

Manisha ARACHCHIGE

ART During my art process I explored escapism. Why do people want to escape? What are the reasons for escaping? Does it make them feel better? How do they escape? Through these questions I created a narrative exploring the personal mental dialogue of a character I created called ENVY as I wanted to show how essential escapism is to certain individuals and how it allows them to have a break from reality. Through my narrative, I hope to take viewers along on a journey into space, and experience the internal turmoil and questioning that comes with ENVY's character.



STUDIO ARTS I explored my identity by investigating the struggles and hardships that are unique to South Asian women. Inspired by my childhood and South Asian art (such as Buddhist paintings), I worked with oil paints to recreate my past memories and to embrace hardships which I and other South Asian women have experienced. Through various bright and vibrant colours I sought to reclaim and embrace my past, ultimately reevaluating my feelings into a sense of joyfulness and happiness.



Internal Perceptions, 2021 oil on canvas 420 x 300mm (Studio Arts)



Lily BETTESS

ART To begin my career in video game design, I decided to present my artwork with a form I had never worked with before. Using a program called Unreal Engine, I explored the emotions associated with the colour red. Beginning with 'Love', I created a world map that allowed the viewer to move between four stages of society's perception of love. By taking inspiration from the relationships of the people around me, I dissected the stages and created a sequence that players could experience and relate to. With the colour red as the base for the world map, I experimented with different shapes and images that allowed me to directly influence how the audience observed their surroundings. I also wanted to try manipulating their emotions by creating a world map surrounding the feeling of 'Hate'. Again, I separated the emotion into stages so that the player could walk within and experience how hate evolves within our brains. By using the form of a videogame, I was able to direct my audience's experiences as they explored my art.





STUDIO ARTS From my fascination with the human body and monsters, I investigated how I could portray human-like creatures through realistic physical forms. Directly inspired by Patricia Piccinini, I worked with silicone and clay to create bodies that could resemble the uncanny. I focused on how I could manipulate my audience's emotions with sculptures that almost look human. I wanted to look at how humans react with one another and with other animals, such as how we perceive small fluffy animals as cute, but hairless or scrawny ones as disgusting. I morphed and created hybrid creatures through the use of hyper-realistic materials such as coloured silicone to replicate skin and inserting human hair into its flesh as if it had lived to grow its own. My life-like creature then sits beside its decayed self, a skeleton made of clay to replicate dirty bone expressing the afterlife. I wished to depict life and death against each other through two sculptures of a creature that humans can almost relate to, but not quite.





Imogen GAILITIS-GERRATY

ART My art process was focused on synaesthesia and the world of sensory experiences. I was particularly interested in how one sense could stimulate another, and ultimately how that could affect the perception of life for someone who has this neurological condition. Synaesthesia comes in many different types, such as chromaesthesia or grapheme-colour synaesthesia. I drew inspiration from artists such as Melissa McCracken, whose synaesthesia results in her ability to visualize sounds, letters,



Synestheatre (Ricochet, Foggy Stars, Feeling Something and Changes), 2021 modelling paste and acrylic on canvas 400×510 mm (Art)

and numbers in an array of colours
- a gift that lends itself to incredibly
dynamic and moving oil paintings.
My chosen mediums to communicate
synaesthesia and sensory elements
were impasto mediums, acrylic based
paint, clay, and canvas. I chose to
create large scaled artworks so that
the sensory aspects of my theme
would be heightened. I learnt along the
way that synaesthesia is very personal
to the individual, and that no matter
how much I'd try to replicate it, I would
end up exploring my own experiences
without synaesthesia.



Untitled, 2021 polymer clay, modelling paste, glaze, acrylic paint, glitter 1500 x 750 mm (Art)

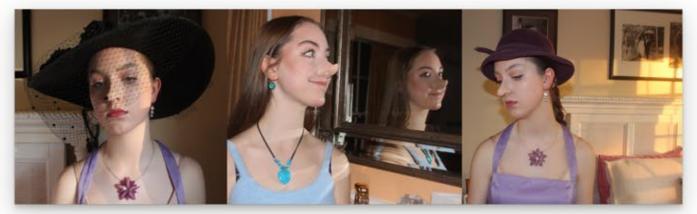
STUDIO ARTS

The central theme of my studio process was the art of acting, particularly how one's individual identity or character can inform the portrayal of another. My connection to acting stemmed from my younger self when I realised I could use it as a tactic to understand the people around me, all whilst discovering my own identity in the process. Imaginary games were my primary communication and entertainment source as a child and it has become a crucial part of how I communicate today. I utilised digital photography, Photoshop, make-up and prosthetics as my main mediums. By using make-up, prosthetics, and digital effects, I was able to effectively transform myself into another character. Cindy Sherman has always been an artist I have admired and her work constantly influenced my progress. I have learnt that transformation comes in many forms, not only through manipulation of appearance but through mentality and actions.



MENTOR Darcey BELLA ARNOLD

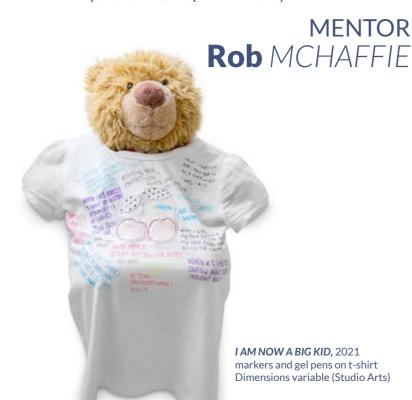
Untitled #2, 27|05|2021 digital print 297 x 420mm (Studio Arts)



Untitled, 2021 photographic prints 1130 x 760 mm (Studio Arts)

Amelie GEARA

ART Throughout my Art practice this year, I explored the idea of the 'under-represented' in Classical art. Using the style of Classical art, I first attempted to create something more modern by representing different cultures in a series of four oil paintings. Later, I used the Classical style to explore the LGBTQIA+ community and same-sex couples as my main subject matter. I chose this theme as it deeply resonates with me as I am both a person of colour and part of the LGBTQIA+ community.





Untitled, 2021 oil paint on canvas board 500×250 , 250×250 mm (Art)









Portrait Series, 2021 mixed media on board 150 x 190mm (Art)







markers and acrylic paint on unstretched canvas 1400 x 1200, 1400 x 1200, 1800 x 800 mm (Studio Arts)

INEVER UNDERSTOOD WHY HE ACTED

THIS WAY ...

STUDIO ARTS The challenges that children face while growing up inspired me to create artworks in a child-like style. Using acrylic paint and unstretched canvas, I wanted to convey something similar to childhood paintings and art. The tendency of children to be messy and to get paint everywhere informed my decision making, like using unstretched canvas. I used childhood photos and artworks that my mother kept throughout the years as references for my exploration. I compared my situation then, to now, and reflected on how the environments we grow up in can influence our lives as adults. I explored this by using photos from my past and present to make a comparison between how I was then, and how I am now.



FATHER, 2021 acrylic on canvas paper 845 x 330 mm (each) (Studio Arts)

Onawa GILKES

ART I chose to explore the concept of death and temporality through sculptural arrangements and photographic practices. I explored common symbols of death and its prevalence as a subject in artistic endeavour. I eventually began to explore the everyday presence of decay and the effect that a constant awareness of mortality has on our self-perception. I attempted to investigate the odd mundanity of living with death through documenting still life with found objects, sculpture and photography. Through the process, I examined my own attitudes towards mortality and attempted to capture the passing of time within an image. Taking inspiration from the life spans of human and animal life to flowers and molds, I examined natural decay as the human condition.





OD-YS-SEY, 2021 oil on canvas 2000 x 900 mm (Studio Arts)



Last Bastard, 2021 oil on canvas and photographic print dimensions variable (Art)

STUDIO ARTS

This year I have explored mythology and folklore and its link to both personal and cultural consciousness. Focusing on narrative and archetypal symbolism, I created sculptures using clay and plaster and developed a practice combining oil painting with natural materials such as dirt, plum juice, and bone. The works depict archaic narratives integrated into a psychoanalytical exploration of the surreal state of mythology as it relates to personal experience.



There is only one truth, 2021 photographic print 830 x 1110mm (Art)

Gabby HARITOS

STUDIO ARTS

This year I explored mythology and sought ways to modernise it. I tried modernising the Greek gods Aphrodite and Ares as they represent contrasting themes of love and war. A big part of my process was deciding how the gods would look as I didn't want to use established depictions of them.





Untitled, 2021 pencil and glitter on paper 420 x 595 mm, (Studio Arts)



Untitled, 2021 pencil and glitter on paper 335 x 430 mm, (Studio Arts)

ART This year I explored the realm of secrets. I was interested in the personal dimension of secrets and how you can read and write them in different ways to shift their meaning. During the year, I experimented with different ways I could portray secrets such as writing them out and turning them into audio works. As part of my project I invited people to share their secrets anonymously with me. Ultimately I want viewers to reflect on the secrets they carry every day and if this project helped or changed their relationship to them.



Intimacy and Barbarity, 2021 pencil and glitter on paper 420 x 537 mm, (Studio Arts)



The Book of Dark Secrets, 2021 mixed media (Book) 150 x 100mm (Art)

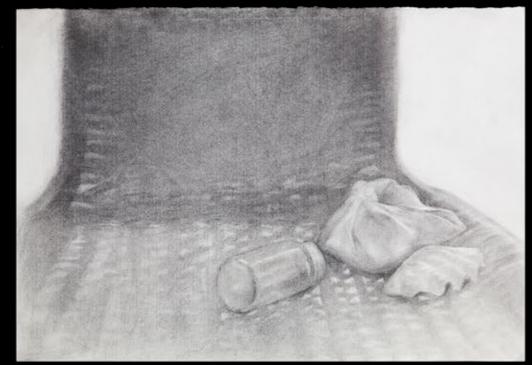


Jenny HUANG

ART I have been interested in dreaming for a long time as it is an experience we have every night. I always think about the connection between the dream world and the real world, the relationship between dreams and humans, as well as the similarities and characteristics of different dreams. I used various artforms throughout my process, such as using text, collage, printmaking, and textiles, to explore how art might be used to represent dreams. In the screen-printing workshop with artist Kay Abude I investigated various printmaking techniques, and also experienced screen-printing on different materials like paper and fabrics. I obtained different collage distortions by using different pigments to express the idea of dreams as overlapping and repeating within one another.

have investigated the value of ordinary things in everyday life by using found objects, stray animals, people, and landscapes as the subject of my art. I have experimented with materials like pencil and watercolour to create life sketches and landscape paintings to transform the ordinary and mundane aspects of daily life. I have experimented with smooth lines and vibrant colours to show the calmness and uniqueness of these ordinary life moments, highlighting the need for people to discover the preciousness and beauty of what we often overlook in life. While these moments might seem small individually, together they contribute to a full and meaningful life.

MENTOR Andrew ATCHISON



Still Life Drawing, 2021 graphite on paper 375 x 260mm, (Studio Arts)



Teagan LOWN

STUDIO ARTS Initially in my studio practice I was fascinated by the idea of interconnectedness between humans and the world around them - both the living and inanimate. Narrowing my focus, I explored the different levels of human and animal interactions and the meanings behind them, for example, the harmonious, mutually beneficial relationships humans have with their pets, and exploitative relationships where humans use animals for food and clothing. Through a surreal perspective, I aimed to challenge the conventional presentation of human and animal relationships with an intent to communicate familiar feelings to the audience, such as the warmth between a pet and their owner, whilst also confusing them. It was important to me for my art to be strange and surreal, yet still grounding in reality. My subject matter was based around ideas of animal personification and anthropomorphism, whilst my composition and medium choices reflected more traditional human portraiture, attempting to further unify human and animal characteristics.

MENTOR Rebecca AGNEW



My Head is an Animal, 2021 acrylic on wood 300 x 400mm, (Studio Arts)



Untitled, 2021 acrylic on wood 300 x 400mm, (Studio Arts)



ART My art practice was based around

new and unseen way.

ideas found in Greek mythology and how these



Tessa MACKEN

ART During my Art practice I examined the interplay between tradition and identity, exploring three generations of my family through collage, connected through repeated elements that have flowed throughout time. The recurrent theme that persisted were ties of memory, but this later shifted to an examination of identity in the self, and how the self is informed by our history. I took on the medium of graffiti and stencilling to investigate these ideas and explored it through fragmentation and scale, using life size references to recreate significant photos. By singularising the individuals and taking them from a photo, the individual loses the context of the image and is subsequently distilled into being just their body. Without the context of the larger photograph, they become an object of the viewer's own interpretation.

Big Brothers and Little Sister, 2021 graffiti stencil on plyboard 1200 x 800 mm, (Art)





I Am Everything Around Me, 2021 graffiti stencil on medium-density fibreboard 1800 x 900 mm each, (Art)

Papers of Adulthood, 2021 graffiti stencil on medium-density fibreboard 1800 x 900 mm each, (Art)

STUDIO ARTS

The central theme I examined throughout my Studio Art practice was the expression of unrestrained emotions in the physical body, threaded through themes of identity and control. I experimented with what I consider the primary components of the emotional experience; rage, joy, sadness and fear. Following this thread, I reflected on my own individual experiences with emotion utilising childhood images. By exploring the body as a vessel of communication, I looked at the significance of the human figure, and how it has been used throughout history for non-verbal communication.

MENTOR Georgina CUE



mixed media photographic digital collage 600 x 840mm, (Studio Arts)







Generations, 2021 mixed media on board 610 x 1230mm each, (Art)

SophieMALVESTUTO

ART Over the course of the year, my Art practice has explored the theme of time and decay in relation to familial generations, as well as other living forms such as plants and flowers. I was inspired by how life spans take form, and the timeline between something living and something dead, both in humans and plants. I explored a range of analogue photographic methods such as cyanotypes and polaroid photography, manipulating techniques to capture people and flowers. Additionally, floral design was a large part of my investigation as I was able to reflect time, decay, and familial connections, while working with beauty and providing a multi-sensory viewer experience.



 $\begin{tabular}{ll} \textbf{\it Untitled}, 2021\\ polaroid emulsion life on water colour paper\\ 140 \times 170\ mm, (Art) \end{tabular}$







Toby MARLOW

STUDIO ARTS For my studio process this year, I focused on the theme 'perspective on hardships.' This theme narrowed down the focal point of my artworks to a personal realm where I drew from my own experiences. Everyone experiences challenges within their life and I wanted to investigate how with time our view of these challenges tends to change, referring back to my own encounters with hardships. Throughout my works, I utilised techniques of silk screen printing and digital drawing to combine my use of traditional and digital materials which enabled me to experiment and obtain variety within the work that I was making. Additionally, I incorporated clothing and lenticular printing into my work, through clothes that I selected to screen print on and by creating two digital drawings that were merged to create a moving lenticular print. Through my studio process, I learned about more complex methods of artmaking compared to what I am used to, creating two engaging final artworks that highlighted my overarching theme.

MENTOR **Jeremy EATON**

ART Over the course of the year, my art process has sprouted from the theme of nostalgia. Through this theme, I investigated the idea of recalling past memories in a positive light. Stemming from my everlasting fascination with fiction, I endeavoured to create a new reality that reflects memories of growing up and being amazed by fantasy. I did this through both of my final artworks which explore an original character and narrative in a game called 'Rabbit Lab.' In order to conjoin the experience of a vintage arcade game with my own current artistic practice, I utilised both traditional processes and materials by building and painting on wood to replicate the arcade machine, as well as utilising digital materials and processes to create an animation. This reflects my own practice as I enjoy experimenting with many different mediums and was adamant on learning to animate, which proved to be the most exciting part of my artmaking process in this subject. Through my process I have learned about creating my own fictional world using ideas and artworks that form a narrative. This has been fascinating to me, as I have watched people accept the new world that I have created, which previously never existed.





Nina MITROV

Growths, 2021 digital print 590 x 1420mm, (Art)

ART In my Art practice this year, I have chosen to explore the theme of portraiture, but with a twist. Instead of using the established conventions of an individual sitting and facing the camera, I wanted to add an element of story and drama, bending the rules of portraiture and pushing the boundaries of what defines it. For my first piece, I stayed relatively close to traditional portraiture, however after discussion with my mentor, I decided to use photography and digital technology to make the artwork about a fungus that grows on people as they age. I digitally painted myself in a dynamic pose where a glowing orange fungi can be seen growing on me in a series of polaroids. I extended this idea in my second piece where I made a plaster mold of my hand and modeled fungi with air drying clay and painted both models.

STUDIO ARTS Throughout the year I have explored storytelling through a variety of mediums and techniques, such as digital painting, character design, and virtual media. When the subject of storytelling is discussed, it is most commonly associated with writing, novels, movies, and television. I wanted to instead focus on it primarily through art and design. It was near impossible to pick one way of telling a story to the viewer, so in my final I chose to make multiple pieces, each conveying my chosen story through a personal character I created. I chose ways to present the character's story and personality by designing a backstory and the world they resided in. In the end, I created two pieces. The first appropriated a classical artwork using digital painting to present the character in a mocking tone. The second artwork was a virtual piece which explored the characters personality through dialogue and sound design.

MENTOR Arlo MOUNTFORD



Cityscape, 2021 digital print 590 x 1420mm, (Art)

Hayat OMER

ART In my Art practice I explored the theme of fear, focusing on metaphysical fears that are ingrained into our culture and society as a whole. Fear is often used as subject matter for film and entertainment, but for what reason? Initially I explored this topic through the lore of world cultures, while in Unit 4 I shifted my focus to fears such as loneliness and failure. I used photography and painting to display these in my final works, while experimenting with ink drawing in the lead up to my final artwork. I drew inspiration from current events that dominated headlines, such as COVID-19, unemployment, the widening gap between classes, and the greater subdivisions of people in the community.



Untitled, 2021 mixed media on paper 210 x 297 mm, (Art)



Untitled, 2021 mixed media on paper 210 x 297 mm, (Art)

STUDIO ARTS In Studio Arts this year I documented my dreams and translated them into art works, later narrowing down my ideas through a more specialised focus on screen printing. Later, I experimented with installation, focussing on the feelings behind dreams. In my research I studied famous DaDa artists and female artists and writers who helped me create more depth in my story building. I used Adobe Illustrator and filters found on my photo app to distort and add narrative into my work. In my printed and painted fabrics I added beads, embroidery, and crochet to create more tactile and engaging works.



Eve SELSICK

ART My art practice this year explored representation in storytelling through character design. I strived to design characters that represented different cultures, genders, sexualities, disabilities, and appearances. My exploration followed on from a project I started in the previous year but with the intent to develop my characters further and resolved my artistic style. I incorporated research to represent my characters realistically, as well as creating something visually interesting and creative. I learned a lot about individuals' experiences as part of my research as well as the techniques for developing likeable and unique characters that a viewer can relate to. I hope that these characters communicate the effort I put into making them and are an accurate, strong representation of less mainstream ideas.

MENTOR Fiona McMONAGLE



printed image and oil paint on paper 150 x 210mm framed, (Art)



Regenesis, 2021 digital print 300 x 420mm, (Art)

STUDIO ARTS In my studio practice this year I explored microcosms and macrocosms, and how the scale of an object affects its appearance and a viewer's perception of it. My love for miniatures inspired this topic, and is what led to the development of my miniature dioramas. I wanted to investigate nostalgia, as miniatures are like dollhouses and toys, but as if this nostalgia had been left behind in childhood, and the memories are decaying. This is why I chose to develop pieces that appear to be derelict and decomposing, to represent fading memories of youth. I achieved this through constructing pieces and then distressing and discolouring them using a wide range of materials and techniques. I learned a lot about the techniques used for creating miniatures and came to the realisation that

used for creating miniatures and came to the realisation that it's a lot more time consuming than expected. By using a dirty and abandoned appearance, I hope my pieces can challenge the inclination to view miniatures as simply something cute and playful.





Poppy STALEY

ART Both of my finished works this year have derived from the experience of genderqueer perspectives and what that means through artistic expression. Combining both photo documentation and textiles, I embraced and implemented my own experience with gender as a queer-identifying youth. I created opportunities for both of these mediums to coexist by manipulating them into a morbid, yet beautiful experience of gender expression within a cisgendered dominant society. Subjected to these patriarchal views on gender, I breach boundaries by exploring the issues of silencing, misrepresenting, and erasing genderqueer identities within our day to day life. Using my art process as a way of bringing light to these topics, I explored these struggles in conjunction with the exciting nature of being oneself, and what it means to

explore gender through my eyes. This combination of bad and good is something I found really important within my process to help the predominantly cis-gendered audience to understand that living as a genderqueer individual comes with extreme risks but also is something that we have to carry with us as we watch ourselves grow into our individual identities.

Lioh's Closet, 2021 calico, wooden and plaster hand painted beads, black fabric ink, copper jump rings, sterling silver, draw strings Dimensions variable (Art)

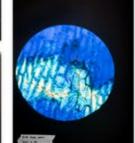




















Cody, Indigo, Matias, Blue (4i05), 2021 matt paper photographic prints, onions, blue dye print and masking tape 2500 x 2500 mm (Studio Arts)

Blood Stain #4i05, (detail) 2021 dyed calico, thread, cotton swabs, blood, polaroids and glass slides 1100 x 1250 mm (Studio Arts)

STUDIO ARTS Throughout my studio practice this year I have guided my process through the theme of biology and botany. I dissected and explored the cellular foundations of natural forms like hair, skin, blood, plant stems, and vegetables through photo documentation and other mediums. Whether that be through photography, paintings, or sketches, I tried to reduce these natural elements to their most basic forms in an attempt to understand what these objects are made of and what we cannot see. In the tedious process of deconstructing these objects, I used photography to compare the original forms with their cellular counterparts. This is something I wanted to emphasise with my work, using natural forms from our surroundings to help explore ideas around origins and beginnings.

MENTOR

Kalinda VARY

Lily WALKER

ART In my art practice this year, I explored how we decorate our bodies as a way to celebrate them and communicate our identities. This investigation morphed into ideas of the body as an object, both its physical form and its beauty. I portrayed this mostly through loose paintings of nudes on fabric, experimenting with materials such as used bed sheets to represent the worn nature of skin. Exploring the body as a physical object eventually branched out into ideas of beauty standards. I investigated ideas of decoration and jewellery using beads and embroidery to embellish the body and highlight 'imperfections' as something beautiful yet outside of beauty standards. I continued to work with beads, making wearable pieces based on ideas of the body. Using this approach, I explored the body's internal anatomy as well the outer physical form. Throughout this process I was heavily inspired by Lauren Kalman and Egon Schiele.



Bodily Wobbly, 2021 acrylic and embroidered beads on fabric 2000 x 2000mm, (Art)



Bodily Wobbly, 2021 acrylic and embroidered beads on fabric 2000 x 2000mm, (Art)



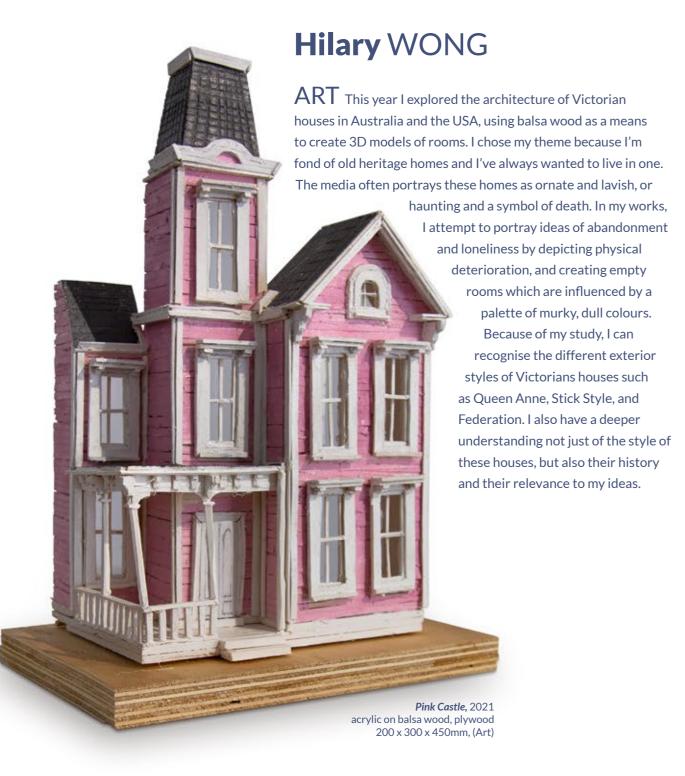


STUDIO ARTS In my studio practice this year I have explored ideas of fairies and fairy tales and how the newer, more sanitised versions of these stories contrast to the older more gruesome versions. I have explored how I can portray fairies in a less human way - focussing more on the powerful, otherworldly, and insect-like aspects of these creatures. I have experimented with oil painting on a large scale as a way of contrasting my new ideas of fairies with the materials used in older illustrative mythical paintings. I have been heavily inspired by fairy illustrations such as those of Arthur Rackham, and the bright, powerful, quite spiritual paintings of Hilma af Klint and Naudline Pierre. I have specifically explored ideas of the tooth fairy and how strange and gruesome the story actually is, particularly for something relating to kids. As part of this, I have brought a small amount of silver and sculptural work into my practice.





Life Cycle of a Fairy, 2021 gold leaf and oil on board (Studio Arts)











Neighbourhood Houses Rotting Away, 2021 oil on canvas 200 x 200mm each, (Art)



















Untitled, 2021 clear vinyl stickers on clear acrylic sheets 1460 x 1100 mm, (Studio Arts)

STUDIO ARTS The theme I explored this year was hands as I've always found them to be interesting, especially when looking at European portraits of female nobility; their hands covered in ornate jewels and fabrics have always fascinated me. I also looked at hands of different genders, classes, and ages as a way to make my topic more diverse. I did this using oil paint and the digital app Procreate to experiment with painting skin tones and textures and focussing on the shape of hand gestures. I also looked at who was around me such as my family, friends, and myself and made them my references. For example, my father's hands are coarse and rough as he does lots of manual labour and lacks proper care for them. Whereas my mother, although her hands are slightly wrinkled due to age, takes care of her hands which is why her fingers still look delicate. Another aspect of this was looking at what the hands were doing, some hands were drawing, cooking, or playing on a phone. Through this project I wanted to show how hands have rich symbolic potential.



Katherine YUAN

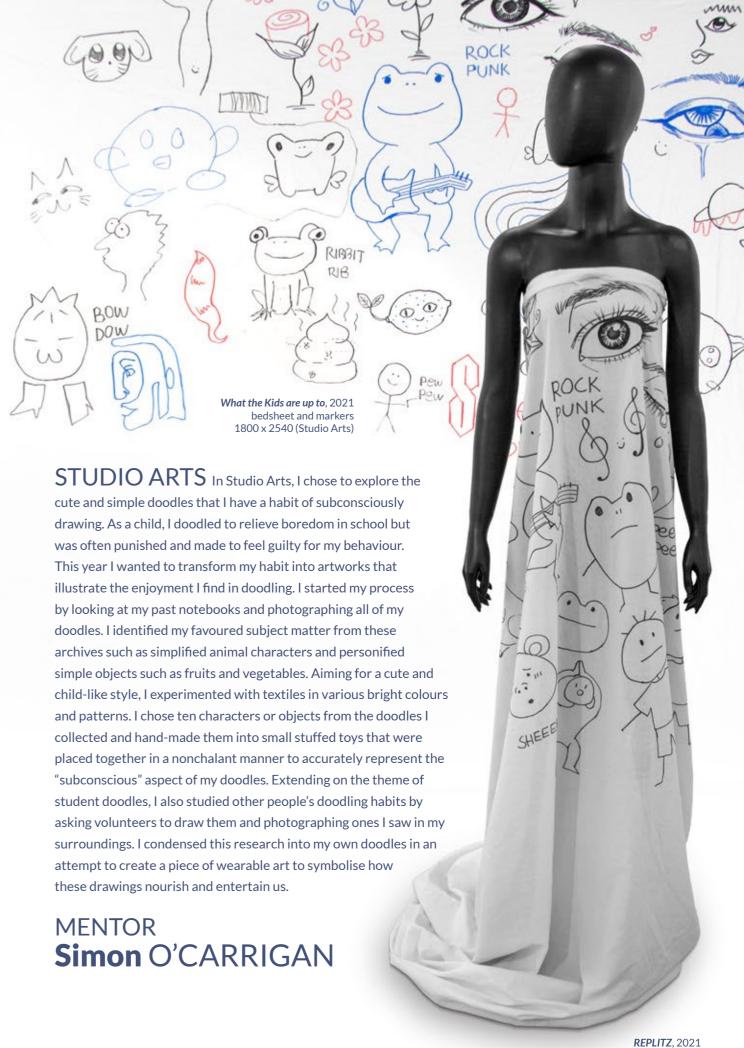
ART This year, I chose to explore the theme of Zen and peacefulness. I have noticed that a major part of Contemporary art is about disruption and depicting misery. In this modern day where negative energy seems to be the mainstream, I wanted to study the flipside of "miserable" art and create artworks that are both soothing to viewers and are calming during the process of creation. Throughout the year, I explored the subject matter of natural flora and fauna. I first chose to focus on a lotus pond scenery with fish. I intended to create a work providing an immersive peaceful experience. I did this by making an interactive work where the audience could arrange origami flowers and fish to construct a pond. I then moved on to explore traditional ink painting with similar subject matter, including fish ponds, flowers and insects. I intended to use Taoist philosophy as the foundation by seeking to achieve balance between dark and light using colour and tone. The irregular and asymmetrical structure of my artwork mimics organic things found in nature and hopefully can communicate a sense of serenity to the audience.



Fauna 2021 ink, gouache, rice paper 297 x 420mm (Each) (Art)



Flora, 2021 paper, calico, acrylic gouache Dimensions Variable (Art)



paint marker on bedsheet 200 x 200mm (Studio Arts)



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THE FINAL EPILOGUE

was prepared and presented by the 2021 VCASS Year 12 Visual Art Students

Back Row | Manisha Arachchige, Jiayi Huang, Onawa Gilkes, Hayat Omer, Teagan Lown, Gabriella Haritos, Theresa Macken, Amelie Geara, Imogen Gailitis-Gerraty

Front Row | Nina Mitrov, Lily Bettess, Poppy Staley, Toby Marlow, Katherine Yuan, Lily Walker, Sophie Malvestuto, Hilary Wong

Absent | Eve Selsick

Principal

Hilary Bland

Donatella Mannolini Michael Sargeant **Assistant Principals**

Heads of Visual Art

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Visual Art Mentors

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Georgina Cue Helen Johnson Fiona McMonagle

Jeremy Eaton Kalinda Vary Rebecca Agnew

Sharon Goodwin Simon O'Carrigan Siri Hayes

Catalogue Design Dylan Breninger

Artwork Photography

Dylan Breninger

Virtual Exhibition

Design Dylan Breninger

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