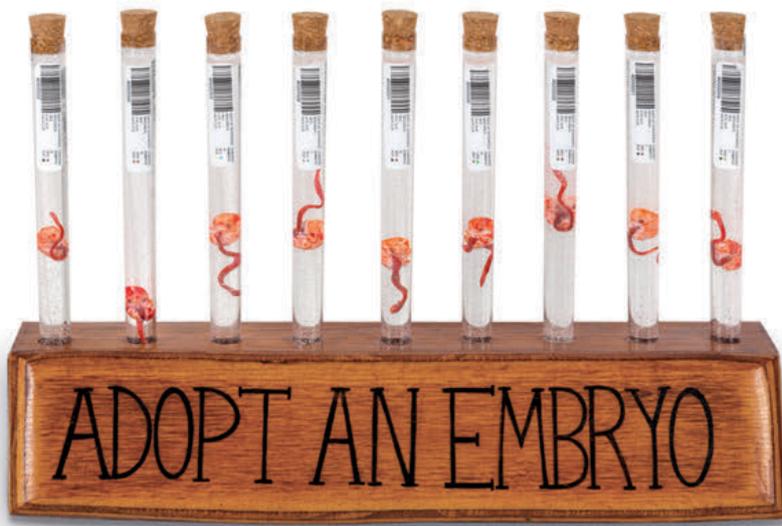
MENTOR  
**Sarah CROWEST**

# Paris KARAHALIOS

**ART** A strong interest in human genetics and genome alteration technologies led my exploration of genetic modification for Art this year. Through initial investigation into the many complexities of genetics, such as mutation and genetic defects, cloning and designer babies, I found that each concept intertwined and overlapped, giving rise to an investigation of ethics and societal principles. With further development, I created a work addressing a hypothetical scenario, acting as both a physical artwork and psychological experiment by presenting the viewer with a choice to pick their own hypothetical child (embryo). Presenting the viewer with a choice of superficial traits in their 'future child' promotes a question of both self-perception and peer-perception - seeing a choice of embryo as equivalent to shopping for materialistic items, selecting what they want for themselves, or what is perceived as ideal in society. Each embryo is paired with an organ system with a genetic or auto-immune complication - there is no child without imperfection. The question arises of whether the viewer is satisfied or whether they would change their initial decision. Changing an initial choice would deem the parent superficial or intolerant, are they dissatisfied for the child, or for themselves? By staying with their choice they are deemed tolerant and kind, but do they have complete tolerance of all humans no matter what?

**STUDIO ARTS** In my studio practice I explored various aspects of forensic science and their association with death, as well as the effects of death. This concept was chosen due to my own strong interest in biological and medical sciences, and my personal intrigue and fascination with death, in all its morbidity. Future aspirations of mine include working in the field of forensic science, specifically forensic pathology/clinical forensic medicine, a key reason for my choice of topic. I began my investigation researching decay and post-mortem changes on the human body, experimenting with the depiction of dehumanisation and loss of human essence through the disfiguration of the body. Following this, I shifted the means of dehumanisation from decomposition to trivialisation, derived from a societal desensitisation to death, and further, mutilation, due to a saturated exposure to media in which these concepts are addressed and heavily depicted. Lastly I explored 'trauma', specifically the psychological trauma faced by forensic and medical workers caused by exposure to physical trauma (death).

MENTOR  
**Sharon GOODWIN**



*Adopt an Embryo, 2020*  
polymer clay, resin, acrylic paint, test tubes, petri dishes, paper  
size variable, (Art)



*Post Mortem, 2020*  
silicone, the artist's hair, aluminium  
1000 x 800 x 500mm, (Studio Arts)

# Kate KONDAKOVA

**ART** Originally, I focused on my generation's lighthearted approach to politics through the creation of memes and ironic posts via social media until I switched my focus to the relationship between the goofy, funny, and stupid with the serious and academic. I explored this concept using 'silly' subject matter and painting it using traditional, classical techniques involved in oil painting. I took inspiration from my favourite meme pages on Instagram, the /b/ board on 4chan and pop songs from the early 2000s and combined them with classical oil painting and academic art to reference my obsession with academic painters such as Bouguereau. I've created works that dance around the two conflicting concepts in order to communicate something universal.

**STUDIO ARTS** This year the focus of my studio practice has been on Herschel Grynszpan, a 17 year old Jewish refugee who in 1938 assassinated a Nazi official in Paris to avenge his family's deportation from Germany. I've been researching his case since Winter 2018, diving deep into his upbringing and the motives behind the assassination. At first I was going to explore the case itself, and reflect on the concept of oppression in general, systemic or otherwise. I was interested in responding to Grynszpan's act of rebellion itself, however, I then decided to focus on my personal relationship with the case. By revisiting the experiences associated with my investment in the story - not having many friends in year 10 and using Grynszpan as an imaginary friend of sorts to cheer myself up, I aimed to reflect on how odd and silly it seems in hindsight. By compiling imagery related to the case and putting it alongside myself in the context of my own bedroom, I attempted to somehow reenact that very specific phase of my life through oil painting.

MENTOR  
**Fiona McMONAGLE**



*A Child of our Time, 2020*  
oil on skateboard  
(Studio Arts)



*grünspan2018*, 2020  
oil on canvas  
(Studio Arts)



*The Youth of Bacchus* by katey, 2020  
digital painting and video, 3 second loop, (Art)

# Rose KUDLICKI

**STUDIO ARTS** Throughout my studio process, I have contemplated the relationship between people and plants through gardens. Historically, gardens have successfully captured the imagination and passion of both those who create them and those who enjoy them. I sought to investigate why they are such an important aspect of society. While the benefit of fresh air that gardens offer is of obvious importance to our health, there is more to this relationship. Gardens have the power to connect humans to culture, spirituality, design and history through sacred geometry, divine symbols, statues of gods and symmetry. A garden can act as a church for even the most extreme atheist, allowing people to find peace within themselves and the world. For example, gardens such as the Garden of Eden, Monet's garden and Ryoan-ji are all gardens that in their own way succeed in creating sacredness for individuals. My experiments have led me to create my own sacred space that would offer a similar experience to that of a garden.



*Sacred Space*, 2020  
steel, apple tree branches, wool, geo - textile  
1400 x 1000mm, (Studio Arts)



**Me Myself**, 2020  
plaster, wire, acrylic paint  
1000 x 600mm & 650 x 500mm, (Art)

**ART** The focus of my art practice is to analyse the development of an individual. I initially looked to create an unconventional self-portrait by focusing on external aspects that contribute to who I am, rather than looking at my face. This led my focus toward physical items and the memories and stories which I attach to them.

I have created a series of masks to represent different stages of my growth and development, from childhood to adulthood. These masks seek to capture the essence of particular stages in my life, whether it's challenging my gender or sexuality, obsessing over my heritage, being bold or being shy - all vital stages in my progression to make me who I am today. While wearing a mask I am no longer myself, and therefore, almost ironically, I can express myself in a more pure and focused manner as I escape any fear of embarrassment. I've used each mask to play a role of myself, which I've recorded to illustrate two things: how my history and past has created who I am today, and how the present is the result of my past, expressed in a pure and unbiased way behind my masks.

**MENTOR**  
**Claire LAMBE**





*Passage of Time*, 2020  
oil, whiteboard marker, metallic pen on canvas  
2000mm (Studio Arts)



*Rise & Shine*, 2020  
digital animation  
49 seconds (Art)

# Leena LUU

**ART** Disclaimer: there are no original thoughts.

In my art practice I attempted to develop an original system by looking at pre-existing systems, including visual, film, sequencing, and text systems and how they inform ideas. In doing so, as an 'artist' I worked to create a system to prompt and facilitate responses.

I observed how images and text can be arranged and curated in different spaces to prompt different responses. In order to develop a structure and framework. Working collaboratively to explore other artists' methods of arrangement to obscure and create an algorithm.

In my final work, I physicalised these 'responses' as an acousmatic sound work that consists of an automated voice reciting a list of staged phrases spoken by people in a fake gallery. By creating and filling a space with sound, I want to question the artificial nature and perception of art spaces, and acknowledge that there is no originality, as most art spaces contain work that regurgitates ideas. I want to comment on the inverted idea that systems exist from preexisting ideas by building a repository of unoriginal ideas to maybe somehow make an 'original' idea.

**STUDIO ARTS** I have always occupied space and been aware of the freedom I had in spaces. I wanted to unpack the concept so I asked myself; what happens when freedom is lost? What does it take to regain a sense of control? What must we do to keep it? What parts of freedom are valued and worth keeping?

I used sculpture, textiles and installation methods to visually map out how free I felt in different locations. I physicalized the varying states of freedom through the use of found objects and new materials, breaking them to put them back together. In doing so, I was able to make sense of and investigate where each object fit, in order to find out where I fit. Through experimentation I tried to answer these questions, but realised there was no answer, rather I could simply acknowledge the different states of freedom. Thus, freedom is a construct, as 'Freedom is a word the human dream feeds on, that no one can explain or fail to understand' Jorge Furtado (1989).

Acknowledging that freedom is unattainable and we vary in states of freedom, my work developed and began to shift as I then asked 'How do I ethically work in these spaces?'

MENTOR  
**Mark SHORTER**





*NEWBUTOLDSPACE*, 2020  
digital video  
(Art)



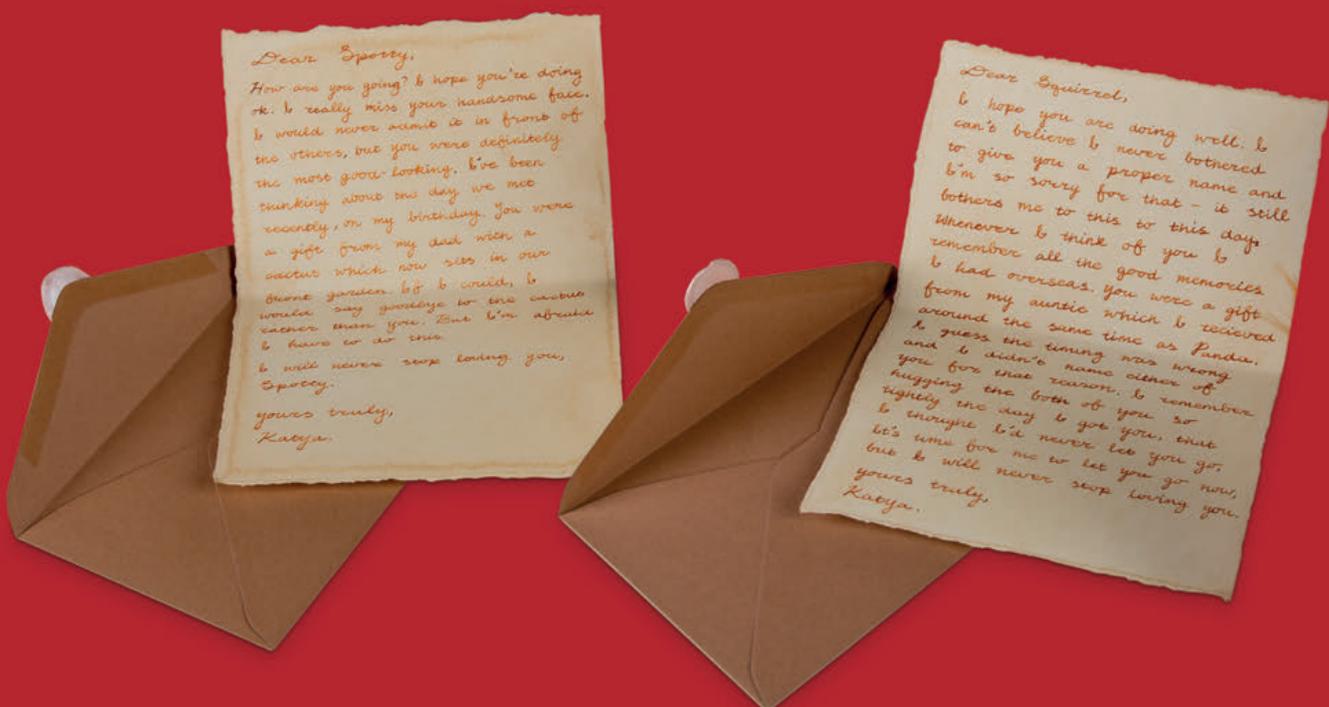
*Entitled Space*, 2020  
textiles  
1500 x 2000mm (Studio Arts)

# Katya RYZHIKH

**ART** As my teenage years come to a close, I've become increasingly interested in the coming-of-age genre and the gap between expectation and reality. I have examined the clichés perpetuated in coming-of-age films and explored the ways in which film can inform the expectations and actions people take during their teenage years. I've also explored my own experience in relation to these films, drawing similarities and differences in the 'narratives.' Additionally, I've looked into how the mundanity of routines has created the warping of time in my adolescent years and impacted my mental health. I've utilised body language as a way to explore how the silent effects of depression and anxiety have managed to dictate my coming of age experience.

**STUDIO ARTS** This year I've explored my childhood and the ways in which it has shaped who I am as a person. The nostalgia for my childhood gives me great comfort and I find myself turning towards the past as a way of escaping the present. By revisiting my old dreams and obsessions, I hoped to find closure on this part of my life so I can move on. I have utilised the format of the love letter to do this in my final artwork, each letter addressed to my old soft toys being a form of goodbye. The audience is encouraged to open and read each letter, and are also invited to collaborate by using the blank letters and 'post box' sitting by my teddy bears. The audience may write a goodbye to a soft toy they hold dear or to a material object which they've become attached to and want to metaphorically let it go, as they drop it into the box.

MENTOR  
**Rob McHAFFIE**





*Hidden Truths*, 2020  
oil on canvas  
1500 x 2500mm (Art)



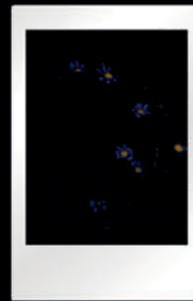
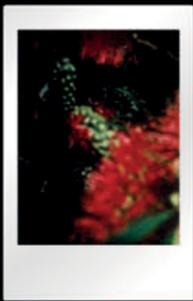
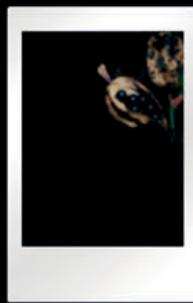
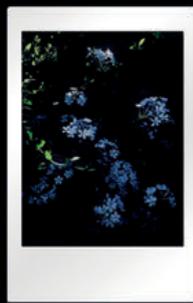
*Love Letters*, 2020  
ink on paper, acrylic on wood, soft toys, baby blanket  
dimensions variable (Studio Arts)

# Louis SCHREIER

**ART** Natural beauty for me is something that gives me a good feeling. Beauty doesn't have to be physical, it can really be anything. In Art this year I focused on my perception of natural beauty. I depicted things such as flowers, plants, animals and humans in which I saw natural beauty. Throughout the year I experimented with a wide range of materials including collage, spray paint, and markers. With a fast gestural application of paint, I abstract my subject matter, creating something more obscure and subjective. I attempt to depict my life experiences with natural beauty and show the importance of taking notice of the little things in life.

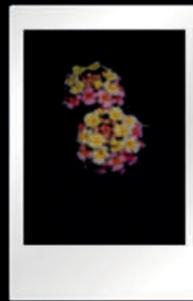
**STUDIO ARTS** My overarching theme for Studio Arts is childhood. I explored my personal childhood and the childhood of others, as well as what childhood means and when it ends. I painted simplistic subject matter containing rich memories of both the past, present and future. Using mainly spray paint, I experimented on canvas, wood and perspex. I painted a wide variety of subject matter focusing on two main ideas, the view from my window in the past and during the present my past and present, to symbolise the idea of the freedom experienced as a child and the things in life that remind you of that freedom. I then explored time and travel, focusing on the travel I did as a kid and the travel that I plan on doing in the future.

MENTOR  
**Jason PHU**





*Matterhorn and Flag, 2020*  
spray paint on canvas  
1200 x 2000mm & 600 x 600mm (Studio Arts)



*Found Flowers, 2020*  
Polaroids  
(Art)

# Ava SIMPSON

**ART** This year in Art I have explored the delicate beauty of solitude (with a focus on quietude within the domestic space) coupled with the often insidious, consuming state of isolation. Two very contrasting states, yet with lexical definitions that are near identical - both the act of being alone. The definitional likeness is essentially where the similarities end however, with both states engendering vastly different effects on the psyche. Throughout the course of this year, I have experimented with sculpture and installation in tandem with textiles to explore the aforementioned ideas. In particular, I explored knitting as both a literal and conceptual medium, focusing not only on the material elements (the knitting itself), but my own state of consciousness while engaging in the introspective and almost ritualistic act. I focused particularly on my thoughts, whether tangential and erratic, or focused and specialised. I attempted to refrain from consciously shifting my attention or interrupting the natural course of my internal monologue. I feel that these thoughts are now woven intricately into the threads of my knitting.

**STUDIO ARTS** Throughout my studio practice, I have explored instructional, performative and sculptural processes to reflect the linguistic, visual and auditory systems of communication, as well as the complexities and vulnerabilities of human connections. The ability to communicate is a crucial and invaluable component of life which allows us to express our thoughts, emotions, ideas, experiences through various modes. The beauty of communication is that it extends beyond verbal language and into realms of body language, material possessions, music, dance, art and even to extrasensory perceptions and spiritual connections that are seemingly transcendent. Through a series of instructional works I explored a range of unconventional modes of communication that utilise the body along with tangible and intangible materials (concrete and shadows) to explore the myriad ways that we interact with our surroundings. Furthermore, I have adapted these instructional works into documented (film) performances to be displayed on CRT televisions.

**MENTOR**  
**Andrew ATCHISON**



*Conversation Piece*, 2020  
video, stone, zine  
dimensions variable (Studio Arts)



*Untitled*, 2020  
textiles, slate  
1000 x 1400mm (Art)

# Blair SMITH

**ART** After finding myself fascinated by privacy, something of uppermost importance in our society, I began analysing and exploring what about it stood out to me. I found myself gravitating toward exploring the cultural fear and anxiety that the lack of privacy (or being watched) can create. Taking inspiration from the idea of voyeurism and the genre of horror, I've been able to use that as a lens to create an unsettling atmosphere that corresponds with the fearful ideas of privacy our society continues to develop. Experimenting with the digital artforms of photography, animation and illustration allowed me to explore the contemporary context of privacy with everyday technology.

**STUDIO ARTS** In Studio Arts I explored entertainment and how it can provide positive effects to individual viewers and society alike. As someone who has experienced and seen these effects, my work expresses my own personal relationship with understanding and creating entertainment and art. I'm influenced by the role prominent and important entertainment plays in society and my own life. Within this concept I explored the importance of representation through the lens of fictional characters, and the effects representation has on childhood. In my experimentation with digital processes, I explored how constructing work in multiple different forms that audiences can interact with can demonstrate the diverse consumption of entertainment.

**MENTOR**  
**Alasdair McLUCKIE**





*Worlds of Entertainment, 2020*  
digital prints  
210 x 297mm (Studio Arts)



*Scary Watching, 2020*  
digital artwork  
297 x 420mm (Art)

# Hayley THOMPSON

**ART** My subject matter has been informed by the remote learning experiences of Year 12s in 2020 and the challenges of coordinating one's studies, social life and mental health during this time. Using portraiture, I explored these challenges using digital art inspired by the Pop art styles of Andy Warhol and Roy Lichtenstein. Warhol's idea of mass producing 'icons' and his process of screen-printing have been an important aspect to my practice this year. Warhol's method of screen-printing involved building up layers of ink. I used a similar technique by creating layers digitally in Photoshop and printed them sequentially on the same sheet using an inkjet printer. Using this method I was able to create portraits of Year 12 students by separately printing and overlaying different elements such as hair, skin tones, clothes, highlights and shadows. By presenting the final artwork in a grid formation I am referencing back on Warhol's iconic layouts, while also representing group video chat typical of online learning environments. The scale of my final artwork has a significant impact on the way I want the audience to perceive my artwork. Having each portrait larger than life, I am hoping to convey them as 'icons' just as Warhol created his 'icon' series and give them all their "15 minutes of fame".

**STUDIO ARTS** In Studio Arts I have explored the effects of climate change and how climate data can be represented in nature. I became inspired by Dendroclimatology which is the study of tree rings and their growth. Depending on the climate and environmental conditions in which they grew, the concentric circles in trees are informed by a range of environmental factors such as water shortages, floods, fires, droughts, and insects, which cause them to vary in size, shape, and form. My exploration of concentric tree rings became a focus of my practice and a recurring motif in my experimentation and final artworks. I was also interested in the similarities to human fingerprints and how tree rings are unique to the identity of each tree. My fascination in the details of nature has attracted me to organic and dynamic processes which allow environmental factors to influence the final design. I incorporated Aleatoricism, which is the creation of art via the element of chance to create repetitive rings like those found in trees, allowing environmental factors and time to affect the outcome.

MENTOR  
Siri HAYES





*Scream Time* ft. Class of 2020, 2020  
double sided layered digital print with text on back  
840 x 1188mm (Art)



*Doomsday Diary*, 2020  
suminagashi on tree stumps and paper  
dimensions variable (Studio Arts)

# LIQUIDS AND NON LIQUIDS

was prepared and presented by the 2020 VCASS Year 12 Visual Art Students

**Back Row:** Leena Luu, Ava Simpson, Kyparisia (Paris) Karahalios, Madeleine Colt, Dafna Ishay, Rose Kudlicki, Jessica Lu, Hayley Thompson, Lisandra Aralica & Hayley Howe

**Middle Row:** Mia Dalton, Benjamin (Ben) Gonzalvo, Ekaterina (Katya) Ryzhikh, Sarah Jajou, Pilar Bingham & Blair Smith,

**Front Row:** Ekaterina (Kate) Kondakova, Louis Schreier & Raphael (Raph) Buckley

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<b>Principal</b>	<b>Visual Art Staff</b>	<b>Daniel Jenatsch</b>	<b>Sarah crowEST</b>	<b>Virtual Exhibition</b>
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Donatella Mannolini	<b>Visual Art Mentors</b>	Jason Phu	Siri Hayes	Dylan Breninger
Michael Sargeant	Alasdair McLuckie	Mark Shorter	Tai Snaith	<b>Artwork Photography</b>
<b>Heads of Visual Art</b>	Alice Wormald	Mia Schoen		Dylan Breninger
Nicholas Heynsbergh	Andrew Atchison	Rebecca Agnew		
Sean Peoples	Belle Bassin	Rob McHaffe		
	Claire Lambe	Sam George		

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