

**A collaboration between VCASS
Theatre and Visual Artists**

Convergence



**Beckett Theatre, The Malthouse
Tuesday 26 November, 6pm**

VCA Victorian College of the Arts
SECONDARY SCHOOL

**MALTHOUSE
THEATRE**

VICTORIA
State
Government

Education
and Training

Image: still from animated short film *Doors*, by Holly Kitchen

VCASS' Theatre Arts and Visual Arts students
proudly present *Convergence*.

This performance project is the result of a collaboration
between the Visual Artists and Theatre Artists who
comprise the graduating classes of 2025.

Visual Artists created a diverse range of artworks
in workshops with visiting artist, Scarlet Sykes Hesterman,
in response to the prompt *Imaginary Worlds*.
The resulting artworks depict fantastical places
and the curious characters who inhabit them.

Artworks were generously shared with the
Theatre Artists, who were inspired
to create performances
about these intriguing characters,
places and concepts.

We hope you enjoy this exciting
convergence of two artforms.

CONVERGENCE

Program

Next Stop: A New Land

Tily Westaway with class

Rise into the Light

Lucia Patton

Big Woman

Mia Barlow with class

Pieces of Change

Angie Gomes & McKinley Markham

The Pawn, the Queen & Everything in Between

Lulu Telfer with Izzi Jones

His Soul Annoyed Her

Annabel Johnstone

Underworld

Izzi Jones, Janey Rika & Serene Tsoi

Faerie Lights

Amelia Westlake

The Path to Enlightenment is a Spiral

Emily Moulton with class

Goodbye Yellow Brick Road

Sam Higgins with class

Tick! Tick! Tick! CAKE!

Thomas Cucinotta

Big Woman

Isobel Edmondson & Mae Robinson with class

I Will Return to Her

Frankie Willcox

Icarus

Cameron Langeveld, Sierra Pelsoczy
& Aerin Sutherland with class



Sofii Konstantinidis

Alice

I was inspired by a childhood cartoon I used to watch; a Soviet animation of *Alice in Wonderland*. The film presented Alice's adventure differently, transforming the already eccentric themes into an even more imaginative interpretation. I loved how the film felt like a dream. I chose to implement that sense of randomness of the film in my artwork, drawing different figures that had no discernible connection to each other, and using colours that felt unnatural. The figure of a girl in the foreground looks directly at the viewer to amplify the idea of the line between this world and my world breaking apart, opening a gateway. I wanted to characterize the importance of perspective throughout the journey of life. You can't predict what will come your way, but you can control the attitude with which you approach it.

Tily Westaway & class

Next Stop: A New Land

What happens when life moves in a direction you don't want it to? Matilda wakes up on a mysterious train, bound for a future she's not ready to face. Surrounded by strange characters, she is forced to confront her fears about change and the unknown path ahead. With every moment, the train pushes her closer to making the choice she can no longer avoid.



Audrey Strickland-Wilkinson ***Underground***

Underground is a 3D composition depicting a troubled civilization beneath the earth's surface. This world is ruled by a lone Empress, who casts her light over the citizens, encompassing them in her reign. Those who bask in her warmth live above the bottom level, among the roots, abiding by her word to not venture away from her radiance, as she is the energy source. However, those who inhabit the shadows lower down grow resentful of the ruler, yearning to see the blue skies and grassy valleys. My work reflects multifaceted aspects of sovereignty, conveying the distinct tiers of the hierarchy. Responding to the theme of *Imaginary Worlds*, I explored the complex relationships that manifest within a civilization, aiming for viewers to imagine themselves among the underground inhabitants and what that might feel like.

Lucia Patton

Rise into the Light

Deep underground, a hidden civilization lives under the rule of an emperor. This society follows a rigid hierarchy: the emperor is surrounded by a bright golden light, symbolizing supreme power, while those left in darkness have little to no influence. The recent death of the empress has left the society in a state of grief and isolation. This performance portrays the ascent of the new emperor, exploring how unchecked power can quickly corrupt.

Throughout the story, the emperor progresses through three stages: spreading propaganda, succumbing to greed, and finally, becoming consumed by selfishness. Each stage amplifies the emperor's authority while making her more bitter and obsessed. Ultimately, her power becomes absolute, illustrating how easily leadership can devolve into dictatorship when driven by selfish motives. The performance serves as a cautionary tale, warning that power, especially in a hierarchy, must be wielded with care, not for personal gain.



Lucia Dacal

Big Woman

Big Woman is about a concrete, consumerist, commercial world stripped of all its natural beauty, except for the big woman herself. In this society they have one ruler, he controls it all. He is the master of the Ginklebobs (the tiny little guys). But even Big Woman has accepted the fact that the creatures of this world have gone too far and destroyed too much. I tried taking the worst of the world that we are in now and condensed it into this dystopian world.

Mia Barlow & class

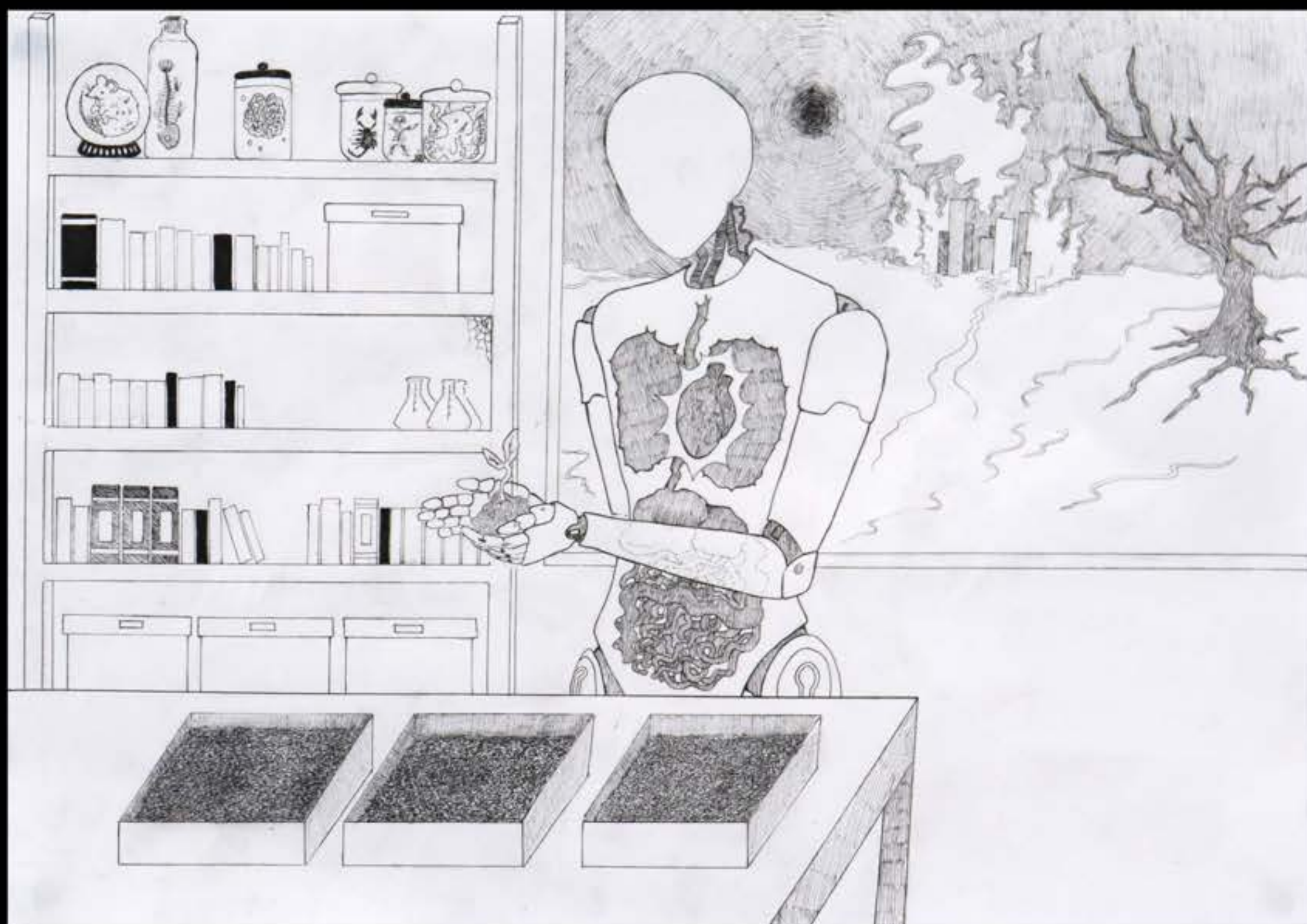
Big Woman

I was inspired by Lucia's artwork, as well as this excerpt, which is the opening of an essay entitled *The Future of Mankind*, written by Bertrand Russell in 1921, in the collection *Unpopular Essays*.

“At the end of the present century unless something quite unforeseeable occurs, one of the three possibilities will have been realised. These three are:

1. The end of human life, perhaps all life on our planet.
2. A reversion to barbarism after catastrophic diminution of the population of the globe.
3. A unification of the world under a single government, possessing a monopoly of all major weapons war.

I do not pretend to know which of these will happen or even which is most likely what I do contend without any hesitation is that the kind of system that which we have been accustomed to cannot possibly continue.”



Toby Gleeson-Hooper
Untitled

Following a catastrophic global event, the Earth has been rendered uninhabitable. Fortunately, for the wealthy elite, they have uncovered a remarkable procedure that involves extracting their organs and transferring their consciousness into robotic vessels. The select group who can afford this exclusive technology are now burdened with the task of rebuilding what remains of our planet to resurrect society. This artwork includes a figure in the foreground, which was based on an amphibian with translucent skin. As a result of this, its internal organs are visible from an external perspective. The work highlights themes of environmentalism, classism, and mortality.

Angie Gomes & McKinley Markham
Pieces of Change

This performance explores the struggle of feeling powerless as an individual in the face of the relentless ticking clock of climate change, but reminds us that creating a liveable future depends on lifting each other up and taking action, no matter how small. Together, even the smallest moves can lead to meaningful change.



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Lulu Telfer with Izzi Jones

The Pawn, the Queen and Everything in Between

Elena, an ordinary high school student on the cusp of adulthood, feels the weight of expectations closing in. While everyone around her seems to have their futures perfectly mapped out, especially Regina, the school's confident and charismatic "Queen of Hearts," Elena is left unsure of who she is or where she's headed.

In a moment of frustration, Elena mockingly imitates Regina's boastful persona, her flawless plans, and her air of untouchable perfection. But stepping into Regina's shoes forces Elena to confront her own fears, insecurities, and the illusions of control and perfection she idolised.

As she peels back the layers of Regina's seemingly perfect life, Elena begins to see herself and her future in a new light. In learning to embrace the unknown, she discovers that the pressure to have it all figured out is a weight no one truly escapes, not even queens.



Zianne Dacanay

Us

Us is a representation of the soul, connecting to my belief in its existence. It responds to the idea of imaginary worlds through its ambiguity and making visible something that isn't seen. My work acts as the revealing of one's soul, as the paper layers of the body are gradually pulled back and cut out to display unrecognisable, other-worldly forms.

Annabel Johnstone

His Soul Annoyed Her

Men can be terribly annoying. And when one particular man crosses a certain line, she begins to wonder – wouldn't life be so much more enjoyable without him? This performance follows a woman exhausted by her husband's maddening antics. She has reached a point of conclusion. After enduring so much, her tolerance frays, and resolve takes hold. Push a girl too far and she just might have to take his soul.



Audrey Strickland-Wilkinson ***Underground***

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Izzi Jones, Janey Rika & Serene Tsoi ***Underworld***

Inspired by *Underground*, this performance delves into the harsh realities of a society divided by power and privilege. In this world, the closer one is to the light, the more power they hold, and of course the Queen of the Light is closest to the source. Those near her are powerful but corrupt; thriving, while the oppressed remain unseen in the shadows, stripped of influence and control. As the balance of power becomes increasingly unjust, the oppressed begin to question: can they overthrow the Queen and bring light to those kept in the dark? *Underworld* examines the consequences of a political system designed to maintain inequality, exploring the tension between those who wield authority and those left powerless to resist.

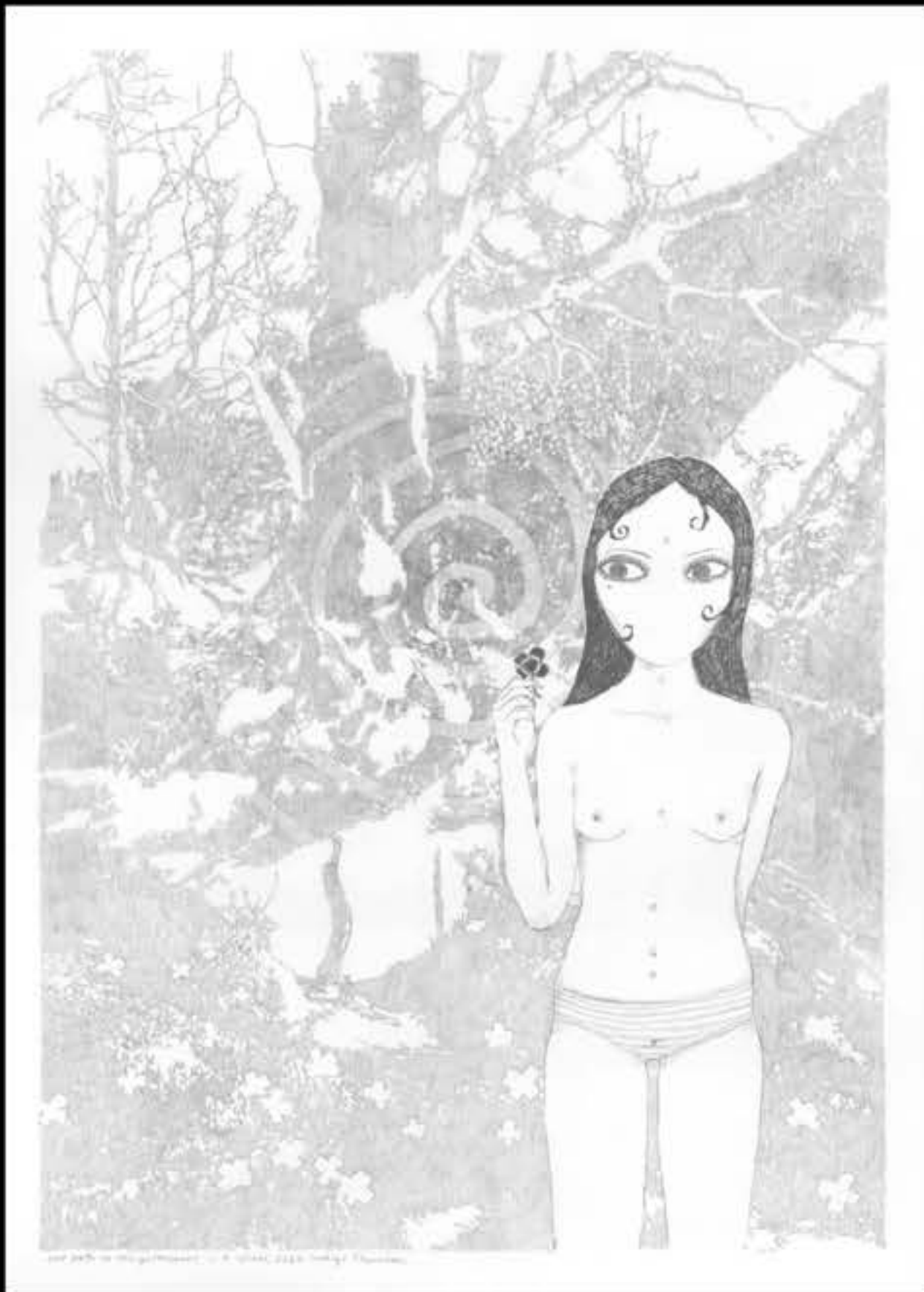


Sophie Ellis
Faerie Lights

Faerie Lights depicts a whimsical dream world where animals and human-like 'fae' coexist peacefully. The creatures live in a place where they have respect for themselves and each other and value each other, whether they are animals or faeries, the idea of this responding to the *Imaginary Worlds* prompt is sad because it reflects how, in our reality, we have very little respect for the environment or each other. In this world, each type of animal likely serves a purpose and is able to communicate differently. Even though they may not be able to speak, they can all understand each other through different ways like giving offerings and casting spells.

Amelia Westlake with Mia Barlow
Faerie Lights

In Amelia's performance, she discusses the impact of humans on a perfect garden and the effects this has had on past and present generations. As a guardian of the garden, she faces a situation when a human comes to see the garden themselves. She must do what she's done many times before. Protect.



Indigo Thornton ***The Path to Enlightenment is a Spiral***

This grey-lead drawing is reflective of our connection to nature as humans. I have drawn a girl, with her chakras marked by stars, picking four leaf clovers in a forest. The spiral is a part of the forest behind her. I chose to use symbols to represent things found in spiritual ways of thinking. To me, the spiral represents our path as people, though I also use it as a way to show the energy of the forest and how it connects to and is a part of the girl.

I also find it interesting how we choose to believe things like superstitions or religion, which could just be imaginary, though we find hope and a sense of self through them. My artwork visualises the energy through which we are connected to the earth. Our place on the earth is to connect and acknowledge nature, although the way we live now, we have become so separated from the forest from which we came. We will find a deeper understanding of the universe through connecting to nature. It is there we will find enlightenment.

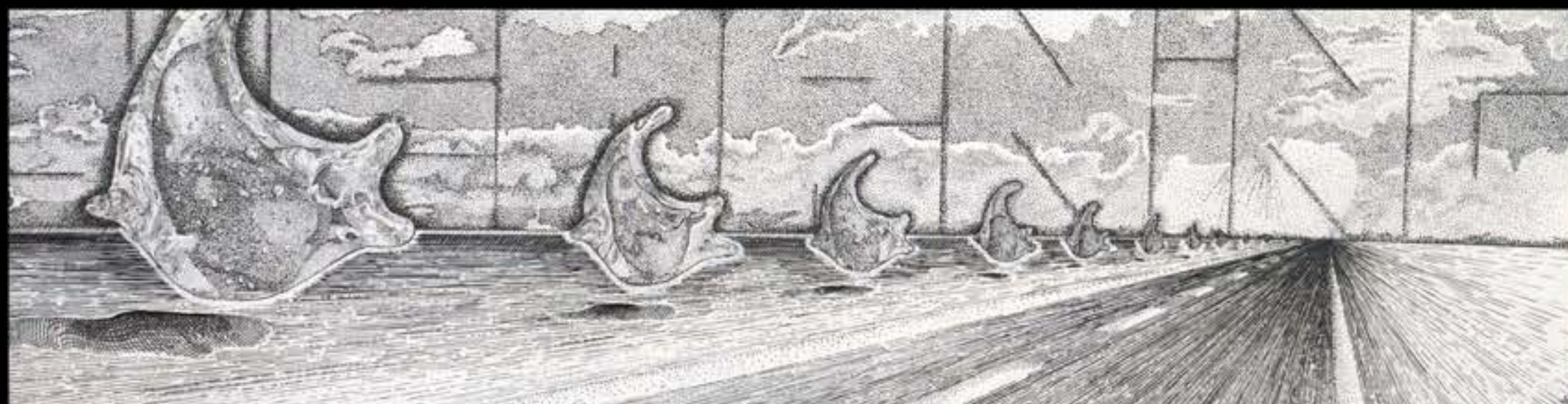
Emily Moulton & class

The Path to Enlightenment is a Spiral

Step into a world where memories, nature, and self-discovery intertwine in a performance that traces the winding path of existence. As the central character journeys through a forest of memories and symbols, each step on the spiral reveals fragments of the past; moments of joy, loss, and self-realisation.

This performance invites the audience to explore their roots and connections, finding peace in the journey itself.

Enlightenment is not a destination but a spiral, leading us back to the simple truths of who we are.



Annika Olden

Beside the Sun

Beside the Sun is an expression of my own anemoia: to yearn for a time you've never known. I find that feelings of nostalgia, being unique to every individual, are difficult to define verbally. Symbols, to me, seem to be the most accurate representation of how one consciously perceives a feeling, and how it can invertedly reveal one's subconscious. This can be applied not only to longing for previous experiences but also those that have been described to you. Personally, the symbol of floating glass fish holds the memory of visiting Mornington- a place that has been the vessel for the fondest moments of my life. Story of my mother's upbringing in the area developed an emotional attachment within me. I found myself longing for what life was like for her in the 1980s to be my reality. It now contributes to my definition of happiness that I recognise is impossible to attain. Every singular dot and line I have used to render this artwork has been in efforts to actualise my yearning and reflect on it. Beside the Sun has become an unspoken eulogy to the past, which I now share with you.

Sam Higgins

**with Izzi Jones, Lucia Patton, Sierra Pelsoczy, Janey Rika,
Lulu Telfer & Serene Tsoi**

Goodbye Yellow Brick Road

Have you ever looked back on a time in your life and so desperately wanted to go back, with a snap of your fingers?

A young man in his late twenties looks back over his high school years, reminiscing about all the good memories. He wonders if we ever get the opportunity to have a do-over, or if everything is just a once in a lifetime opportunity. He yearns to return to that period of his life, but realises that we only get one shot at life and there is no going back.



Sofiia Konstantinidis

Alice

I was inspired by a childhood cartoon I used to watch; a Soviet animation of *Alice in Wonderland*. The film presented Alice's adventure differently, transforming the already eccentric themes into an even more imaginative interpretation. I loved how the film felt like a dream. I chose to implement that sense of randomness of the film in my artwork, drawing different figures that had no discernable connection to each other, and using colours that felt unnatural. The figure of a girl in the foreground looks directly at the viewer to amplify the idea of the line between this world and my world breaking apart, opening a gateway. You can't predict what will come your way, but you can control the attitude with which you approach it.

Thomas Cucinotta

Tick! Tick! Tick! CAKE!

Tick, tick, tick.

Ring, ring.

Cake. Eggs. Queens.

Big, small. Life, death.

Conform, or control?

What's real? What's not?

What's the point of getting old?

Nothing is as it seems.

And everything means something.

Be warned, **you** may be the one!



Lucia Dacal

Big Woman

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Isobel Edmondson & Mae Robinson

with Mia Barlow, Angie Gomes, Annabel Johnstone, Izzi Jones, McKinley Markham, Emily Moulton, Lucia Patton, Sierra Pelsoczy, Janey Rika, Aerin Sutherland, Lulu Telfer, Serene Tsoi, Tily Westaway, Amelia Westlake & Frankie Willcox

Big Woman Syndrome

Two women attempt to create a play exploring the complexities and frustrations of being a woman in a world that insists on minimising them. As they struggle to balance humour with truth, and lightness with gravity, their work becomes a mirror of their own doubts. They fear their voices are "too much" or "not enough." The performance critiques societal expectations while also revealing the vulnerability of women trying to take up space, unapologetically.

Raw and reflective, *Big Woman Syndrome* is about reclaiming space, even when you're unsure you deserve it.



Sophia Noguchi

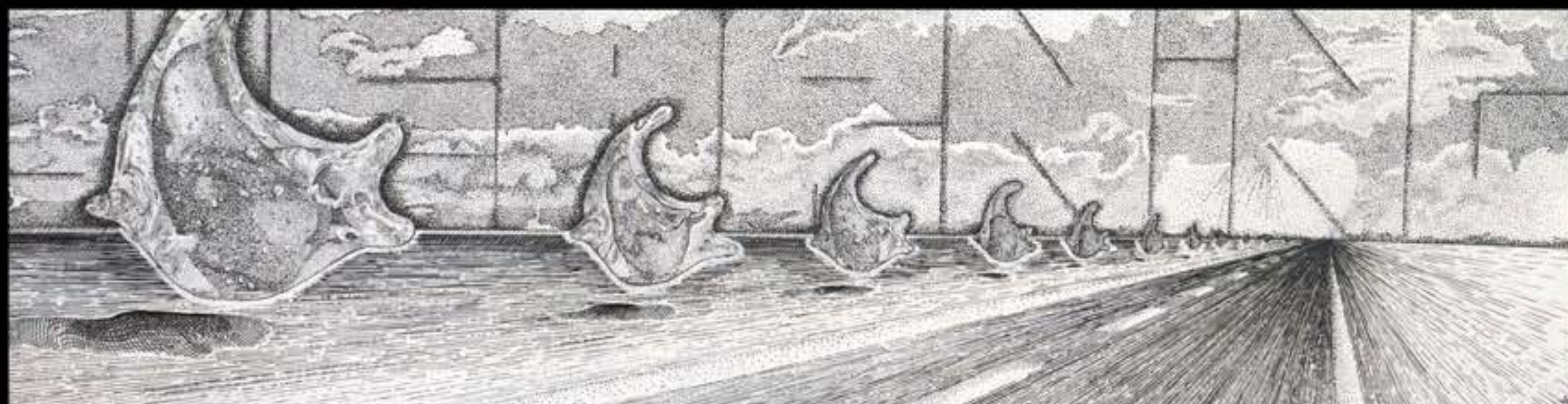
Violence Marred Our Child

My artwork shows a girl with the body of a mountain, as she is surrounded by flowers, and a golden sky. It delves into the subject of nature and human impact on the world, as humans are gradually destroying it. The centrepiece is the girl, representing nature as a child. She is wounded, as shown with the use of the colour red, representing blood. The use of rapid brushstrokes in her body alludes to aggression towards our land. Through this artwork, I communicate the 'imaginary futures' of this world, showing the final result of the destruction that has been brought to our earth - where 'Mother Nature' herself has taken the form of a child, to show us the impact we have had, using a human form.

Frankie Willcox

I Will Return to Her

How has climate change shaped Mother Earth, and how have our own struggles reshaped us? Did we grow stronger, or were we forced to regress, to change into something we no longer recognise? Using her own words and recordings from climate protests around the world, Frankie reckons with the impact of external forces that bring us to tears, to rage, and to the breaking point.



Annika Olden

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Cameron Langeveld, Sierra Pelsoczy & Aerin Sutherland

with class

Icarus

Anemoia [/ænə'mɔɪə/] “Nostalgia for a time or a place one has never known.”

Perhaps the ones after the ones after us will crave the lives we live today, even if all we do is go around and around. And around.

This performance, *Icarus*, owes its name to the ancient Greek tale of Daedalus [dee·duh·luhs] and Icarus [i·kuh·ruhs] that gave rise to the expression, ‘flying too close to the sun.’

Join us for a not particularly important ten minute excerpt from the lives of the last three humans on a generational mission; Desi, Memo, and Vita, whose names come from the Latin words for nostalgia, memory and life.

Please stay seated, watch, and clap whenever necessary.

This performance contains themes.

The following artworks were also created in the *Imaginary Worlds* workshops with visiting artist, Scarlet Sykes Hesterman



Zoe Adams
Disappearer

Disappearer is a self-portrait, exploring the juxtaposition between my internal world (thoughts/feelings/ideas), and external world (the way I might seem to externally project these things). The artwork raises the question of which of these worlds is more real, or more imaginary?

This artwork's themes are communicated through the use of botanical imagery, of mould and intricate plants. Mould, plants and other biological matter can be much more complex than they appear to be, which is reminiscent of how the intricacies of how someone is thinking and feeling are not often externally apparent. More broadly, this imagery also reflects the theme of internal and external worlds, as there is often an element of the unseen coupled with the seen in biological matter, such as mould growing inside walls, and complicated root systems growing out of sight.

Quinn Bonomi-Bowen
Untitled

Although my creation of this artwork stemmed from my interpretation of our theme, it also takes inspiration from other artists and their practices.

To me, it is a small reference to what an imaginary world could be; an amalgamation of my experiences with the media I consume, and the types of stories I love.





Zoe Deane *Portal*

Portal focuses on themes of mystery and magic, as the overall narrative reveals very little and would be impossible in the real world. The characters' costumes and the aesthetics of the artwork lean into a sense of fantasy, having an almost historical look to them that is common in the genre. My idea was just to have fun with the idea of a little witch, essentially kidnapping a random guy against his will or understanding.

Drusilla Dickenson-Bray *Portholes*

Portholes explores 'Imaginary Worlds' from a planetary perspective, using white circles to represent different universes for the viewer to 'look into'. I created their forms through negative space and surrounded them with different watercolour textures to act as extensions of each world's character. Some are spiky and cruel, others are meandering and soft, but together they form a cohesive solar system. The monotone colours could be interpreted as bleak or unforgiving, but are instead designed to highlight the distinction between what exists and what does not, and where fluidity meets the finite.





Elysia Gan Starborne

Starborne is a short, comic-style watercolour artwork connecting to the *Imaginary Worlds* prompt with themes of adventure, fantasy, heroes, and gods. From the stars, came a newborn hero; a saviour for the lands whose coming was not foretold by prophecies or legends, but with the flash of a new star in the night sky. In the fantasy land of Mirabad, the newborn and newly fallen author of the world, God of childhood stories, traverses the land to extend his hand out for his hero, the second saviour of the land. Stripped of his divinity, this god must now journey with characters of his own making. I explored a typical storybook with heroes and adventures with a twist on its characters and a newfound imagination of its themes. What will a God without his own godliness do to save the people through his new champion?

Jay Heng Untitled

My artwork represents an underwater rock pool realm, made of multiple layers of coral, rock, seaweed and various shells. I intended to create a piece, into which the viewer could feel as if they were peering and could completely immerse themselves in the colourful space. While my artwork adopts certain elements from reality and real marine life, the tightly composed pieces and vivid imagery illustrate slight disorientation due to the unusual perspective and may also offer a sense of liveliness and community.





Gece Isik
Fish out of Water

Mermaids are often seen as perfect, beautiful beings, reflective of how women are also often objectified, infantilized and treated as if harmless in society. I challenge that by depicting a mermaid as a cruel, violent creature, Mermaids are usually depicted as friends of the fish, but in my artwork, she has killed the fish and is holding it up, almost as if a threat, saying, "You're next."

Raffi Jenshel
A Hopeful Future

My artwork depicts an older version of myself, living in my ideal lifestyle. In this future, future me is seen comfortably painting, while his two cats stay by his side. The room is quiet. All that can be heard are the sounds of birds and the gentle rustle of leaves flowing with the wind.

It is a very calm and serene moment in time. Featured in this artwork are many things that I would like in my ideal future. For instance, future me is located inside their cozy, sunlit home, the floorboards are made of a matte varnished wood and the walls are painted in a natural off-white. Located in the garden is a tea set (an obvious representation of my love for tea) as well as a lovely garden full of some of my favourite types of trees (wisteria, birch, citrus trees and willows). A key feature of this artwork is the figure's blurred out face. I intentionally did this to tell myself that, even though right now in my mind this is my ideal future, it may not be what I desire in many years to come. Hence his face has been blurred, because we the viewer are not yet aware of how this future version of me truly, personally feels about this future he lives in. We will simply have to wait and see.



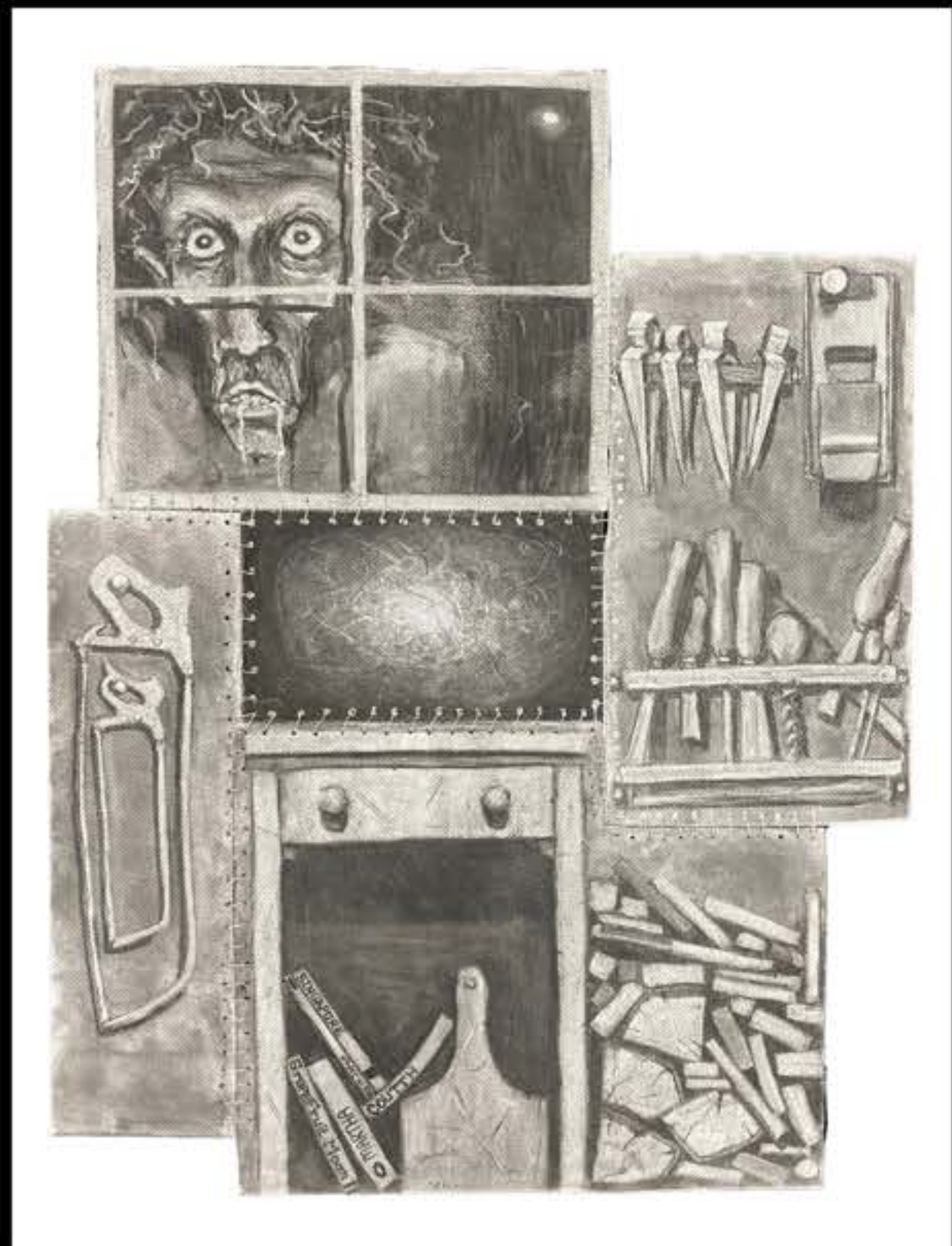


Ayla Johnston *Home*

My artwork illustrates a vast underwater city made up of intricately decorated sand-castle homes, corals that serve as apartments, and shells that provide spaces for cinemas and town halls. All of these structures are made by and for mermaid-seals, or "mer-seals," who are an iridescent, shimmering, blue-pink underwater species, known for their druidical abilities and intelligence.

In this artwork, I focused on two adolescent mer-seals on the edge of Atelane (their city), weaving through the forbidden kelp forests, which were outlawed many years ago due to the unknown dark magic that lurked within.

Saskia Lastdrager *What's He Building?*





Holly Kitchen

Doors

Doors is a frame by frame, fully rendered animation that focuses on the philosophical and psychological debate surrounding the human subconscious. These theories, specifically in physiological circles, assert that the perfect representation of the subconscious is dreams, and that these dreams are accessed by doors, the pinnacle of the dreamscape and subliminal worlds. My animation focuses subtly on the way our subconscious could possibly be more present in our lives depending on what we do. Therefore, the 'doors' in my animation vary in amount, size, and where they are unrealistically placed, for example, frames where doors are balancing on leaves, in the sky, or in a train (as seen in the frame used for the program cover image).



Thank you

Hosts

Sophie Ellis and 2025 Visual Arts Captains
Lucia Dacal & Ayla Johnston

Project Directors: Convergence

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CONVERGENCE