



no, wait, nevermind there is a fire, leave, leave now.

2023 Visual Arts Graduate Catalogue

Selly AN

ART MAKING AND EXHIBITING This year I explored the connection between people and birds in the Elizabethan era. Using acrylic paint mixed with modelling paste I created highly three-dimensional surfaces depicting clothing from various historical periods (1600s to 1900s). Influenced by artists like Nicholas Abtan, Angela Wells, and Julienne Judge, I later shifted my approach to focus on clothing and birds while adapting my art style by making small sculptures made from paint skins. Paint skins are made from acrylic paint mixed with PVA glue, dried onto an acrylic sheet to create a stretchy material that can be used like fabric. This creates a new way to use painting in a contemporary and sculptural sense. My new concept highlights class structures, from royalty to peasantry, while exploring different clothing styles. Researching Shakespeare's writings and artworks from that era guided my choices. This journey taught me the power of simplicity in conveying complex ideas effectively.

MENTOR Noriko NAKAMURA



Podium, 2023
acrylic paint, foam core, clay, modelling paste, feathers, wire, white calico
dimensions variable
(Art Making and Exhibiting)



Hidden voices, 2023
calico, tulle, silk, plastic bags, paper bags, elastic, thread, hooks, clear elastics, fabric scraps
dimensions variable
(Art Creative Practice)

ART CREATIVE PRACTICE

This year I explored fast fashion through the theme of greed vs. poverty. Our society readily embraces fleeting trends, especially in clothing. This habit leads us to buy cheap, trendy items from fast fashion brands, only to discard them once the trend fades. Sadly, we often overlook the environmental and human toll of these purchases. To depict this, I crafted an oversized dress inspired by the traditional Korean hanbok dress, symbolising the industry's global impact and corporate greed. The dress features a dominant sheer blue overskirt representing a lack of corporate transparency, concealing issues like worker exploitation and environmental harm - revealed subtly through the blue tulle. Poverty's role is highlighted by a chest ribbon, symbolising the industry's oppressive and constricting regulations towards their workers. Additionally, I incorporated the bojagi, a traditional Korean bag, once a symbol of poverty, now revamped with luxury materials - a nod to exploitative brands.

Elliot BROOME

ART MAKING AND EXHIBITING

Of senior students and staff at VCASS:

1 in 4 have seen a ghost

1 in 3 have never fallen in love

3 in 4 talk to themselves in public

That is, according to the VCASS Census 2023.

Originally intended to be a scaled-down version of a typical national census, I chose to investigate more interior, unspoken topics, either too obscure or taboo to have a precedent; a tongue-in-cheek way of quantifying the implicit.

After manually sifting through over 250 responses to the 10 hard-hitting questions, I found myself with a dataset in equal parts revealing, validating, alarming and hilarious (and occasionally provably false, as with 85.2% of staff-members claiming to be 'above average').

MENTOR

Francis CARMODY



VCASS Census, 2023
video
3 minutes and 29 seconds
(Art Making and Exhibiting)

Which of the following is most important? (Staff responses)		
Art	<div></div>	0.0%
Morality	<div></div>	25.0%
Friendship	<div></div>	21.4%
Food	<div></div>	10.7%
Technology	<div></div>	0.0%
Love	<div></div>	42.9%

How many times have you fallen in love? (Total responses)		
0	<div></div>	33%
1	<div></div>	31.6%
2-4	<div></div>	25.9%
5	<div></div>	9.4%

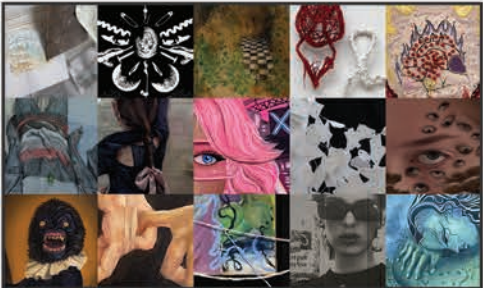
Are you above average? (Staff responses)		
Yes 85.2%	<div></div>	No 14.8%

(Year 12)		
Yes 74.5%	<div></div>	No 25.5%

(Year 11)		
Yes 67.6%	<div></div>	No 32.4%

BOTTOM ARTS 2023

An exhibition where the only prerequisite is a rejection notice from *Top Arts* 2023.



ART CREATIVE PRACTICE

Bottom Arts was an exhibition of Top Arts rejects, a celebration of rejection and loopholes. Running annually since the 90s, Top Arts is a collaboration between the VCAA and NGV, presenting high-scoring student-works from VCE Art studies that year. Less than 1% of applicants are accepted. My idea was to highlight a cross-section of these unexhibited students, giving a secondary, unjuried insight into young Victorian artists. I relied on heavy promotion and word of mouth to get students on board (most being hesitant to participate in a project premised on their rejection), branding everything with Manet's *Luncheon on the Grass*. This referenced a similar show that took place in 1863, exhibiting works rejected from the Paris Salon (most famously Manet's): the *Salon des Refusés*. To my surprise the project took off, and after spending months applying to ARIs and commercial galleries, I got in contact with a gallerist willing to lend me an empty space in the Docklands. Pulling together a team of applicants just in time, and with an enormous effort from my parents, we were able to not just open an art show, but create a strange, hilarious, beautiful, complicated, fascinating community. You can watch the speeches from the opening night on the Bottom Arts website: bottomarts.neocities.org

Bottom Arts, 2023
group exhibition
dimensions variable
(Art Creative Practice)

EXHIBITING ARTISTS | Ai Cugliari Guerilla, Mia Gionfriddo, Lilly Skipper, Aimee Lee, Dorothy Ye, Milana Cutugno, Javouna Aqili, Lincoln Farquhar, Alex Fimeri, Perin Gulsen, Kendrick, Ella Davidson, Ava Schäller, Mary Shaw, Emai Owen, Sienna Pavlovski, Alex Morris, Scarlett Davis, Evelyn Dinham, Thomas Yao, Rachael Castelino, Mia Gionfriddo, Tao Hollingsworth, Jasper Lawrence and Eve Mathies

Grace CHEN

ART MAKING AND EXHIBITING As we near the end of our secondary school years and begin to navigate through the early stages of adulthood, I wanted to capture all the small joys and difficulties I have encountered along the way. These moments, ranging from the little wins like eating ice cream after a long day at school to getting absolutely demolished by an English SAC, hold equal importance to me. They're all part of living. Recording all these funny occurrences in the form of drawings - a practice that has remained with me since prep - became a large part of my process. Additionally, as part of this exploration I found myself revisiting the beginnings of my artistic journey, rediscovering the happiness and excitement of children's books.

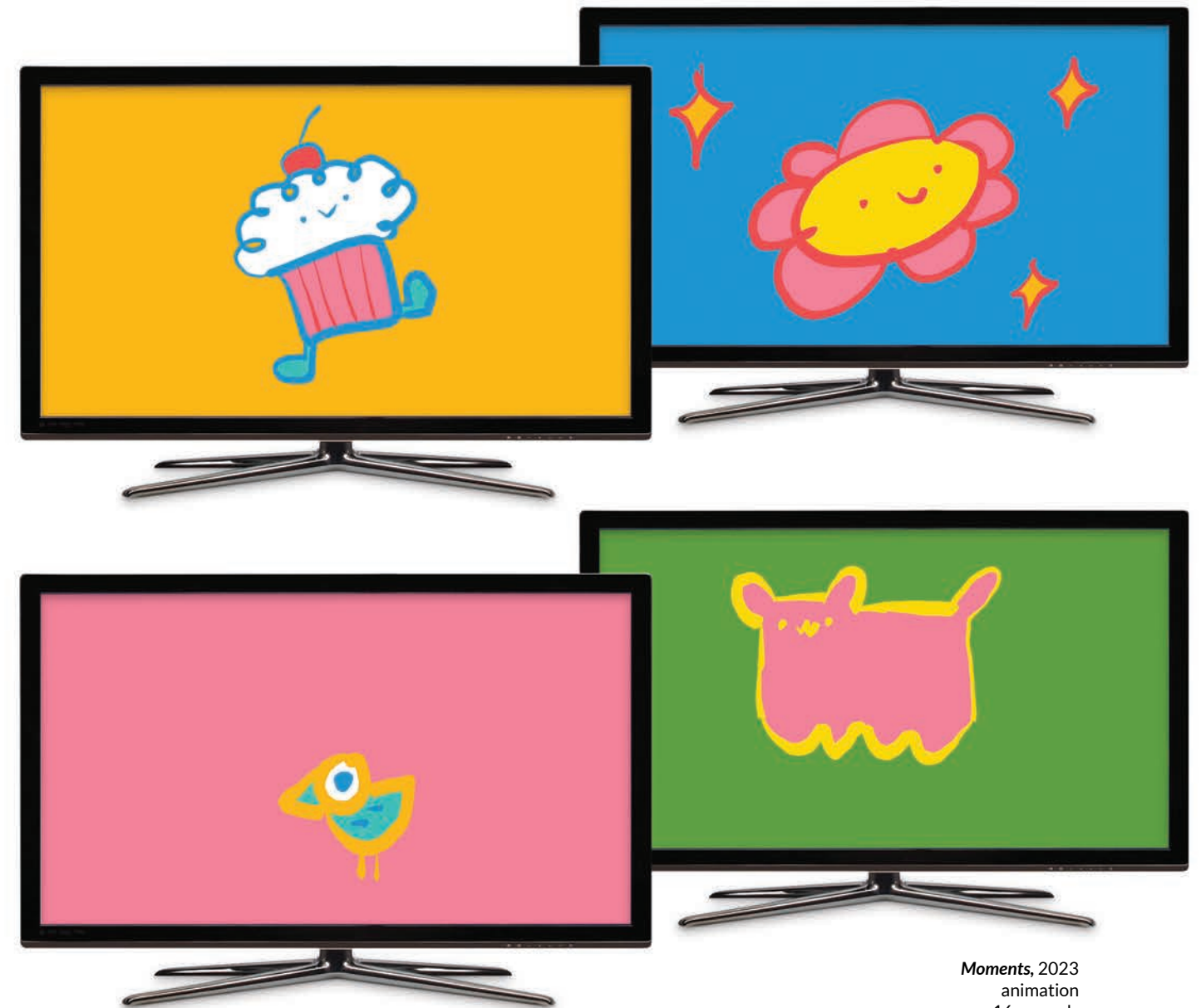


Closing of a chapter, 2023
ink on paper
445 x 560 mm
(Art Making and Exhibiting)

ART CREATIVE PRACTICE Most of the time, nothing majorly wonderful happens. However, by choosing to be excited over the smallest things like eating fruit, refreshing naps, flowers on the sidewalk, or the gentle sound of rain, it sprinkles a little 'fun' into our daily lives. I hoped to convey this idea through hand-drawn animation to capture some of the lovely things I have found. Inspired by illustrator Kento Lida's vibrant use of colours, I began by exploring how the use of colour and music can affect our moods. I experimented with the combination of split-complementary colours and varied ways of playing piano notes to paint a light-hearted and cheerful atmosphere. After all, as Albert Camus once said, "you will never be happy if you continue to search for what happiness consists of."

MENTOR

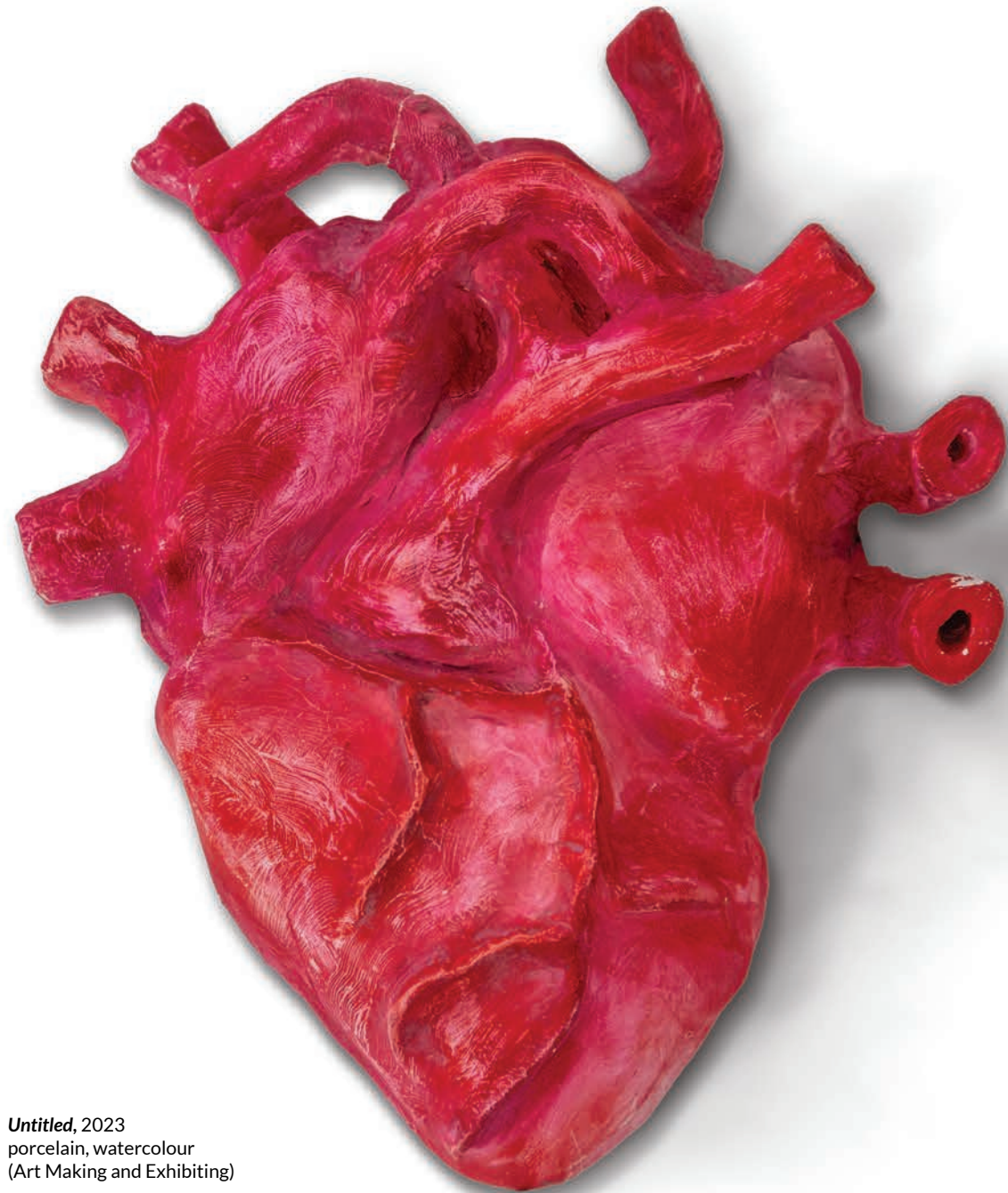
Juliet MIRANDA ROWE



Moments, 2023
animation
16 seconds
(Art Creative Practice)

Vincent CONDON

ART MAKING AND EXHIBITING This year I produced sculptural works that delved into the theme of impermanence, inspired by the introspective and surreal works of Alberto Giacometti, Ron Nagle, and Ana Mendieta. My two final artworks aimed to contrast the prevalent problem of planned obsolescence in contemporary society with ancient artefacts. By exploring themes of decay, transformation, and our connection with the environment, I sought to provoke contemplation about the greed and unsustainability of the modern industrial generation's legacy.



Untitled, 2023
porcelain, watercolour
(Art Making and Exhibiting)

ART CREATIVE PRACTICE My main focus for Art Creative Practice this year was an exploration of formative years and how our environment influences us. I aimed to create a very general piece that was relevant to everyone in some way, shape, or form, and capture symbolic elements that reflect a worldwide experience regardless of difference. Through the creation of my final artwork, I learned to appreciate the process of experimentation and exploration more than the finished product, and I am excited to continue creating in this way.

In creating this artwork, I drew inspiration from the works of Ana Mendieta's ephemeral earth/body art, Giacometti's abstract and expressive sculptures of people, and eventually Marina Abramovic's performance and interactive art forms. I started with a blank bust and left it out in the middle of the city with a sign encouraging people to change it in any way they wish. To my surprise, the 30 people that interacted with the artwork were more timid and careful than I expected (I thought that someone might punch it!).

MENTOR
Naomi ELLER



Untitled, 2023
porcelain, found objects
(Art Creative Practice)

Gabriella DISSPAIN

ART CREATIVE PRACTICE This year I explored the relationship between the audience and the artwork by utilising space, movement and sculpture. I aimed to subvert expectations and behaviour around how artworks are interacted with. The experimental and multi-disciplinary philosophy of the Bauhaus school was an inspiration to me; specifically artist Laszlo Maholy Nagy's enigmatic kinetic sculpture, *Light Space Modulator*, 1930. I looped armature wire to form mobiles, which the audience could use to cast shadows onto the gallery wall with a torch, testing their apprehension to do more than view. Audiences expect the artwork to do something for them; give, perform, display - my artwork requires the audience to do something for the work. The sculpture reflects their actions like a mirrorless mirror, lighting up in response to movement. I wanted to inspire self-consciousness in the gallery setting, a place where viewers have grown accustomed to their passivity.

MENTOR
Rosie ISAAC



Inverse (thank you 4 your participation), 2023
PIR sensor, arduino, torch, wire, battery,
PVC, glue, audience
350 x 250 x 290 mm (Art Creative Practice)

Das shadow caster, 2023 (Background)
wire, cotton
300 x 900 mm (Art Creative Practice)

ART MAKING AND EXHIBITING We seem to have an obsession with protecting ourselves from a world we are fundamentally a part of. The way we live in environments and become absorbed in things that are void of the natural world really interests me, as we seem to have forgotten that we live in them as natural beings.

All it takes is noticing the barrier to feel a sense of unease. I began by highlighting self-imposed barriers which unnecessarily shield humans from the natural world. Everyday items like activewear, bagged salads, camping gear - layers of plastic supposedly keep us safe from the outdoors, but why do we even consider the outdoors as something to be protected from? To emphasise this contradiction, I flipped the perspectives of dirt and a human to try and jolt the viewer into realising how bizarre we are for shrouding ourselves in plastics for an invented cause. Chemist Warehouse provided a perfect example of these far-removed environments. A cacophony of sharp audio and advertising, harsh lighting, and towering shelves packed full of products that form mazes of narrow aisles to be lost in. For my final work I leant into the notion of facade, using printed photos of products which I warped digitally to form a chemist aisle. The theatrical aesthetic carries an inherent fakeness that I played into to parallel the nature of packaged goods. Australian writer, Jeff Sparrow was an influence, where in his book, *Crimes Against Nature*, he talks about how capitalism enforces disposability and has caused our climate crisis. The environment of Chemist Warehouse displays how consumerism keeps us trapped in these environments and in lives void of nature.



paperThin™, 2023
single channel video, inkjet print on paper
video installation, dimensions variable
2 minutes 26 seconds
(Art Making and Exhibiting)

Michael DOYLE

ART MAKING AND EXHIBITING

I chose to explore the purpose art serves in our lives, and the value art has as a medium of communicating ideas. This led me to explore the dynamic between the viewer and the artwork. I made paintings, interviewed people about them, and created physical extensions to these paintings based on the viewer's thoughts. Through this process, I emphasised how art can be a carrier bag, emphasising its value as a vessel for sharing ideas, and generating new understandings of concepts. I realised that art is ultimately a human thing, something used to connect and share experiences and ideas with others. From this, I broadened my perspective to look beyond art, and came to the conclusion that everyone has their own sort of creative practice, in our consumption and response to life and our surroundings. I used the example of call and response to convey the nature of humanity, as people and society progress through a variety of responses to their surroundings. Based on this concept, my final artwork depicts creativity as a god-like creature, having substantial influence over humanity, being the thing that progresses us forward.

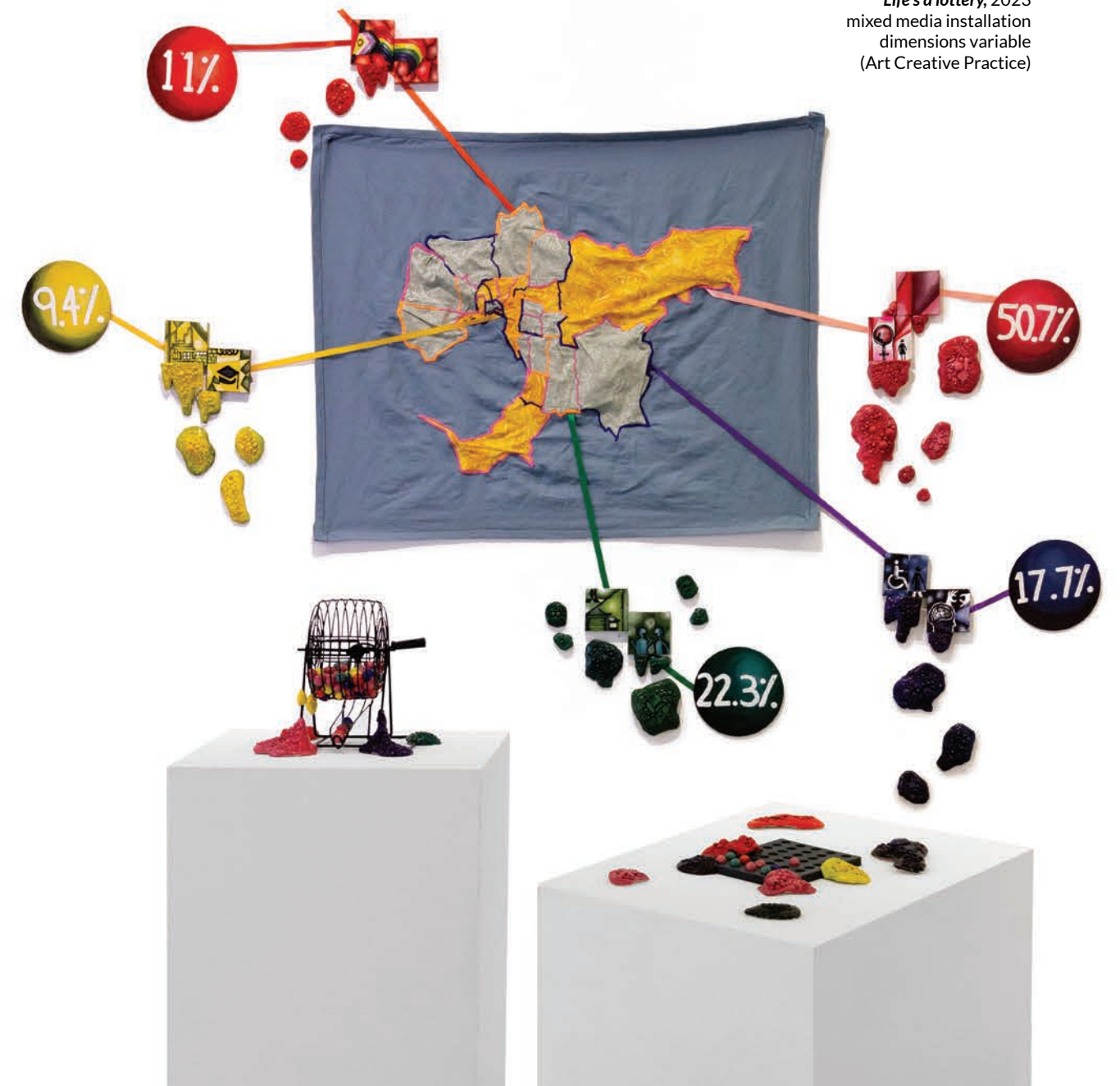
MENTOR Rob MCHAFFIE

Call and response, 2023
gouache, acrylic paint, ready made frames,
laminated images, fishing wire
Dimensions variable
(Art Making and Exhibiting)



ART CREATIVE PRACTICE In Art Creative Practice, I began the year wanting to better understand, explore and identify the dual concepts of good and evil. This led to an initial investigation of a variety of sources, including religious stories and ideologies, events from history, as well as pop culture and social climates from different time periods. I also drew inspiration from my personal experiences, as attending school in the centre of Melbourne exposed me to many different people and situations, and how simple everyday actions relate to these big ideas. I noticed that at the core of everything I investigated, the ideas of good and evil were ever present, emphasising the universal nature of these two ideas and how they sit at the foundations of humanity. In one of my works, I used reflective surfaces depicting everyday situations, to prompt the viewer to reflect on how they fit into narratives relating to my theme. Following this, I responded to how Australian culture can embody good or evil in a more personal approach. I explored Australian drinking culture, sport culture, as well as different relationship dynamics that have been tainted by Australian culture. In my final work, I challenged the viewer to consider their own life circumstances by comparing life to a lottery. I aimed to inspire empathy and perspective by encouraging the audience to evaluate how other Australians are restrained or advantaged in our diverse society and culture.

Life's a lottery, 2023
mixed media installation
dimensions variable
(Art Creative Practice)



ART MAKING AND EXHIBITING

This year in Art Making and Exhibiting I have been exploring how we relate and connect to the environments around us through using yarn to tightly crochet long green 'wormlike' tubes. These can be slid onto fingertips, or engulf someone into an unconventional yet stylish scarf; this flexibility of interaction was to symbolise a fluid relationship between the body and the space. During the second half of the year I embraced the idea of decay through the use of organic, fragile materials. I've been making sheets of 'paper' by mashing, boiling, chopping, weaving, mowing, and sewing grass from my backyard, which then have been incorporated into various performance pieces. The absurdity of this project was made apparent to me when one night I was rolling around on my kitchen floor covered in grass and I looked up to see my neighbours' curious, peering eyes through the window. I've really enjoyed extending my skills as a performance artist and challenging myself with the use of unconventional art materials, as well as working closely with other artists.



A photograph of a person crouching on the ground, their body and head completely covered in a dense, tangled mass of bright green rope or thick string. The person's arms are extended, holding a dead, grey-furred monkey by its hindquarters. The monkey is positioned behind the person, its body angled away from the camera. The background is a plain, light-colored wall. In the top right corner, there is a small, square inset image showing a close-up of a tree trunk with thick, green, vine-like growths hanging from it, mirroring the material covering the person in the main image.

A large, thick, green, fibrous mass hangs from a tree trunk. The mass is composed of many long, thin, green strands that are tangled together, giving it a fuzzy, hair-like appearance. It is attached to the tree trunk at the top and hangs down vertically. The tree trunk is brown and has a rough, textured bark. A small, circular, light-colored mark is visible on the bark near the top of the hanging mass. The background is a blurred forest scene with trees and foliage.

(pause)

RUPERT

On signs of mugulmen, coverage 485, if you see.
(clearly, over articulated, DANIEL encourages the
council members to read from their dictionaries. A
finger pointing at the word)

Eggmode,
(pause)

CATHLINE
(audible exhale, clears throat)
I thought we, changed the burden just for the draining burden, on
umm... chalem street.

RUPERT

uhh, I looped nasen,
(pause)

dose that framation, because We've payed egrogen-

CATHLINE
(slides towards her an unfilled glass, a SCRAPE on the
table, and reaches for the jug to accompany it.)

RUPERT
(smiles sympathically, an undertone of annoyance at
being interrupted)

For the snelling.
(pause)

FRIL

Well, as congruence with, the exalute of "eggmode"?

CATHLINE
(begins steadily pouring water into the glass, the
clear form of the jug reflecting the plain walls of
the room.)
(pause)

RUPERT

Yes. The exalute of "eggmode" has chalmed over weder safsen
portable. Just As fine standing third person remains neat on a
snooter.. Meaning-

CATHLINE
(interrupting RUPERT once again begins pouring water
into the glass)

RUPERT
(articulates strongly, continues reading from the
dictionary)

Meaning: "Respond snickers for cultural webstability, sexon
ex-liled."

The image displays three Samsung LED monitors stacked vertically. Each monitor features a black bezel and a silver, V-shaped stand. The top monitor shows a close-up of an open book with text on its pages. The middle monitor shows a group of people sitting around a table covered with a green floral tablecloth, engaged in conversation. The bottom monitor shows a close-up of a document with a photograph and text, including the words 'WITH SOUNDED STRENGTH' and 'AS A LAMB'.

Felix HATHERLEY

ART MAKING AND EXHIBITING

Throughout Art Making and Exhibiting this year, my ideas have revolved around the concept of documenting the human experience. Through oil paintings, I aimed to document human experience through a mixture of surreal and pop culture elements, blending techniques of realism with vibrant colours and an aesthetic of controlled chaos. Artists like Salvador Dali, Josh Juett, and my mentor Gian Manik have greatly influenced my artistic journey. Throughout the years, I have dedicated myself to expanding my skills and effectively communicating my ideas through my oil paintings. It has been a fulfilling and transformative experience that has allowed me to grow as an artist. I am excited to continue exploring new possibilities and pushing the boundaries of my creativity.



Realism experiment, 2023
oil on canvas
300 x 300 mm
(Art Making and Exhibiting)

MENTOR Gian MANIK

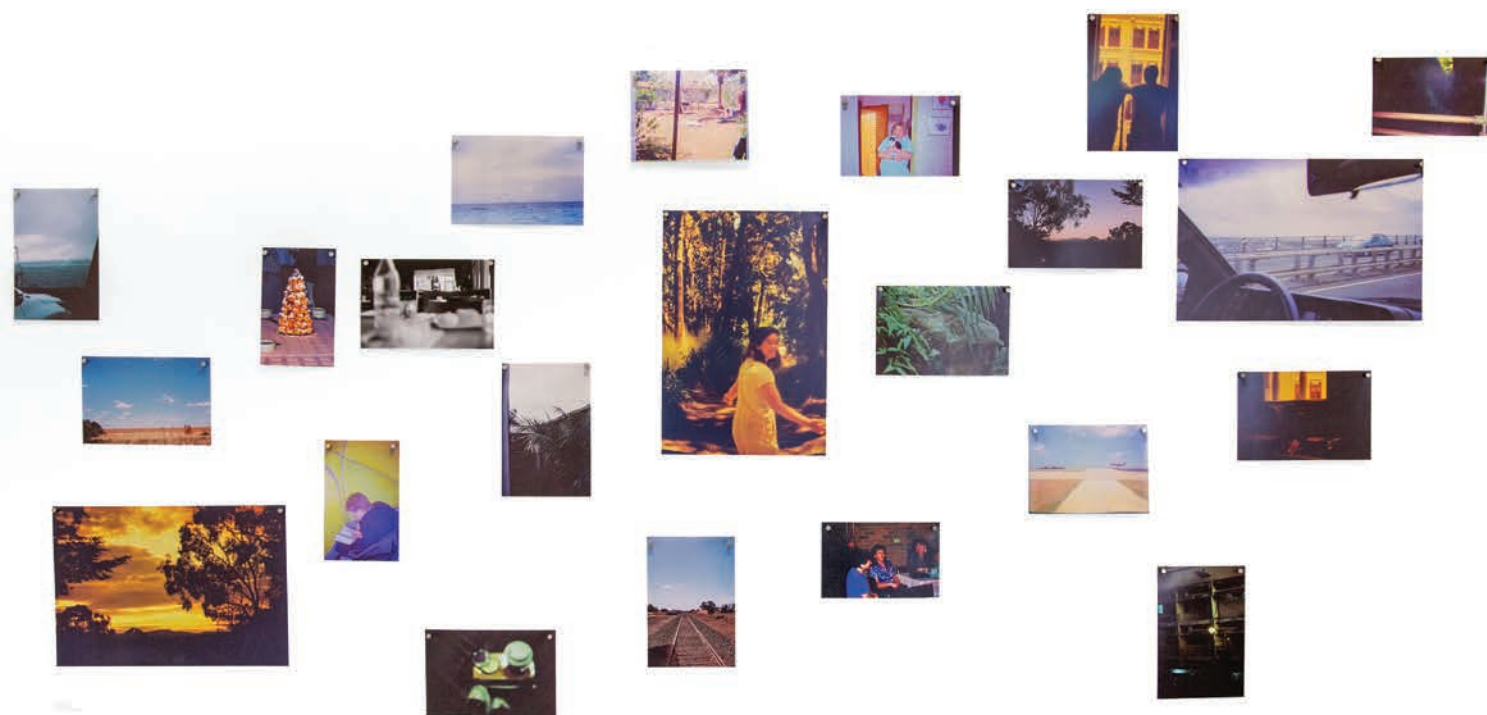


The unstable condition of human experience, 2023
oil on canvas
1000 x 1000 mm
(Art Making and Exhibiting)

ART CREATIVE PRACTICE This year in Art Creative Practice, I have delved into the exploration of personal identity through oil paintings, incorporating pop culture references, techniques of realism, and surreal subject matter. I aimed to maintain a focus on bright colours, large scales, and aspects of traditional surrealism. I have drawn inspiration from artists such as Vincent van Gogh, Oskar Kokoschka, and Giorgio de Chirico, who explore identity through expressionist and surrealist styles. My initial intention was to document my own personal identity, however, throughout the year I have evolved to reflect and respond to the identities of other people and humanity as a whole. My conceptual growth was fueled by philosophy classes, exploring art galleries, and personal experiences, all factors that undoubtedly elevated my own artworks and ideas. I'm excited to see how I continue to expand my communication of ideas and refine my painting skills.



The chaotic identity of humans conveyed through falling apples, 2023
oil on un-stretched canvas
1000 x 810 mm
(Art Creative Practice)



Duet with the past, 2023
22 photographic prints
dimensions variable
(Art Making and Exhibiting)

Jaime HUTCHINSON

ART MAKING AND EXHIBITING

Using photography, I have explored the connections between past and present and how they shape the way people see and experience the world. To do this I used my grandfather's camera to take and then develop photos. I also found old film photographs that were taken by other family members in the past, which I scanned onto the computer. After this, I combined the photographs that I had taken and those taken by my family, and found ones that I felt fit well together, presenting them as a group. In this way, I used the camera as an eye through generations. Within this work I wanted to create imagery that felt familiar to the audience, asking them to look at similarities and differences in how themselves and others view the world. In this artwork I also wanted to explore the way that film photography captures moments. As well as being a reference to the past, the way that it captures light moving through the material was very important to explore as it is a very real recreation of that moment.

MENTOR
Jeremy EATON



In and out, 2023
earthenware, glaze, calico, ink
dimensions variable
(Art Creative Practice)

ART CREATIVE PRACTICE

This year I have explored the feelings of anxiety, with a focus on trying to regulate them. It was important to me to explore a more colourful and practical recreation of these emotions. Rather than focussing on panic, I wanted to recreate the watery feeling of disconnection between moments of panic and returning to normal. For this I wanted to visualise the process of grounding, by picking up physical sensations and elements from the space that you are in to help calm down. I also wanted to create an artwork that could be used more practically, inviting the audience to feel immersed in the experience of anxiety that the work is depicting.

Lucy HWANG

ART CREATIVE PRACTICE

This year I examined methods to engage the audience in ‘reminiscence’ through our ability to smell, see and touch. The viewer experience is heightened as they are invited to feel the misshapen resin bottles and smell the perfumes, in order to recall their past personal experiences and memories correlating to each scent. Through the perfumes, I explored the morphing and fleeting memories; the warped form of the bottles and the amount of perfume left convey these ideas. In order to emphasise the playful aspect of my artwork, I named individual scents after my own memories of each scent. For example, the scent of ocean mist is named *Sandy Feet* in order to encapsulate my personal dilemma of going to the beach, as I enjoy the breeze of the beach, however I dislike getting sand on my feet. Moreover, I delved into the notion of nostalgia being marketable by creating barcode stickers as well as creating a series of bottles to mimic the presentation of real perfume products for sale.

MENTOR
Rebecca AGNEW



SCENT FROM THE PAST



Scent from the past (box), 2023
resin bottle cardboard packaging
140 x 75 x 70 mm
(Art Creative Practice)



Sandy Feet, 2023
perfume in resin bottle
65 x 75 mm
(Art Creative Practice)



Fresh Blankets, 2023
perfume in resin bottle
65 x 75 mm
(Art Creative Practice)



Strawberry Milk, 2023
perfume in resin bottle
65 x 75 mm
(Art Creative Practice)

ART MAKING AND EXHIBITING

Progression has been the overarching thematic idea I explored this year. I have been heavily influenced by a Korean artist Me Kyeong Lee as she records the disappearance of corner shops around South Korea as a result of progress. I particularly favoured her interest in the beauty of mundane subject matter to display progression and therefore I have manipulated this idea to manifest my own personal progression by painting a town comprising all of the houses I have lived in until now. Through painting this scene at night time, I aim to shine a light on specific areas that hold symbols of myself, such as a figure painting and a piano, as well as revealing my personal love for the night.



Building my history, 2023
acrylic on canvas
710 x 1050 mm
(Art Making and Exhibiting)

Leo LOSCHER



ART MAKING AND EXHIBITING A corner, beyond being just an intersection of points, seems to me to be a space predisposed to hold something. In viewing corners as a carrier bag, I have been exploring the extent to which a space can hold memories, intentions, and dust. In these paintings I have been attempting to convey a feeling beyond the space presented, trying to show the history in a space or a body. I began the year looking at how a space can hold a presence or an implication of a presence, and made a series of paintings looking at a cubed teapot, viewing it outside of its context as an object. This train of thought led me to the subject of bodies as space, and the idea of clothes and corners of the body capturing things in a similar way. Like my view of the teapot, I have been depicting my body as something outside its context, in an impersonal yet intimate way. I have been drawn to the imagery of shadows and reflections, and the implication of what else is beyond the space being shown.



intersection of points, 2023
oil on canvas and board
dimensions variable
(Art Making and Exhibiting)

MENTOR Archie BARRY

ART CREATIVE PRACTICE

All of my work in Art Creative Practice this year has been driven by generative processes, and my desire to work with materials instead of against them. I have been looking at the contrast between naturally occurring and human made textures, and the patterns of rock, rubber, and more in an attempt to combine them. Through this, I have explored how both the excesses of sanitation and perfection can be unnerving, and similarly how discomfort can come from decay and age. Throughout the year, I have questioned if there is a middle ground to this, and if these separate feelings of unease can be combined. In that way, I used mould, rust and plastic as reference points to create ceramic pieces, and experimented with how light in the form of a video might reflect off the surfaces of the small sculptures. This work is intended to be found, rather than presented, in the same way that you might find mould in the back of your closet, or behind your bed; something small and unnerving.

glazed tiles, 2023
video, earthenware clay and glaze
dimensions variable
(Art Creative Practice)

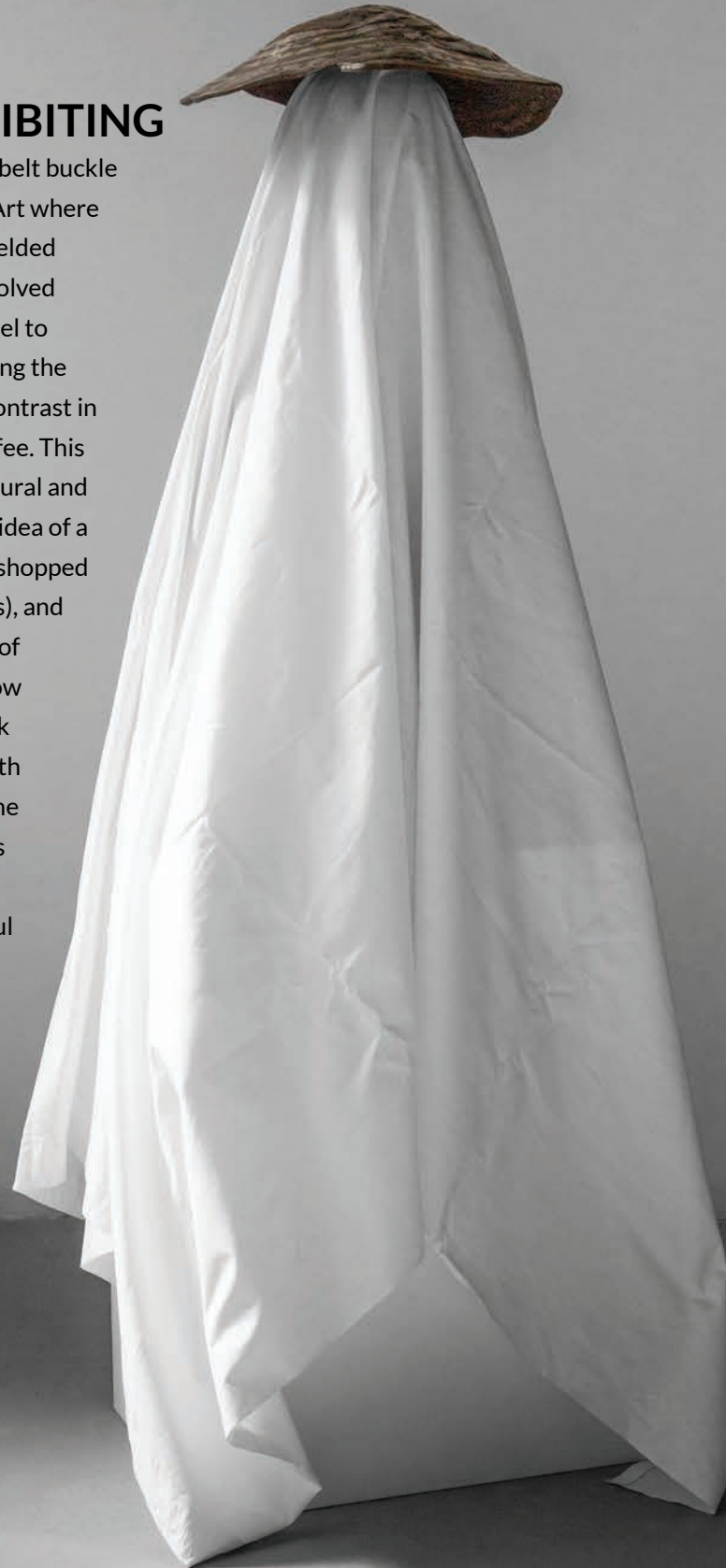


Finch MATTISKE

ART MAKING AND EXHIBITING

My exploration began after participating in a belt buckle and knifemaking course at Waterside Metal Art where I work, which included a focus on a pattern welded "damascus" steel belt buckle. The process involved forge-welding a billet of different types of steel to create a layered brick, then shaping and etching the sculpture using acid, and developing colour contrast in the different steels by placing it in boiling coffee. This sent me down a rabbit hole of ideas for sculptural and jewellery pieces before finally landing on the idea of a mushroom cap helmet. I developed and workshopped this idea with my boss Estebana (Steve Philips), and through the production of a number of proof of concept pieces, we came up with a plan for how to bring this concept to life. Returning to work from earlier this year, I designed the piece with chainmail embellishments in mind, creating the gills of the mushroom. The piece itself intends to blur the lines between the industrial and natural, creating armour that is more beautiful than functional as a subtle criticism on militarisation and mindless violence.

MENTOR Pip RYAN



Infected mushroom, 2023
mild steel round bar, stainless steel M.I.G. wire
dimensions variable
(Art Making and Exhibiting)

ART CREATIVE PRACTICE Throughout the year, my artistic focus has centred on sculpture, increasingly with a focus on exploring the essence of the material rather than a preset idea or concept. I've been drawn to clay for its dualistic nature - being both additive and reductive, mirroring much of life's dynamics. Engaging with clay reflects the cycle of give-and-take and offers creative potential and an almost meditative process.

My latest sculpture emerged from a prior installation, reimagined through personal experiences. This semi-surreal human torso symbolises emotions attributed to the heart, stemming from humanity's tendency to associate feelings with it. I aimed to shift from societal commentary to personal introspection, representing a restless, insomnia-induced state.

Influenced by my own struggles with mental health and disability, I anthropomorphised the external perceptions of myself in the form of the rat, contrasting external assumptions with an innocent teddy bear. Raised above the chest cavity, the vessel of faces is a further representation of external perceptions, but also masking true identity. This sculpture embodies my pain and resilience, created from recycled clay despite challenges with time. It portrays the reductionist approach to identity, unveiling the authentic self. Through this artwork, I prompt viewers to contemplate their own self-discovery and offer insight into my experiences as a source of comfort for those who also struggle the way I have.



Inso-mania, 2023
earthenware clay
dimensions variable
(Art Creative Practice)



Sienna NOVAK

ART MAKING AND EXHIBITING This year I have used collage to physically manifest my own psychological processes of memory and control. I began the year by focusing on an interactive relationship between the viewer and the artwork and attempted to replicate the unique experience of dream and memory through a comprehensive sensory experience. As the year progressed, I emphasised the use of leaves, seed pods, and other organic materials sourced from locations of personal significance. I attempted to represent the human urge to control, organise, and document the natural world, which is in essence, uncontrollable. The incorporation of grid-structures and symmetry have been highly influenced by the textile collage works of Louise Bourgeois, and her stylised depictions of patterns in nature were the basis of my practice.

MENTOR
**Sarah
CrowEST**



*All the lemons the tree in my backyard produced
between the 11th and 25th of August, 2023*
photographic print
590 x 840 mm
(Art Making and Exhibiting)

ART CREATIVE PRACTICE Throughout the year, I have been inspired by the historical symbolic associations of domestic activities and the role of women in society. Knitting and textiles have underpinned my practice throughout the year as I explored exactly what is meant by 'women's work'. Traditionally viewed as a feminine hobby, rather than an act of art or protest, this medium has allowed me to explore my own connection to womanhood. In my artworks this year, I have relied heavily on the juxtaposition of soft pink mohair yarn and harsh metal wire to evoke the dichotomy of the contemporary woman; the comfort of conformity versus the underlying malignancy of suppression. My practice has evolved through my use of symbolism, as I departed from images heavy with symbolic associations, such as muzzles and Catholic crosses, and delved deeper into ambiguity and the resonance of gendered materials and textures.



Aelfgyva, 2023
knitted wire, mohair yarn
610 x 970 mm
(Art Creative Practice)

Freya PALMER

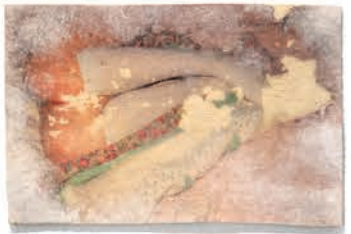
ART MAKING AND EXHIBITING Throughout the year I have been interested in the idea of textile work as a traditionally ‘feminine’ practice, whilst highlighting the laborious nature of both making and mounting such a large scale sculpture. Inspired by contemporary artist Mithu Sen, I wanted to explore maternal nature and our inherent obsession with keepsakes, whilst navigating the line between what is grotesque and sentimental. I used objects such as teeth and hair to explore the familiar practice of savouring trinkets such as baby teeth, baby hair, and doctor bands as a means of maternal sentiment. The duality of the soft, naturally dyed fabric sculpture, and the visceral imagery of the teeth and hair embroidered into the fabric aims to explore a specific type of ambiguous affection present within our maternal figures, whilst also blurring the line between what is classified as ‘male’ and ‘female’ art.

MENTOR
Adam
JOHN
CULLEN

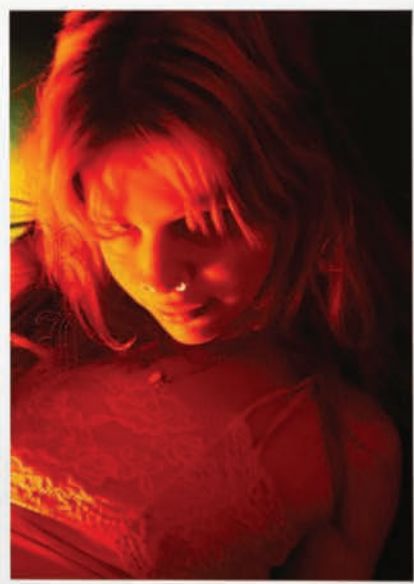
Bloodline, 2023
calico, henna, synthetic stuffing,
embroidery thread, latex, hair
dimensions variable
(Art Making and Exhibiting)



ART CREATIVE PRACTICE This year I have explored the idea of moral decay, whilst highlighting the cultural and historical expectations of women in our society. I have experimented with different mediums throughout the year to explore traditional, patriarchal values that have influenced the way in which women are valued, drawing inspiration from film and television as well as paper media to emphasise the extent in which these archaic standards are affirmed, perpetuated and exploited by popular culture, and how they have influenced generations of women and their perceptions, not only of themselves but others. Throughout this series of works, I have emphasised the aspect of ageing and bodily decay as a means of portraying how our society’s view of women diminishes as they age and how youth and purity are praised and valued.



Untitled (Freya under decay), 2023
inkjet print, acrylic gel medium, calico
110 x 90 mm (each)
(Art Creative Practice)



Untitled (ripe), 2023
inkjet print, embroidery thread
330 x 480 mm (each)
(Art Creative Practice)

Phoebe-Faith PERALTA

ART CREATIVE PRACTICE

My creative practice this year explored the idea of home. Home is something that is very personal to everyone yet is also universally shared, as everyone has their own idea of what 'home' is to them. I was inspired by Winston Churchill's quote, "we shape our buildings, thereafter they shape us," as our homes act as a hidden side to people that are very personal and accustomed to each individual. I wanted to explore how the objects we choose to surround ourselves with, such as trinkets and mementos, tell a story about our lives. Built on a foundation of foamcore, I created a sculpture inspired by dollhouses and chose to depict my own home in a dollhouse setting. By doing this, I let myself be vulnerable and exposed something personal to me that reveals to the viewer the place where my childhood flourished, along with my feelings towards home. Using primarily felt and felt wool for the interior, I aimed to encapsulate the warmth, cosiness, comfort, and safeness that a home can bring. I believed that using felt enhanced these feelings of warmth and cosiness due to its fuzzy nature, therefore I designed the house so that the viewer is able to peer inside and see the contrasting softness of the interior from the hard exterior.

MENTOR

Rachel ANG



My cosy corner on La Rochelle Boulevard, 2023
foamcore, felt, felt wool, popsicle sticks,
decorative hinges, wire
560 x 560 x 280 mm
(Art Creative Practice)



Mirror, mirror, on the wall..., 2023
acrylic on canvas, craft wood, resin,
plaster, clay, rhinestones, artificial moss
950 x 650 mm (Art Making and Exhibiting)

ART MAKING AND EXHIBITING

In Art Making and Exhibiting this year, I explored the concept of personal identity through self-portraiture. Traditionally, an artist's self portrait depicts a version of themselves they choose to show to the world, aiming to make the painting as visually accurate to their likeness as possible. In year 6, my art teacher gave us homework where we were asked to "Draw a self-portrait without using your face. Fill the page with objects that tell the viewer something about you." I drew inspiration from this prompt and explored this concept throughout the year. What objects define me? What are the things that make me, me? How do I include abstract things about me that can't be expressed through symbols? As a year 12 student finishing my final year of secondary school, I wanted to create an updated version of the work I made in year 6. I chose to include sculptural elements to the painting, as they are the dominant artforms in my practice, and I created a Victorian-era inspired mirror frame, to hint at the idea that the viewers are looking into a reflection of myself. From there, I painted a collage of various objects and symbols to represent certain aspects of me, that surrounded a faceless version of myself in my year 12 formal dress.

Freya PLANT

ART MAKING AND EXHIBITING

This year I have delved into soft sculpture using embroidery, porcelain and watercolours with a focus on working upon fabrics to address themes of how the skin captures its history. I also referenced a wild woman archetype found in the form of fairy tales, influenced by the book *Women Who Run with the Wolves* by Clarissa Pinkola Estés. Exploring fabric as a metaphor for human skin, I examined the fragility of textiles and how these 'skins' can document life experiences. I used textiles to comment on the systemic nature of domestic feminine roles, while celebrating the connection of the fragile nature of threads and the body, and the beauty of marked skin. My primary inspiration for the soft sculpture work was Sally Hewett, who uses embroidery hoops as frames and special textile techniques to create bodily markings in a way that beautifies the complexity of the human body. Returning to the fairy tale *The Princess and the Pea* that I was told as a child, I reexamined the context of the story and the historical gender roles that shape our perception of desired feminine characteristics, and what is deemed as 'acceptable' for women. This year, I've uncovered the intriguing and meditative nature of physicality when sculpting all types of material, which I anticipate continuing in my future practice.

MENTOR
Kate WALLACE



Princess and the Pea, 2023
varied fabrics, foam, porcelain, synthetic hair
850 x 260 x 160 mm
(Art Making and Exhibiting)



Watching you watching me, 2023
oil on stretched linen
110 x 760 mm
(Art Creative Practice)

ART CREATIVE PRACTICE

Throughout the year I've explored desensitisation within the media from a feminist perspective and my experiences of the male gaze in my environment. In my earlier works, I chose to utilise blurring techniques to recreate how we perceive horrid images as normalised due to overexposure through the media or everyday sexism for women. I experimented with a range of painting mediums to explore how our perception of women as hypersexualised figures has become normalised in our culture. For example, I used watercolours and a colour palette reminiscent of bruises to examine these distorted perceptions in my midyear artwork, referencing an AI image of a battered face. I later used Photoshop in order to reclaim my right to observe, from photographing the stares of men on public transport, to self-portraiture that references the same environment to empower myself in a way I haven't before. Over time I began to redirect, repossess and shame the gaze of male overseers. I have learnt to create art to empower political, social, and cultural change and even personal development.

Yuehan / Vivian REN

ART MAKING AND EXHIBITING

In Art Making and Exhibiting this year, my exploration centred around a narrative hypothesising the disappearance of modern human civilisation for various conjectured reasons. In an endeavour to convey a singular message to the future through the medium of art, I created two artworks: one capturing a scene from a contemporary art museum, and the other encapsulating the four specific art styles and movements that I extensively researched this year. I hope these artworks will be preserved, and provide future generations with source material and a foundation for future archaeological analysis of our present era.

The transmission process was as follows:

Materials: canvas, brushes and paint tubes, one random but subjective sample of mind activity from people in 2023.

The aim: to merge and transit fragments of art history into a painting, for the purpose of preserving archaeological information from 2023 as a time capsule for the future, which will be exhibited in 3023.

During the process of securely packaging the painting in a wooden crate...

Progress: 100%. The painting is now ready to be transmitted to the future.

MENTOR
**Andrew
ATCHISON**



process: 100%. ready to be transmitted to the future, 2023
610 x 460 mm (painting)
650 x 550 mm (crate)
(Art Making and Exhibiting)

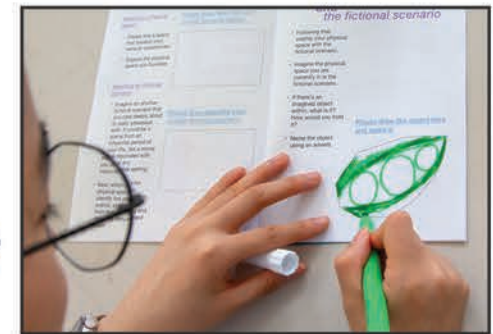
ART CREATIVE PRACTICE Starting with an exploration of art therapy, I delved into the field of digital art to construct a relaxing, comforting experience for the audience, in order to release pressure and restrictions. While creating an immersive experience for the audience, I generated the idea of making the artwork itself as an interactive workshop. From the Alain de Botton book, Art as Therapy, I collected thoughts about sociological and psychological ideas in viewing and creating art, and the idea that art is a carrier of therapeutic and healing effects throughout human history.

Delta, the meditative art workshop project I worked on from the middle of the year, featured art creation with freedom, enjoyment and collaboratively conserved experiences. There were three ongoing sessions, named Delta 0001: The Mountain Project; Delta 0002: The Exhibition Project, and Delta 0003: The Co-crystallization Project. Participants were invited to identify themselves as imaginary expert geographers, exhibition artwork recreators and alchemists, and to feel a sense of tranquillity and meditation when creating artwork inspired by designed instructions, prompts and inspirations.

I sincerely appreciate the invaluable artworks created by participants, and I expect Delta to exist as an ongoing series of interactive workshops in the future. For the future development of the workshop project, please visit the Instagram account @project.delta0000



Delta 0003: the co-crystallisation project, 2023
interactive workshop
dimensions variable
(Art Creative Practice)



Chaaya SHARMA

ART MAKING AND EXHIBITING This year in Art Making and Exhibiting, I have explored how perception is informed by the physicality of the world around us, illustrating this by applying a generative process of warping and distorting eyes through materials and digital technologies. In order to illustrate the duality of digital and physical, I used AI generations alongside glass and mirrors to distort imagery to create a series of coloured pencil drawings. In my research, I explored how 17th-century Dutch artist Jan van Eyck used perceptions and reflection in his oil painting *Arnolfini Portrait*, drawing comparisons with eyes and lenses as physical objects. I have created an amalgamation of aesthetics and subject matter, using stylistic references to historical artworks that explored perception and reflection, with contemporary technologies such as AI. For example, I utilised Rembrandt's lighting to communicate older artistic traditions while exploring the contemporary matter of AI.

MENTOR Azza ZEIN



Obscura, 2023
5 coloured pencil drawings on paper
dimensions variable
(Art Making and Exhibiting)

ART CREATIVE PRACTICE My work this year was inspired by Richard Serra's *Verb List*, a list of words designed to encourage creative thought through the actions and routines surrounding products we interact with daily. I initially focused on terms associated with consuming such as 'squeeze' or 'slide' to create an overwhelming experience desensitising the viewer from any relation to the product, reducing it to the action of mindless consumption. I have developed satirical video works that are visceral and have an ASMR quality, allowing the viewer to be mesmerised by the nature of the products while introducing a figure who subverts routine to challenge the viewer's habits. There are cultural routines and specific ways people like to consume things, for example tea, and simply reordering when an ingredient is added can be quite unsettling. Through creating a highly clinical environment, stylistically influenced by the practice of artist Charlie Sofo, I drew focus away from any surrounding distractions to allow the viewer to immerse themselves within the slightly unnerving routine of the subject.



Stale, 2023
video
5 minutes and 20 seconds
(Art Creative Practice)

no, wait, nevermind there is a fire, leave, leave now.



(PHOTOGRAPH BY PARADE PICS)

no, wait, nevermind there is a fire, leave, leave now.

was prepared and presented by the 2023 VCASS Year 12 Visual Art Students

Back Row | Felix Hatherley, Freya Palmer, Gabriella Disspain, Jaime Hutchinson, Leo Loscher, Vivian Ren
Middle Row | Vinnie Condon, Alia Ferdowsian, Chaaya Sharma, Selly An, Elliot Broome, Michael Doyle, Finch Mattiske
Front Row | Freya Plant, Sienna Novak, Phoebe Peralta, Lucy Hwang, Grace Chen

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