

VCASS | **VISUAL ART** | 2022  
*presents*

# LAST<sup>TM</sup> SUPPER<sup>©®</sup>

## 14<sub>mg</sub> Artists

Victorian College of the Arts Secondary School presents  
an exhibition by graduating 2022 year 12 Visual Art Students

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**EACH ARTIST CONTAINS:**

Oxygen 65% Carbon 18% Hydrogen 9.5% Nitrogen 3.2%  
Calcium 1.5% Phosphorus 1.2% Potassium 0.4% Sulphur 0.2%  
Sodium 0.2% Chlorine 0.2% Magnesium 0.1%

# Isabel AKTAG

**ART** I started my art process by looking at the portrayal of witches throughout history, as I was intrigued by the depiction of spirituality, magic, and deviant women. In my first artworks, I explored the manipulation of life and death - when something departs from what is considered 'natural' yet is still recognisable. I also explored the belief that death isn't final and that life recycles itself with everything it has created. Matter like fungi and plants can consume you as you rot, changing you into a new form of life. With oil paint, I depicted these ideas, using colours and tones inspired by Baroque paintings and *Witches Flight* by Francisco Goya. Later in my exploration, I fixated on the Christian symbolism of the female witch and the devil, commonly depicted as a goat. It was interesting to review the myriad interpretations of witches, ranging from seductive, lustful, youthful women to greedy, mad, malevolent old hags, to queer and appalling demons. These descriptors of witches reflect how women have been perceived and treated throughout history and in present times.

## STUDIO ARTS

This year I weaved my way through mythology, folklore, and fairytales to focus on stories related to rebirth, creation and identity. I explored how a creature might go about reclaiming its identity or conjuring something once lost, such as its wings. Using collage, I combined different imagery, attempting to create my creature and story. The process of creating a story honoured how stories have been told (and retold) over time, shifting with new details and different perspectives. I researched many humanoid creatures for my practice including swan maidens and water nymphs. *Hylas and the Nymphs* by John William Waterhouse influenced the approach I took in depicting my creatures. I was captivated by the gentle and elegant style of the water nymphs, matched with symbolism that implied wickedness.



*Ground Roots from my Heart, 2022*  
oil on board  
235 x 190 mm (Art)

For the swan maidens, I was interested in how they would use a ring to turn into a swan so they could swim away from greedy men who attempted to capture them. To represent myself within my studio practice I subtly used symbolism that references my Vietnamese heritage. In my painted self-portrait, I wore a ring made of jade, believed to protect Vietnamese women from negative energies, spirits, greed, and harm. I also painted white water lilies, symbolising purity and optimism for the future.

## MENTOR Kate WALLACE



*Swan Maiden, 2022*  
oil on board  
600 x 450 mm (Studio Arts)



*Swan Maidens, 2022*  
Photographic Prints  
235 x 135 mm each (Studio Arts)



## Scout ANDREWS

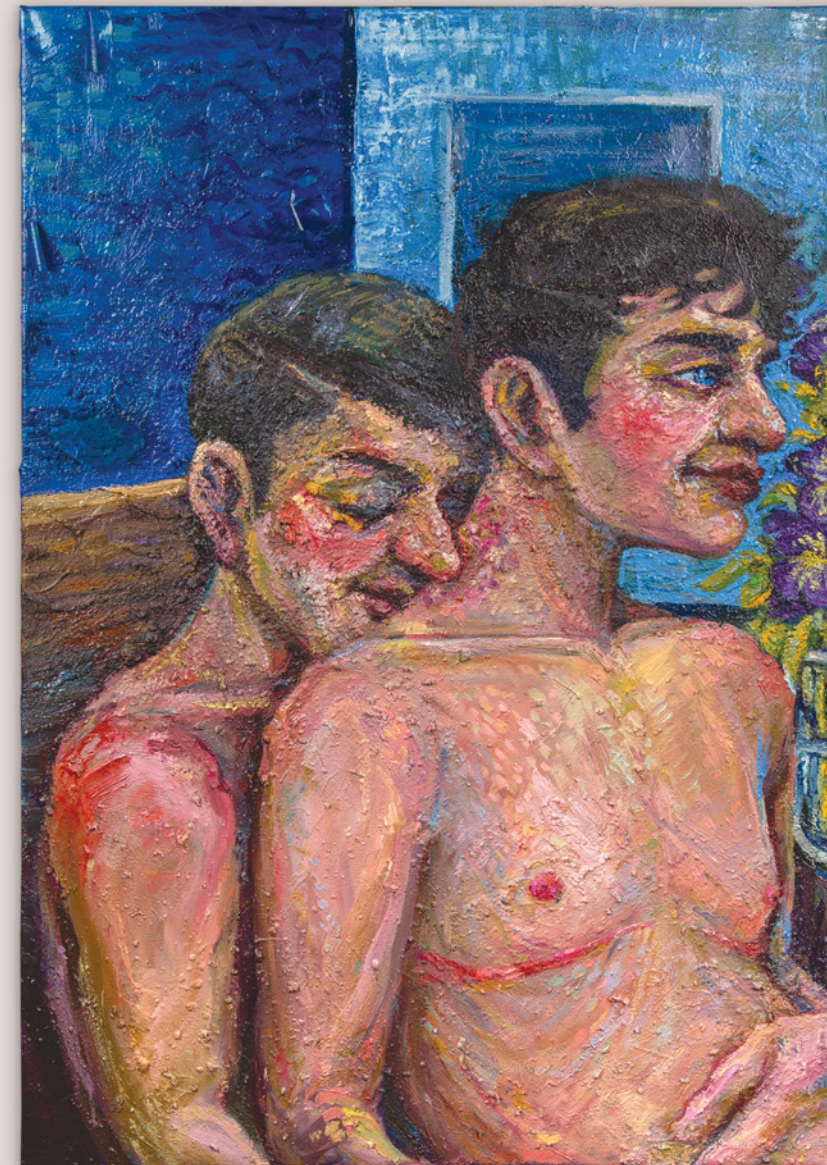
**ART** In Art I placed a specific emphasis on working with a broad range of mediums to push myself out of my comfort zone whilst depicting my personal experience of transness. In direct defiance of societal expectations of what transness should be and look like, I have created a body of work that is vibrant, joyful and unashamed depicting predominantly transmasculine figures but also androgynes and gender non-conforming figures. My artworks use a variety of symbols from religion and pop culture in combination with figures to subvert expectations and challenge ideas of what is beautiful and what is valuable. Over the course of the year I wanted to free myself from restrictions in my art practice and follow my creative instincts to inform my process which resulted in an authentic and raw body of work that maintains a sense of playfulness and humour.

## MENTOR Sharon GOODWIN



*Power Through*, 2022  
gouache on paper, string  
800 x 300 mm (Art)

*Divine Light*, 2022  
oil and mixed media on canvas  
600 x 500 mm (Art)



*Try a Little Tenderness*, 2022  
oil on canvas  
1000 x 700 mm  
(Studio Arts)

**STUDIO ARTS** This year my studio practice has focused on depicting intimacy and human connection. Through my body of work I aimed to depict a vast spectrum of intimate connections with a specific emphasis on presenting queer relationships in a positive and passionate light. My art practice has been influenced by a desire to see queer relationships, queer intimacy, and queer joy represented in art. I also wanted to represent the valid and valuable love shared between friends, lovers and chosen family with tenderness and consideration. I drew philosophical inspiration from the idea of finding confidence and safety within oneself and the people one has chosen to surround themselves with, creating power within. Expressing unashamed love for yourself and the people around you is a privilege often denied to queer individuals and communities, typically as a result of fear of ostracization or internal shame. To be released from the burden of restricting your expression of love and connection you are able to create strong relationships built with trust, vulnerability and acceptance. This is something I hoped to visually communicate within my artistic exploration. I aimed for each individual artwork to capture a moment of tenderness that is universal in its humanity and emotive quality whilst simultaneously representing people who are rarely depicted in fine art.



## Rachael CASTELINO

**STUDIO ARTS** This year I studied the influence Greek mythology has on the emotions of love, lust, and desire by examining two key stories - one involving Persephone, Adonis, and Aphrodite, and another exploring the fall of Icarus. I was influenced by Francisco Goya's oil painting techniques and Instagram artist @11403px's mixed media collages. I also focused on exploring materials and processes by making paper using pulp sourced from Greek mythology books to add additional meaning to my artworks.



*If Only*, 2022  
paper, rose petals, adhesive  
297 x 210 mm (Studio Arts)



*I am* 2022  
oil on paper  
297 x 420 mm (Studio Arts)



*Intimate*, 2022  
oil on canvas  
400 x 505 mm (Art)

**ART** This year I explored how cultural and social expectations influence intimacy and guilt. I was inspired by artists who focus on physical intimacy like Lucy Maddox and her paintings of hands. Her paintings explore the effect of expectations on feelings related to intimacy, and the unwarranted guilt that comes with that. I explored this theme from an autobiographical perspective, aiming to create a relatable and personal connection between myself, my life and my culture.

## MENTOR Rob MCHAFFIE

*A Message to my Heritage*, 2022  
fabric, marker, thread, paint  
dimensions variable (Art)

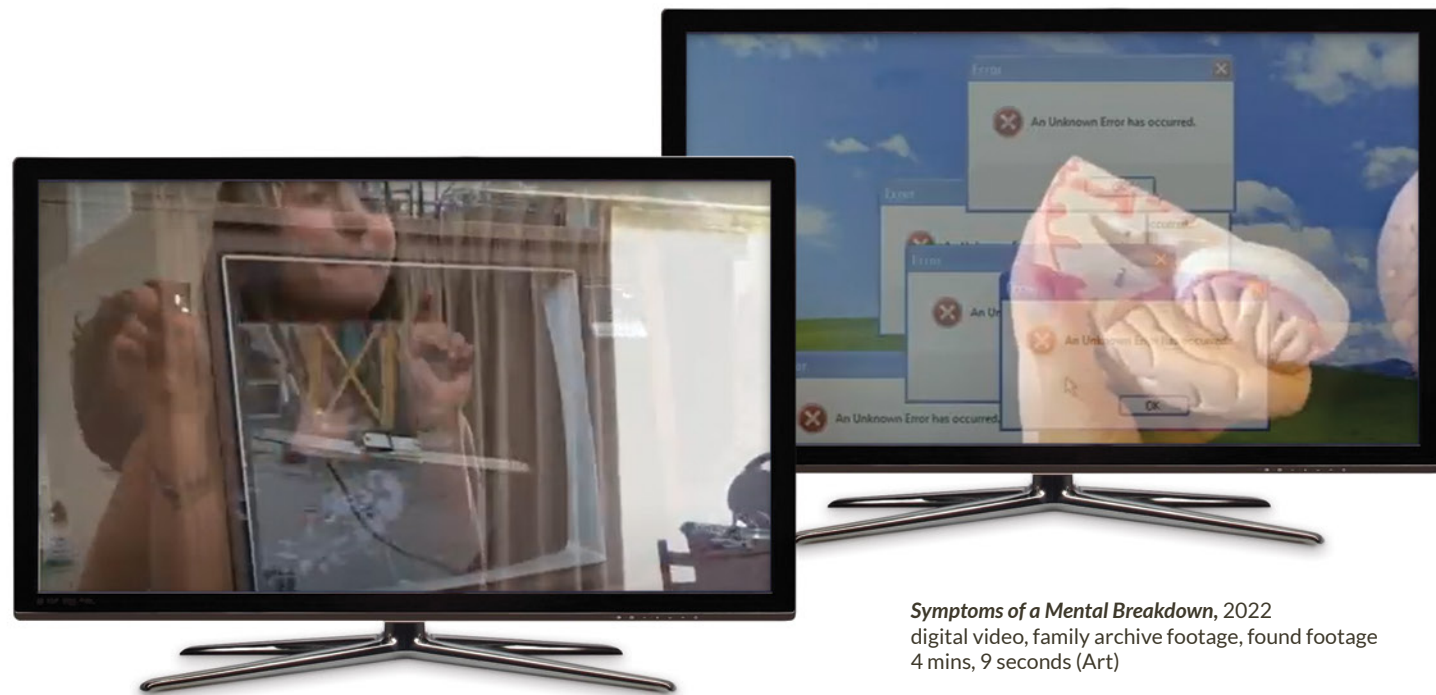




## Keira DAVIS

**ART** I am interested in interrupting the established notion that art is a personal expression of the artist's emotions, experiences and passions. I subverted these narratives by playing with the idea of authorship, using computerised and digitised methods of artmaking. The objective functioning of computers has guided me to seek out the dichotomies between imperfections and perfections, the extraordinary and the ordinary, patterns and irregularities, and the generated and the random. I am also interested in how the depiction of 'reality' is constantly updating and changing through advancements in technology. In my experiments, I sought 'gaps' in art making that digital technology struggles to address. This led me to discover gaps in translation, whether between languages, mediums, people, or technology. I also discovered the similarities between people and computers, exhibiting functions such as memory, connection, sleep, power, mobility, and breakdowns.

## MENTOR Rosie ISAAC



*Symptoms of a Mental Breakdown*, 2022  
digital video, family archive footage, found footage  
4 mins, 9 seconds (Art)

## STUDIO ARTS

This year I explored what it means to truly capture a person using photographic images. I was interested in the process of taking images of my grandmother Heddie from old photographic negatives, and using them to make new positive prints as a way of exploring her identity and her experiences of depression. Inspired by philosopher Susan Sontag, I like to think of photographs as being "shot" like a gun. This led me to examine the language of photography more broadly, thinking about the photographer as a god-like figure with complete agency over their subject. If the camera is a gun, a "shot" is likened to a bullet. Having held a glossy photograph of Heddie's beaming smile, I question how the camera shapes and presents reality. Can a photograph ever capture someone's crippling depression or conversely, happiness? Or is it all about context? Will photographs of me have a precious, fleeting, or enigmatic quality?



*Aim and Shoot*, 2022  
screen prints, collage, fabric  
495 x 602 mm  
472 x 674 mm  
475 x 673 mm  
530 x 703 mm  
(Studio Arts)





*Apart of Meat*, 2022  
3D prints, iron B paint,  
resin, human hair, latex, wire, patina  
dimensions variable (Art)

*Hairbrush*, 2022  
silicone, human hair,  
expanding foam  
210 x 40 x 10 mm (Art)

## Evelyn DINHAM

**ART** This year I abstracted and fragmented the feminine body through a focus on form, materials, and scale. I had a specific interest in critiquing false perceptions of femininity by combining mundane and domestic motifs. With an emphasis on beauty, I was interested in how an ageing body can communicate different stories and ideas using physical elements such as scars, birthmarks, moles, and wrinkles to showcase individuality. By recreating these ageing parts of our bodies using sculpture I wanted to highlight how our bodies are ever-changing and full of history. Part of my interest in making these uncanny works was to create a visceral reaction from the viewer through the incorporation of human hair and casting lifelike skin using latex. Exploring ideas around the surface of our skin and what it has to offer, I tried to produce a personal, intimate relationship with the viewer. I also explored olfactory sensations (utilising smell as a medium) in my artworks to ignite further meaning and memory. In this case, the pleasant fragrance of the feminine (sweet-smelling roses) is the epitome of beauty and desire, contrasting the appearance of my sculptures.

## STUDIO ARTS

This year I explored the relationship between Christianity and social media within contemporary society and the shift away from traditional values and lifestyles. Proposing that mobile phones are the new bible, I appropriated religious and secular imagery and integrated it with pop culture. Using 3D printing and design, I contrasted traditional approaches to subject matter, materials, and textures with contemporary ones. By reproducing sculptures using 3D printing, I explored ideas of consumerism, and played into the mass production of religious imagery and celebrity pictures that flood our phones. I played upon motifs in a humorous way using elements such as colour symbolism and spikes, holes and power cords, to communicate the loss of credibility in mass produced religious imagery.

## MENTOR Andrew ATCHISON



*Untitled*, 2022  
3D prints, iron B paint, patina,  
barbed wire, wax, spray paint  
260 x 130 x 20 mm (Studio Arts)





## Rose EARP

**ART** Political fashion was the overarching thematic idea I explored this year. I found interest in inquiring about the negative attitudes within the fashion industry, such as the objectification of the human body and the environmental effects that clothing manufacturing has on the globe and third-world countries. I also investigated the interdisciplinary nature of wearable art and its correlation to high fashion - haute couture. Soft sculpture and textiles were the mediums that I used to trial the subject matter of wearable art through the creation of balaclavas and embroidered skirts. I utilised the documentative style of editorial photography, taking inspiration from Vogue Italia photographer Steven Meisel, to ascertain the notion of bodily exploitation within the fashion world. Juxtaposing black and white photo documentation with alternating sensual poses, I aimed to highlight this exploitation. I refined my textile and photography trials into a tactile collage and a satirical fashion catalogue that mocks the editorial fashion world.

**STUDIO ARTS** This year my exploration revolved around the anatomy, structural components, and exterior of the human body. I experimented with a variety of mediums such as textile garments, lino printing onto fabric, and the creation of prosthetics using sculpting and casting to extend the human form. I explored the symbolism of the human skeleton, its relation with structural forms, and its metaphorical meaning of life and death. When making my first artwork I took inspiration from Vivian Westwood's use of structural fashion when designing corsets. I used the boning of a corset as a reflection of the skeletal frame that creates the human form. I designed an emblem of a skeletal angel and carved a linoleum print of this design to transfer onto my garment. Toward the end of the year I looked into the history of floriography - the meaning of flowers, and how they can be utilised to signpost the circle of life. I trialled the use of latex as a fabric and how it could be used to make and construct a garment that resembles human skin. In my second artwork, I created a garment by combining latex fabric with dried flowers to symbolise the different stages of life.

MENTOR  
**Sarah CrowEST**

Up The Alley, 2022  
digital photographic prints  
400 x 400 mm (each) (Art)



Fashion Crowd, 2022  
mixed media, textile, found books and furniture  
dimensions variable (Studio Arts)



# Caroline FANG

**ART** In Art this year, I explored the theme of missing memories, focusing on how they fade rather than being lost. Drawing from adolescence and the experience of living in two countries, I often reflect nostalgically on my childhood. However, my memories during primary school were always very vague; I can never recall much of myself during that period of time. I explored how different elements can influence memory such as the conscious and unconscious mind, along with social conditions. Throughout my exploration, I regained some of my primary school memories through research and footage that I found, which led to the conclusion that my memories are just fading rather than missing. Hence, I aim to raise an emotional response in the audience and remind people to always look back on their childhood, as sometimes there could be something valuable left behind. I have used symbolism from my childhood and found footage to create installations involving the audience.

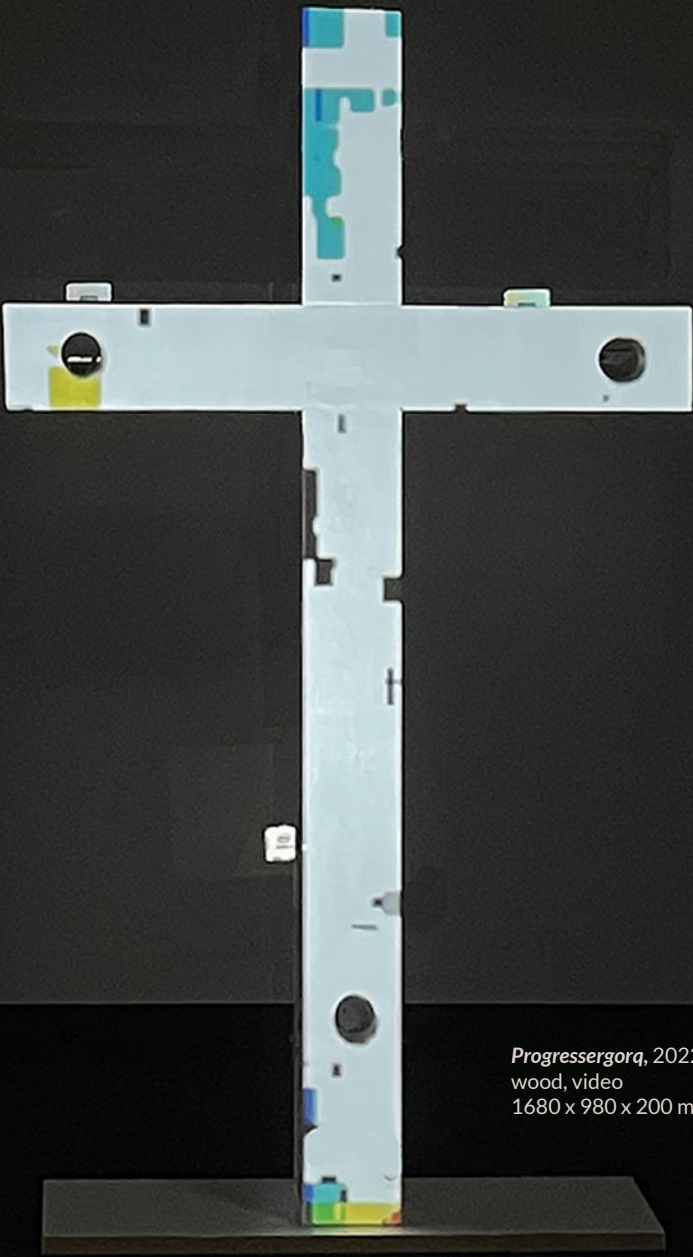
MENTOR  
**Noriko NAKAMURA**



*Surreptitious*, 2022  
mixed media  
dimensions variable (Studio Arts)

# STUDIO ARTS

In Studio Arts this year, I explored ideas around social evolution with a focus on technological development and social systems. As society develops at an unprecedented rate, one's mental health can be seen to correlate with our current circumstances. My practice explored the relationship and similarity between religion and virtual reality. Specifically, looking at how both can function as a form of societal control and influence. I used ant colonies as a metaphor for human society, especially the social structures and labour systems. If one ant is taken away from the process, the group doesn't stop for the ant; they continue to move, just like how individuals in the current labour system are mechanised. My works are mainly installations that use mixed mediums, like sculptures made of wood, paper mache, and readymades, with a combination of digital media to emphasise the technological elements of my ideas. I have been inspired by many different artists and my mentor Noriko Nakamura in the making of the sculptures.



*Progressergora*, 2022  
wood, video  
1680 x 980 x 200 mm (Art)



## Liv FLEET

**ART** This year in Art I explored concepts of connection, freedom, and confinement through the medium of wearable garments. Looking at the technical and conceptual use of darts, buttons, beads, and embroidery in clothing, I delved into the dichotomy between art and fashion and how something as simple as thread can hold much deeper meanings. I explored how different types of clothing can alter shape and meaning. My first textile artwork incorporated darts to change the shape of garments inspired by early Edwardian blouses. I created a piece that was both constricting and loose to examine the unfair nature of clothing sizing. In my second piece, I created a cape with intricate embroidery to symbolise a freer side of clothing, a more upbeat piece. My usage of beaded embroidery and the colour blue allude to confidence, and being unafraid to show who you are. I chose to make a cape as they are very size inclusive garments, so that it would be able to be worn by anyone.



*Ithildin*, 2022  
wool and cashmere blend,  
glass beads and thread  
dimensions variable (Art)



*Godmother*, 2022  
oil paint on board  
2400 x 2100 mm (Studio Arts)

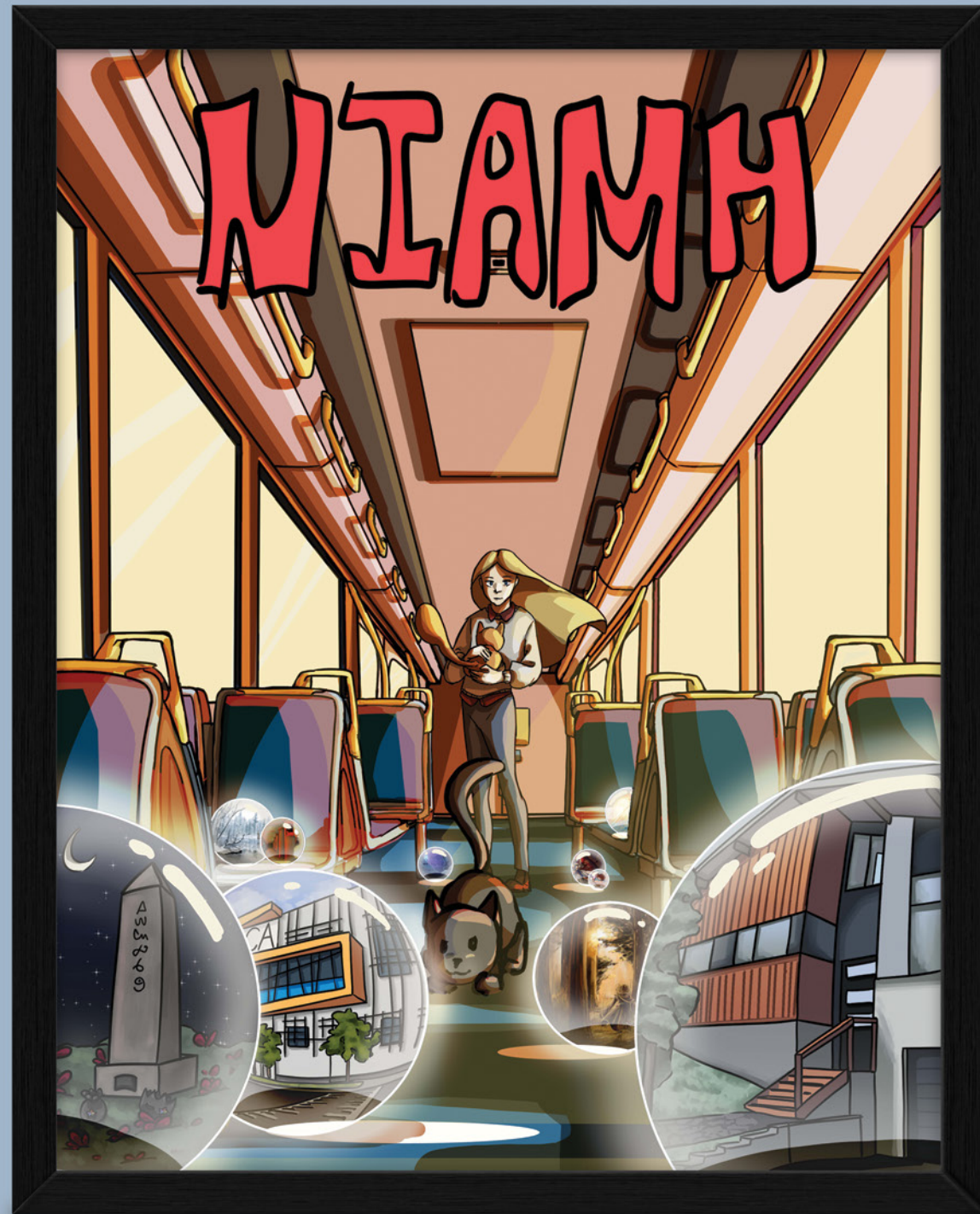
**STUDIO ARTS** My practice in Studio Arts this year explored the societal expectations of mothers. I expanded on this theme through identifying my own subconscious bias and comparing that to the ideals held in society. I also investigated this inherent bias through conversations with my mother to gain an understanding of the effect that these expectations have had on her as a person. For my first artwork, I endeavoured to portray these social expectations ironically by creating an 'idealised' mother, delving into idealised representations of parenthood and creating my own deified image. In my second artwork, I wanted to bring attention to the little things that parents do for all of us. I explored things that we (as children) tend to take for granted, such as packed lunches, folded clothing and cooked meals. I explored these two ideas through a series of oil paintings which involved taking on new styles and techniques such as freer brushstrokes and the use of more solvent to explore childhood nostalgia.

MENTOR  
**Rebecca AGNEW**



## Niamh KOOPS

**ART** My focus for Art this year was to portray gratitude for my life. Through my favourite mediums of watercolour paint and digital drawing, I aimed to capture both my gratitude for the act of living and the things in my life that make me happy. I was inspired by Impressionist artists and their appreciation for the natural world, especially for my first-semester artwork *Gratitude*. My second-semester artwork was inspired by movie posters and video game cover art, as they are something I greatly enjoy and represent my aspirations for the future.



*Niamh: Film Poster*, 2022  
digital print  
594 x 841 mm (Art)



*Loneliness in a Crowd*, 2022  
watercolour on paper  
680 x 480 mm (Studio Arts)

**STUDIO ARTS** This year in Studio Arts, I attempted to convey the idea of loneliness and its various interpretations. Through investigating different experiences of loneliness and solitude, I resolved my final artworks *Loneliness in a Crowd* and *Joys of Solitude*, exploring both the positives and negatives of being alone. Loneliness is often a distressing and isolating experience and isn't only felt when physically alone. On a more optimistic note, most of my creative art and stories are done on my own, illustrating that solitude is not always a negative experience.

**MENTOR**  
**Rachel ANG**

*Aftermath of Rejection*, 2022  
watercolour on paper  
420 x 220 mm (Studio Arts)





# Jimmy LARWILL

**ART** I find the idea of other worlds incredibly fascinating; being out of your bounds and attempting to manoeuvre in an unfamiliar place can create interesting conflict. Through the medium of animation, I took a light-hearted, chaotic approach to this concept. I created several animated shorts with brightly coloured Miro-esque visuals, juxtaposed with a grimly downbeat plot. I have been making animated films since early primary school, so I chose animation as it is the most familiar medium to me. Writing was a large part of this project, as attempting to create a conventional story was a surprisingly difficult process. The battle between experimentation and structure was challenging but ultimately greatly rewarding.





## Claire MAGRIS

**STUDIO ARTS** In Studio Arts this year, I investigated glorified depictions of war across history and how the human condition responds to conflict. Examining how violence is represented in popular culture, I wanted to explore the faults of the human condition that connect war with heroism. Through my practice I hoped to communicate the conflicting ideas of desensitisation in media and the censorship of strong imagery. Appropriation became a large part of my process to demonstrate other layers of this idea. To scrutinise the ridiculous repetition of violence adopted by traditional animators, I placed familiar characters into realistic and vulnerable contexts using gruesome imagery. Primarily I used oil paint in my work as I am fascinated with surface textures created by different paint techniques. My aim was to create a more varied, raw expression through both of my artworks.

MENTOR

**Arlo MOUNTFORD**

*Here We Go Again, 2022*  
oil on canvas  
910 x 910 mm (Studio Arts)



*Portrait of a Boy - Jo Jo Rabbit, 2022*  
oil on wood board  
300 x 410 mm (Studio Arts)

**ART** Throughout my Art practice, I explored the concept of 'irrationality', with the aim of disorienting or confusing viewers. I focussed on creating animations that capture the uncanny, taking inspiration from Lewis Carroll's nonsensical poetry, traditional animation techniques that use irrationality for its humorous quality, and surrealist artists. I particularly liked the way circumstance plays a role in the irrational. Therefore, the later part of my practice considered how the work interacted casually with the gallery space and with the viewer. I enjoyed the idea that a 2-dimensional image could interact with a 3-dimensional space and produce a bizarre collision between the space we occupy and the artwork. Therefore my animations, created on Clip Studio Paint, have been projected to line up with the floor and wall of the gallery. I aimed to touch on the carefree, nonsensical nature of the cartoons I grew up with, criticising the part of us that attempts to make sense of everything around us.



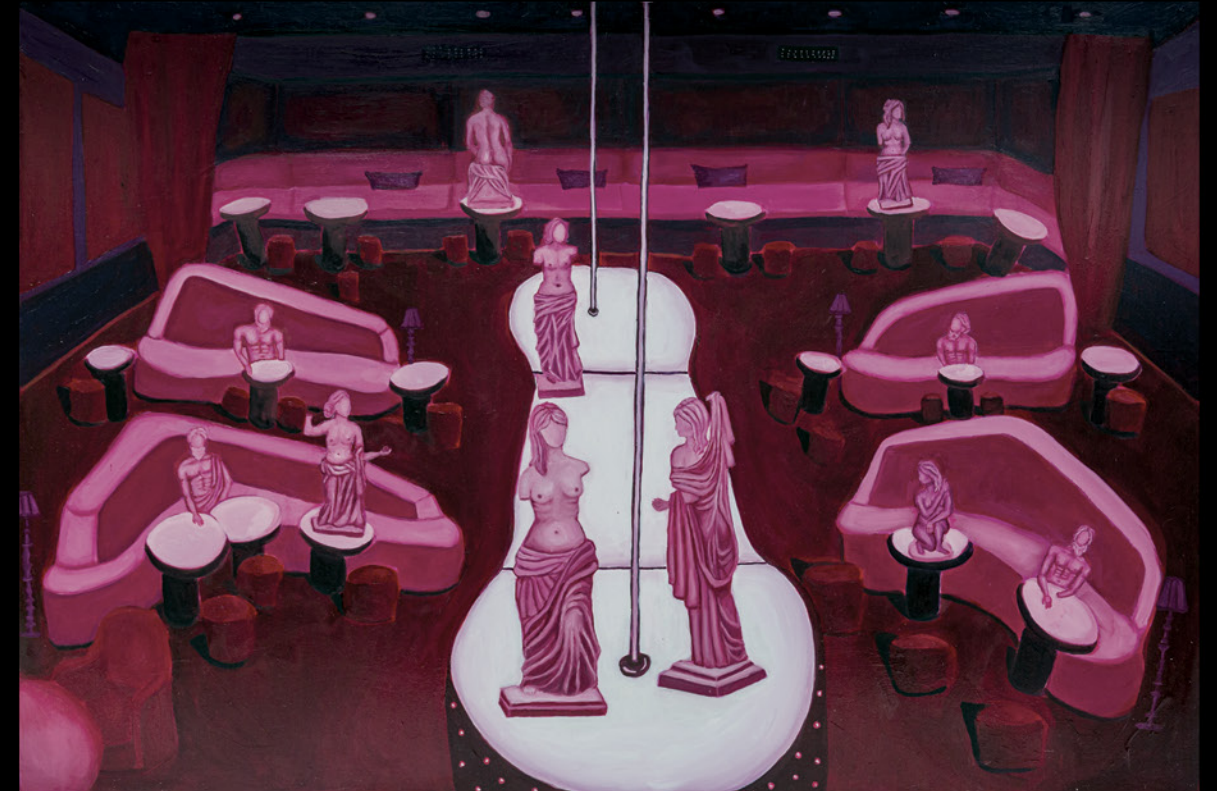
## Montana MAY

**ART** This year I have focused on ideas around my central theme 'the things that kill', exploring what leads to one's death and what happens during the act of death and to the soul and body afterwards. I approached this topic by investigating my own and other religious beliefs in conjunction with the possessions and people left behind after a death. In Semester One, my dominant medium was oil painting, which then progressed into sculpture and diorama-making. I explored how a person's home or room reveals something about their personality and mental state, and the pain of leaving those things behind to be forgotten and taken over by nature, reflecting the elements of rebirth in death.

MENTOR  
**Natalie RYAN**



*Where is She Going?*, 2022  
foam core, wood, acrylic, glue, velvet, plastic  
240 x 340 x 300 mm (Art)



*Limestone Ladies This Way*, 2022  
oil on board  
1200 x 800 mm (Studio Arts)

**STUDIO ARTS** This year I explored the theme of Greek mythology and the manifestation of sin in society. Throughout this exploration, I investigated the darker stories within the realm of Greek mythology and portrayed the tales through a feminist perspective. I created artworks that comment on or question the ways good and evil are presented in modern times as well as in the ideals of the Christian church. My art practice has looked at the role of the male gaze through depictions of female figures in a highly sexualised manner, commenting on the patriarchal dominance over both the values in the myths as well as representations of them. Furthermore, I explored who in contemporary society we now think of as god-like, as well as those who reflect the seven deadly sins in the domain of pop culture, focusing on the idea of influential billionaires being treated as Gods.



*Jeff's Life in the Dreamhouse*, 2022  
oil on board  
1200 x 1200 mm (Studio Arts)



# Giorgia OLIVNYK

**ART** Identity is something I struggle with as a mixed person of colour and as a member of the LGBTQIA+ community. This year, I sought to understand myself as much as possible and have invited others into my journey of self-love and acceptance. Drawing inspiration from my old journals, memoirs I've read, and my own fears and insecurities, I've used an amalgam of materials and techniques to represent an ugly, chaotic, and cathartic journey of discovery. Even if it might be impossible, I want to convey to others what it is like to be me.

MENTOR  
**Juliet**  
MIRANDA  
ROWE



*only i know the answer*, 2022  
mixed media  
dimensions variable (Art)



*Artist Alley*, 2022  
mixed media  
dimensions variable (Studio Arts)

**STUDIO ARTS** This year I explored the relationship between creators and consumers by worldbuilding my own universe, but removed myself from it so I could become a fan, allowing me to experience not only the joy and satisfaction of creating, but also stress, frustration, and self-doubt. The process has been difficult at times, but worth it in the end. By using a mix of traditional techniques and digital illustration to explore character design and worldbuilding, I created unique merchandise representing my universe. My investigation into the relationship between these aspects of design has given me insight into one of the creative fields I'm interested in.



# Mary SHAW

**ART** A person generates an idea for an artwork, a person begins an artwork, a person experiences difficulties making an artwork, and a person resolves difficulties. If I were following a traditional storytelling arc, that is how my artworks would have unfolded. However, this year I explored how the arcs of storytelling and graphing in fiction interact with reality. In real life, my process of creating art was much less straightforward. I was simultaneously pleased with the direction of my oil paintings while dissatisfied with their meanings. Inspired by writer Kurt Vonnegut's 'Shape of stories', a satire of traditional story arcs, I began exploring how I could incorporate the shape of a story into my own art practice. In Unit 4, I expanded further on this. Instead of using a mapped story, I experimented with contour lines from geographical maps with their numerical data removed so that the lines become an abstract and unintelligible indication of peaks and depressions in a landscape. I considered how I could depict 'emotional landscapes,' real places that I am connected to or that inspire emotional reactions in me and obscure them by overlaying a map of the rise and fall of a landscape. In real life (according to Kurt Vonnegut), "we know so little about life, we don't know what the good news is and what the bad news is".

## MENTOR Nina SANADZE



*Mental Landscape*, 2022  
oil on cypress pine  
440 x 300 x 30 mm (Art)



*Cut From the Same Cloth*, 2022  
oil paint, embroidery, cyanotype on calico  
1150 x 1300 mm (Studio Arts)

**STUDIO ARTS** What is a relationship? Is it to be cut from the same cloth? Is it to feel tied to another? Such a simple question opens philosophical questions surrounding the nature of love and friendship and the language we use to describe such phenomena. I expanded on the etymology of the words one uses to describe textiles and artmaking and explored whether I could write about relationships using these same descriptions. If it is comfort, then what does comfort consist of? Is it a feeling, a material, an object? Perhaps it is the soft embrace of clothing and blankets that also brings comfort. When examined closely (both metaphorically and physically), textiles bear many similarities to the human body; threads that unfurl like veins, pale blue brushstrokes that blossom out into the weave of the cloth-like bruises. Creating my artworks is like a relationship; it is constantly sketching to define boundaries, redrawing those boundaries, joining, breaking apart and sewing together to make something whole and complete, yet flawed. The outstretched arm in my first artwork conveys a sense of hope, an assurance that mimics thread-through fabric; we will pull through.

In one of my artworks, the text, "So sweetly, so softly", lies between painted hands and is the underlying quality of everything I've created in Studio Arts this year. Through a process of organic artmaking, through loving and hating what I'd made, changing it and moulding it over and over, I realised this quality.



# LAST™

Conclusive\*

## SUPPER®



(PHOTOGRAPH BY PARADE PICS)

### LAST SUPPER

was prepared and presented by the 2022 VCASS Year 12 Visual Art Students

Back Row | Zhuoyi (Caroline) Fang, Claire Magris, Niamh Koops, Scout Andrews, Rose Earp, Mary Shaw

Front Row | Isabel Aktag, Rachael Castellino, Ana Ramiyak, Montana May, Olivia (Liv) Fleet, Keira Davis and Evelyn Dinham

Not Pictured | Brydie Adams and Jimmy Larwill

<b>Principal</b> Hilary Bland	<b>Heads of Visual Art</b> Nicholas Heynsbergh Sean Peoples	<b>Visual Art Mentors</b> Andrew Atchison Arlo Mountford Daniel Jenastch Georgina Cue Juliet Miranda Rowe Kate Wallace Natalie Ryan	<b>Nina Sanadze</b> Noriko Nakamura Rachel Ang Rebecca Agnew Rob McHaffie Rosie Isaac Sarah crowEST Sharon Goodwin	<b>Catalogue Design</b> Dylan Breninger
<b>Assistant Principals</b> Donatella Mannolini James Rust Michael Sargeant	<b>Visual Art Staff</b> Andrew Landrigan Zac Koukoravas			<b>Artwork Photography</b> Dylan Breninger

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### VIEW ONLY AS DIRECTED

View 2-5 artist's work each morning, view again after evening meal  
and again before going to sleep. Do not exceed 14 artists per day.

If a lack of understanding persists please consult artist statements.

DO NOT EAT

KEEP OUT OF REACH

Store in cool dry space.

WARNING:


\*ART CONTAINS IDEAS & CULTURE

\*ARTIST MAY CONTAIN TRACE AMOUNTS OF MENTOR

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