

WHAT NOW...



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The Victorian College of the Arts Secondary School presents

WHAT NOW...

An exhibition at VCA Artspace by graduating

YEAR 12 VISUAL ARTS STUDENTS

10 - 11 OCTOBER

WEDNESDAY AND THURSDAY, 11AM-2PM

GALA EXHIBITION OPENING

TUESDAY 9 OCTOBER, 5-7PM

VCA ARTSPACE

Victorian College of the Arts (VCA) School of Art
Enter via Gate 5 from Sturt Street Southbank

The VCA Secondary School would like to acknowledge the Traditional Owners of the land on which we exhibit our work, the Wurundjeri people of the Kulin nation and pay our respects to Elders past and present.

The VCA Secondary School would also like to acknowledge the generous support of the University of Melbourne and the VCA School of Art.


Victorian College of the Arts
SECONDARY SCHOOL

 THE UNIVERSITY OF
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@vcasecondaryschool
vcass.vic.edu.au

Ally BIRMAN

ART The aesthetic that often dominates portrayals of dreams in contemporary culture and the inherent, inexpressible nature of the subconscious are overarching themes within my work. No form of media has the capability to express what it is to dream accurately, as it is a part of us that is created by the subconscious, therefore inherently intangible and unable to be completely expressed. This disconnect between the conscious and the subconscious mind is something I've attempted to explore through an investigation into where our society's visual language for dreams originates from, why it's so recognisable and the effect this has had on our collective thinking as a culture. My work has been an exploration into how other people use and interpret their dreams by listening to or looking at lyrics, films and other cultural interpretations of dreams.



STUDIO ARTS My focus this year was to find and develop a better understanding of how the personal spaces we are constantly surrounded by reflect their inhabitants' needs and desires. I'm especially interested in this relationship as space is inescapable; no 3D object can cut off its relationship or interactions with the room it's surrounded by. I put an emphasis on the small curated sections of peoples' rooms in order to explore how these hint at the spaces' functions and purpose, including my own. My other key area of interest within this exploration of personal space was the defining comfort a room provides by building these structures in spaces they're not expected in, a false sense of security.

MENTOR
Sarah CROWEST



Eight drawing, reflections in space, 2018
felt tip pen on paper
(Studio Arts)



Lisa's Dream Diary, 2018 (detail)
found objects, audio with headphones, watercolour paper diary, stickers, watercolour and felt tip pen
dimensions variable, (Art)

Adelaide BUTLER

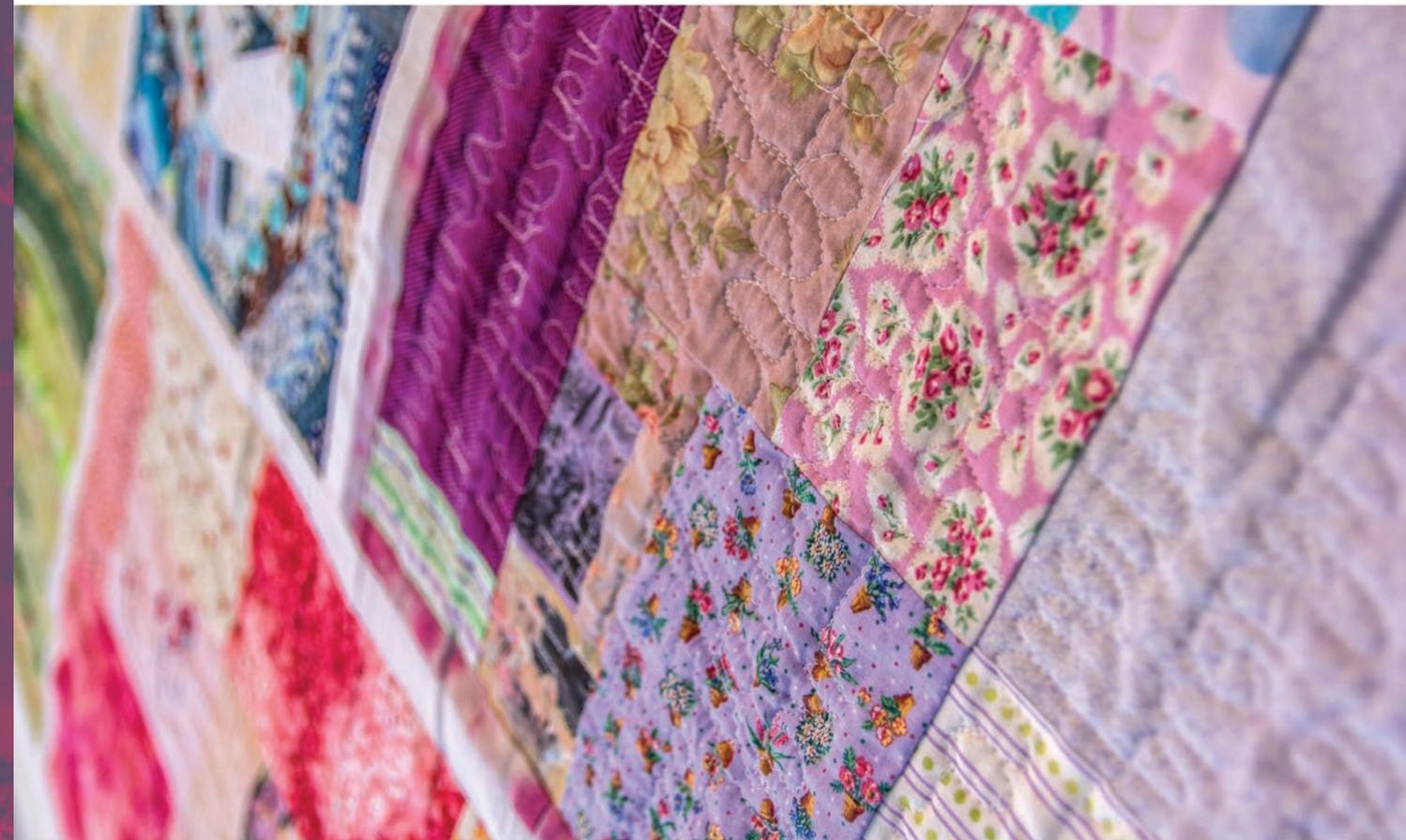
ART Throughout this year I have been exploring the concept of community and the way that it influences our everyday lives. After considering the authority of community and ideas that draw us together, I shifted my focus to explore phenomena that have the capacity to shatter relationships, break down a community and pull apart the wider society in which we live. This is particularly significant as we observe current conflicts internationally and become bystanders to poverty, famine and death, not just overseas but also closer to home. Through my work, I hope to challenge my audience in a way that may encourage stronger community bonds and create a heightened awareness of our social role.

STUDIO ARTS We are all created through our memories; our memories tell us who we are and constantly shape our identity. We rely on our identity, and the perceived identity of others, in order to navigate and understand the world around us. However, our identity can be shaped by things that may not have even occurred or that occurred radically differently than we recall. How far can these alterations be pushed? Is it possible to take a real memory so far that it can create an entirely different identity, develop a new persona? How can we notice a lie, falsification or fraud when it appears to be backed by things we know to be true? How could "real" memories be used to generate, validate or communicate a false identity?

MENTOR
Alasdair MCLUCKIE



A Study of Community, 2018
white stoneware clay, sand
(work in progress)
500mm (approx), (Art)



The Notion, 2018 (detail),
cotton fabrics and thread
1000 x 800mm (approx), (Studio Arts)

James CATTERSON

ART In Art, I have been focusing on 'the living'; what it's like to be alive in today's society. I divided the living into three areas; the mind, the human race, and nature. From this, I've carried out various experiments depicting these areas and the way they interrelate. I did this using various mediums, including fineliner, watercolour, pencil, photography and Photoshop. Many aspects explored have been a personal depiction and viewpoint, so I attempted to involve others to show a well-rounded example of what it's like to be alive, facing various aspects of the world.

STUDIO ARTS In Studio Arts, I have been focusing on the issue of poverty, exploring the comparison between a person growing up in a developed country compared to another in a developing country, employing the experiences between myself and my Rwandan sponsor child. I have specifically focused on the difference in materialism and wealth, and further, the barriers that face the resolution of the issue, and the empathy I have felt in response. I've also explored the hope I feel regardless of the horrible situation. Using materials such as watercolour, pencil, collage and Photoshop, I've developed an illustrative style to attempt to convey the weight of poverty's impact.

MENTOR
Tai SNAITH



Distance Isn't The Issue, 2018
digital print
dimensions variable, (Studio Arts)



Fragments, 2018
watercolour, paper, elt tip pen, wooden board, acrylic paint, dye, tape
600 x 900mm, (Art)

Sara CURRAN

ART Throughout my Art practice this year I've been exploring portraiture through a range of different materials. In Unit 3 I had a focus on celebrating life and dealing with grief through art. In Unit 4 I focused on broader subject matter and focused more strongly on working with acrylic paint whilst still incorporating various mediums.

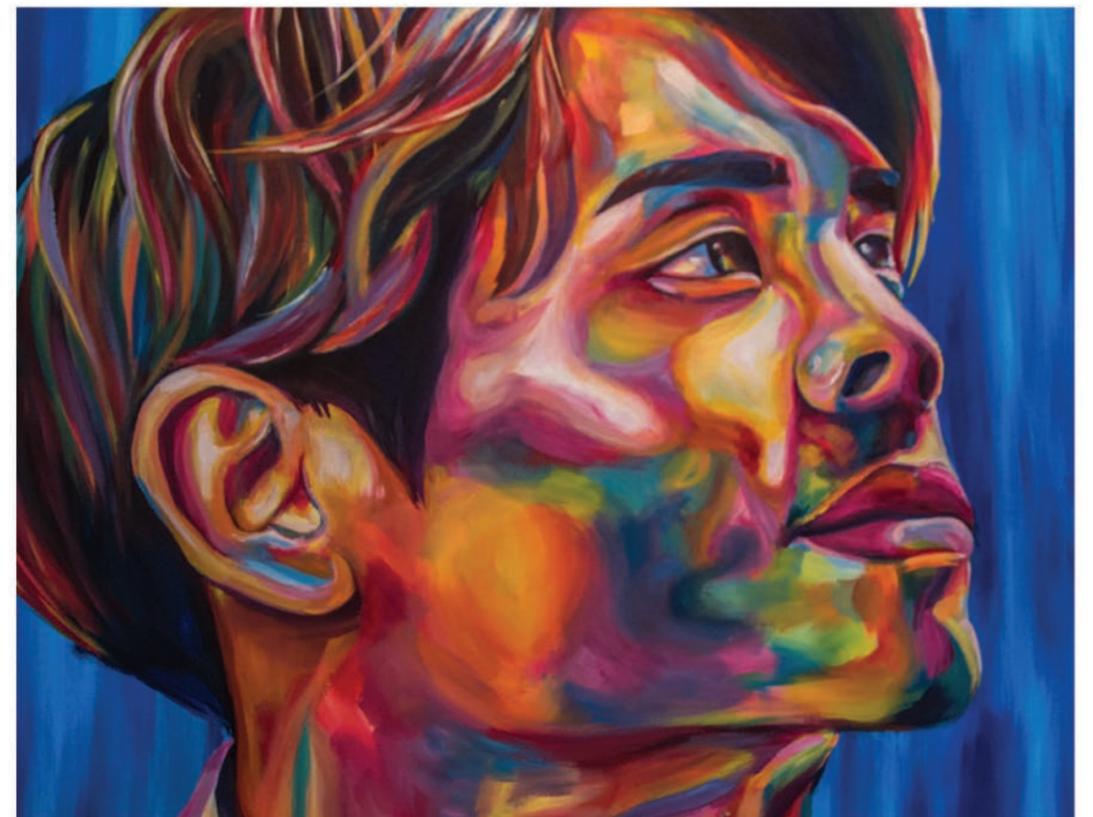
STUDIO ARTS Throughout my Studio Arts practice, I've been exploring self-portraiture through acrylic paint on various non-traditional painting surfaces. My painting practice consists of rendering realistic proportions and abstracting the colours to create a painterly quality. I've explored painting on non-traditional surfaces that help to create unique textural effects such as when the paint is applied to insulation material. Through this practice, I have been able to improve my approaches to painting to establish a better understanding of painting materials and surfaces.

MENTOR

Katherine GAILER



Life Size Self-Portrait, 2018 (detail)
acrylic paint on carpet insulation
dimensions variable, (Studio Arts)



1990-2017, 2018 (detail)
acrylic paint on canvas
1540 × 1800mm, (Art)

Finn EDWARDS

ART At the beginning of the year I began to explore ideas relating to pleasure and how humans experience pleasure through fashion and textiles. This investigation then led to an exploration of ideas that related to hunting and killing for pleasure and sadism, with a particular focus on hunting paraphernalia. Embodied within my work are inherent masculine qualities of hunting that intersect with the inherent feminine qualities of fashion. Through this work I have attempted to blur the boundaries between how clothing that is used for hunting is intended to conceal the wearer, like camouflage, whereas runway fashion intends to make the wearer noticed, and to make a statement.

STUDIO ARTS This work is an exploration of the overarching theme of sea life, which has led me to explore ideas about fish, the ocean and water. These ideas were translated through the mediums of fashion and textiles, video and music. I created a PVC headpiece that employs the aesthetic qualities of fish, such as wetness and sliminess, as well as fish anatomies such as fins, scales and gills. This piece was then presented in a video with a song that explored the ocean, and the movement and sound of water.

MENTOR
Kalinda VARY

Untitled PD1 + 2, 2018
PVC, wire, glue
450 X 300mm, (Studio Arts)



Untitled PD 3, 2018
video with backing track
90sec. loop, (Studio Arts)



For Her Pleasure, 2018,
yarn, cotton, PVC, garment
dimensions variable, (Art)

Juliet FRASER

ART This year I've been experimenting with analogue film materials to investigate the physical and metaphysical relationships between memory and time. With a strong focus on decay and the impermanence of experiences, I've been using moving film such as Super 8 and 16mm film footage to illustrate the illusion of movement and memory that cinema creates. The repetitive format of the film strip is a recurring element in my work as I like to explore the entropy of time and cyclical nature of life. By collaging my own images and found images I've been examining the personal and cultural experience of adolescence, memory and the experience of aging.

STUDIO ARTS Through the use of photography and collage in Studio Arts, I've been exploring different expressions of energy between people and their environment. The work spans highly constructed portraits of my friends that explore power dynamics and exchanges within social interactions, to portraits of my best friend exploring the personal exchange between individuals and their environment, featuring outdoor natural settings and analogue photography. There is an overarching transfer of energy between myself as the photographer, the relationships with the models as my friends, along with the energy of the viewer which ultimately completes the work.

MENTOR

Dylan MARTORELL



Loop, 2018
16mm found footage film loop, mixed media collage on overhead projector
dimensions variable, (Art)



Power/Control, 2018
digital photograph
dimensions variable, (Studio Arts)

Aaron GIBBS-COHEN

ART I have placed a focus on broad ideas around the concepts of alternate realities and processes in my work. In a stricter sense my work is questioning the result of processes that are undertaken in ways that may be considered as wrong, or alternate from how they should be. The work in its creation exists in opposition to normal ideas of what art is, and with this in mind I hope that my works can subvert common ideas of what art has to be, and what categories it has to fall under, all the while aiming to broaden viewer perspective of what art can say and do.

STUDIO ARTS These works stand as the result of an exploration into the theme of reactions, in which I focused on ideas such as psychology, nature, and technology. My investigation led me to look into how people and things behave in a number of different situations: prompted, unprompted, and how they perform with or without the knowledge that they are being recorded. These works consist of a combination of all of the various types of reactions, which have been collated into a script with dialogue, setting and plot sourced from people and reactions around me, and a series of short videos in which actors interpret this script and act it out in any way they wish to.

MENTOR

Camila MARAMBIO

Listen... pt. 3 ; Listen... pt. 4 + a tvl, 2018, (detail)
tripod, DV tape and camcorder, cassette tape and player, analog television
dimensions variable, (Studio Arts)



Decay of an Angel, 2018
paper clay, aluminium, compost,
metal thumb tacks, wire, photography
dimensions variable, (Art)

Sarah GLOVER

ART In my exploration of the concept of ageing, my aim was to depict the beauty of ageing through realistic and abstract portraiture. I explored the significance of my grandparents in my life by creating their portraits. My practice especially enabled me to investigate my relationship with my Nana, and her influence and wisdom on my life. I focused on realistic oil painting, however, I also dabbled in the abstraction of watercolour and lino printing. I was specifically interested in depicting the wrinkles, grey hair and other 'imperfections' that are caused by the passing of time, revealing the wisdom and experience that accompanies ageing.

STUDIO ARTS I explored hair, both as a physical art form, and a conceptual idea. I focused on the complexity of hair in relation to hairstyles, routines and practices, and also the significance of hair to one's identity. I experimented with incorporating real hair into my artworks, making use of its physical characteristics, and also how it evokes personal meaning. Through my exploration of hair, I have gained an understanding of the complex relationship that I personally have with my hair, finding value in it as a part of my body.

MENTOR

Colleen AHERN



My Nana, 2018
oil on wooden board
300 × 400mm, (Art)



Untitled, 2018
human hair, plaster, wooden board
300 × 400mm, (Studio Arts)

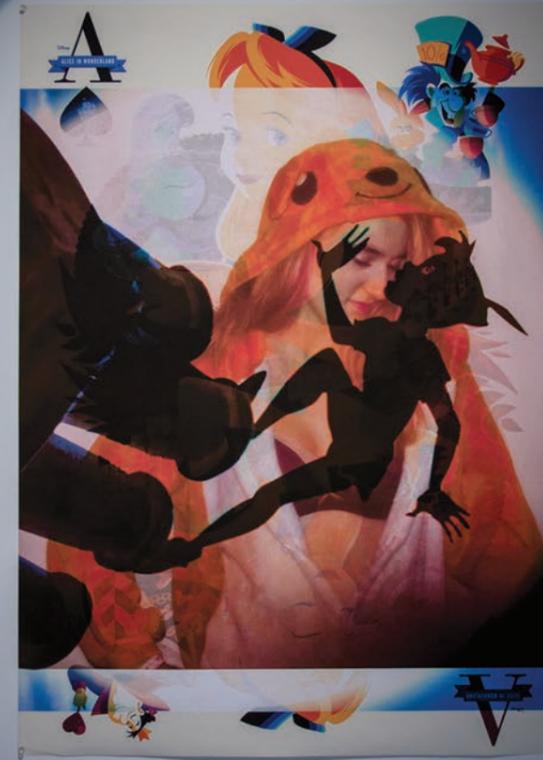
Phoebe HAFFENDEN

ART In Art I am exploring the idea of fairytale lands and the personal experience of living with dyslexia to express myself. I rely heavily on my imagination which helps me when I read stories, hear them and watch movies. I always remember it better when I have the chance to imagine, so when looking at fairytale lands I want to pretend that I'm there, for example, traveling to Narnia through the wardrobe. The lands I have chosen will be depicted in a retro traveling trunk, through abstract painting that I hope will transport the viewer into another world. Come and join me in this adventure!

STUDIO ART In Studio Arts, I have been looking at the advantages and disadvantages of plastic surgery. Everyone may want to look good but it comes at a price, and can lead to physical damage to the body. Because celebrities are known to undertake plastic surgery and they are 'beautiful', then I need it too, right? We dream to be a perfect human but it comes with great cost. Through the use of self-portrait collages I will explore this concept and demonstrate the idea of perfection and self-love.

MENTOR
Sarah CROWEST

Controversial, 2018 (detail)
digital print on 1mm acetate
841 x 1189mm, (Studio Arts)



Self In Fairy Tales, 2018
digital print on Tyvek paper
841 x 1189mm, (Art)



Reconstructing Me, 2018
digital prints sewn into cotton
dimensions variable, (Art)

Monet JONES

ART Intention and effect, and the idea of barriers existing without you having any control or power over an outcome heavily drove my exploration; the idea of language and words being lost through translation and automation during the process of communication. My focus was more on a series of experiments rather than a development of an artwork, as I wanted to try to understand rather than represent where these barriers were and how far I could see them from. In this process my focus was twofold; firstly, how technology, such as a phone or website, can create a barrier or break a connection between people or a person and space, through both physical distance and the addition of a 3rd party element to a conversation. My second focus was the creation of a break or obstacle that exists through the manipulation of language and side effects of translation and how the effect on the audience differs after translation and editing.

STUDIO ARTS I wanted to know how collections of objects can represent and affect space from a personal perspective. I conducted 'experimentvts' or 'performances' as a way to come to a conclusion about how my own objects could impose upon other people's private and personal spaces. This exploration was somewhat of a dive into discovering what I consider to be important or valuable in my own personal spaces. This experience also brought me to realisations regarding space and time and the ways that I, and other people, interact with them. Whilst this collection of work has brought me closer to different people, it has made me understand more of the importance or prominence of objects as a whole. This practice exhausted me from a mental standpoint. The exploration itself became some sort of opening into my past and present and how these objects and spaces reference these, as well as how they intertwine and become something new in the process or in duration.

MENTOR Annabelle KINGSTON

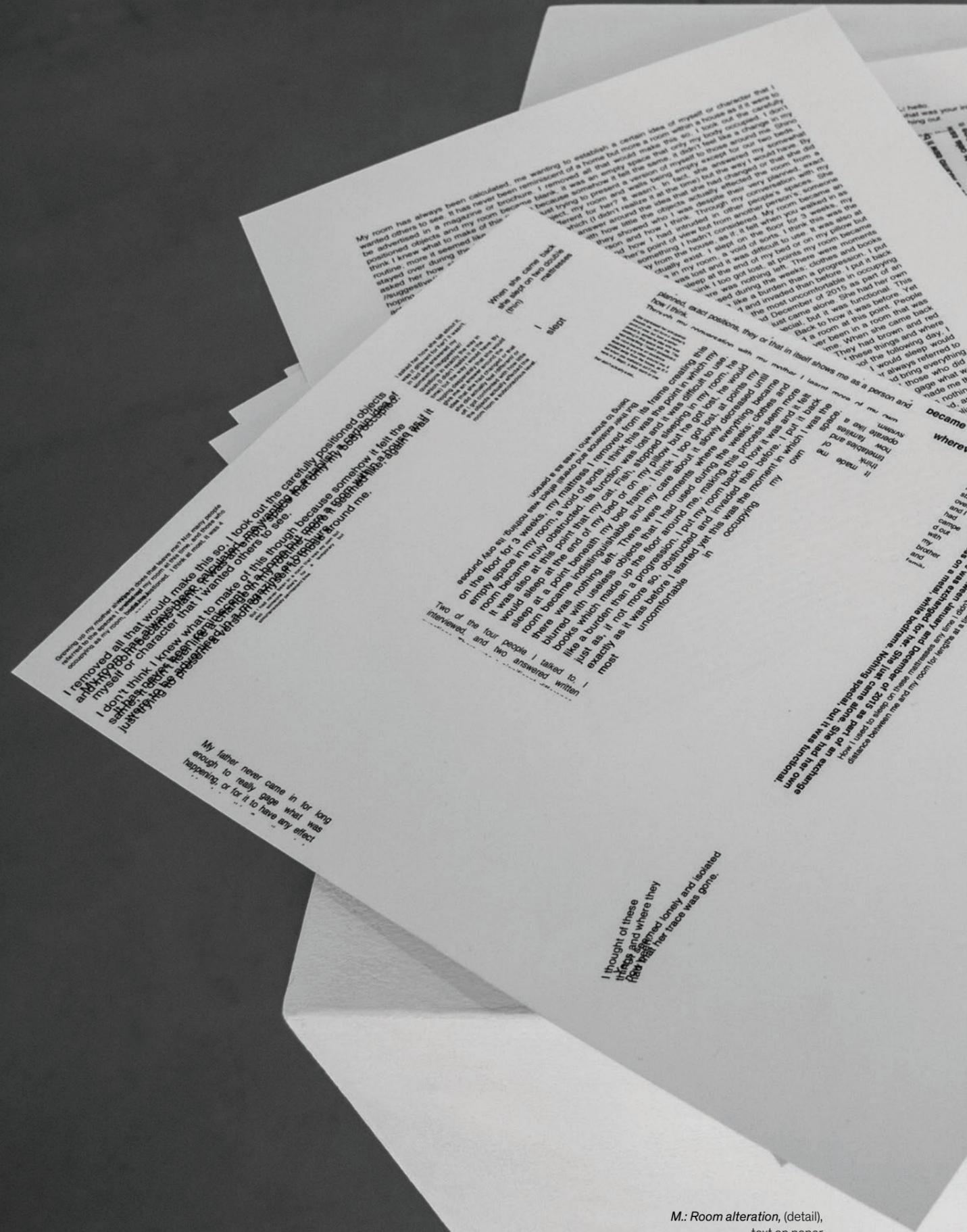
Monet Jones, 2018
text, materials unknown, (work in progress)
dimensions variable, (Art)

[00:00:50]
But was willing to let go.

[00:00:52]
Having watched much surprise and confused him to let Casely class in the lounge he accepted a few persons still sat over their beer but did not feel like talking to people. He fetched the place in the lounge. K he from the attic himself and lay down near the stove. It was warm. The peasants were quite scared for a while. Tired eyes. Then he fell asleep. Shortly afterwards however he was woken up. Young man in town with a face like an actor. I was an. I was powerful stood beside him accompanied by the landlord.

[00:01:29]
Or persons were still there too. Some would turn their chairs around in order to see and hear better. The man apologised most courteously for having working care introduce himself as the son of the castle governor and went on. This village belongs to the castle. Anyone living or spending the night here is in a sense living or spending the night in the castle. No may do that without a permit permit from the court. The Count you hope is that no such permit and at least have not produced it. You had risen to a sitting position and smoothed his hair tidy. He looked up with the people he said were villager straight into you mean as a castle you. There certainly is the young man absolutely well here and their heads were shaking over here. Count West's West West's castle and you promised to spend the night here chaos as if seeking to convince himself that he had not perhaps dreamed the earliest date near permanent came here and there was a certain room mockery in the way the young man held out one arm and asked them what and the guests or as a permanent perhaps not required then I shall have to go get it he said with a yawn pushing back the blankets as if to rise and get a permit from the young man asks from the counter. Said Kate. There is nothing else for it now at midnight get a p[re]sent from the account. The young man cried stepping back a pace. Is that not possible. He asked composedly. Why did you wake me then and here the old man lost his temper. You've the manners of a tramp he shouted. I demand respect for the cows of course I work you to say we must leave the clowns territory immediately.

[00:03:02]
Enough of this farce Kate said with remarkable gentleness laid down again and pulling the blankets over him. You're going to you're going a little too far. Old Man and I shall have more to say about actual conduct in the



*M.: Room alteration, (detail),
text on paper
210 × 297mm, (Studio Arts)*

Nathan LAU

ART The video installation that I'm creating will explore the concept of recontextualization, with a broad focus on environments and how viewer perceptions can be warped depending on the alteration of one aspect of the video. In this case, I'm applying self-recorded inner city ambiences and sounds to videos and images of a contrasting setting - deep suburbia.

STUDIO ARTS My painting focuses on unfamiliar city environments, the people inhabiting them, and the ability to reflect two or more impressions simultaneously. The canvas displays a man sitting, leaning on or falling from a construction barrier. I want the image to be as real as it can be, in the sense that viewers will perceive it the same way they would if they were really in the street, looking at the same scene. The spontaneity involved in the filming process for my second work is what holds the most conceptual significance; the fact that the narrative will be formed as the video is being filmed is what emphasises its rawness and the idea of being distanced and uninformed of the city environment. I want to embody the perspective of someone who walks and views the streets through a camera and brings to light the 'assumptions' or 'impressions' of those environments and people, through the subjects I decide to focus on.

MENTOR Lewis FIDOCK



I'm Buckled Cuzzy, 2018
video installation
(Art)



Good Woman and Arm, 2018
oil on canvas
420 x 594mm (approx), (Studio Arts)

Blair LEGGATT

ART My abstraction often comes from raw emotion, and subconscious or repressed feelings, themes I have had struggled with throughout my development. My decision to encompass the abstract art form was to both discover my identity and sexuality and face my subconscious through the process of intuitive abstraction. Artists working with abstract subject matter have also played a role in inspiring my development as an artist and therefore my appropriation of their work allows me to further explore my subconscious connection to the style, while also harnessing a sense of female empowerment in a male-dominated art industry.

STUDIO ARTS Depression's bed can best describe the melancholic emotion as it symbolises the mundane resting place of a person within their environment; a place that is so habitual and repetitive because it is at the beginning and end of every day. It can be the place of birth and final place of death. This habitual state, enabled by the bed describes my own state of melancholia in which I have found a toxic comfort in my sadness that parallels the in-utero experience. My presence, time and reality are halted in this toxic state that does not want to remove myself from, but by staying in this depression, I subject myself to a prolonged unreality in which sleep is an absence.

MENTOR Brooke BABINGTON



Idleness VI, 2018
six oil paintings on wood
150 x 110mm (x6), (Art)



Absence, time and melancholic unreality, 2018
alginate, found soft toys, resin, fired clay, pinkysil, and plaster
(work in progress)
dimensions variable, (Studio Arts)

Archie MICHNIKOWSKI

ART In Art I developed work focused on mental and physical health and its effect on exterior appearance. Using various fabrics and hospital related materials I created pieces of clothing and garments combined with sculptural, non-traditional fashion elements to create disturbance in the work as a way of expressing impairment in health. The practice is very personal, exploring my own experiences to create physical, wearable pieces based on struggles and memories from the past 19 years. Throughout the past year I've been able to explore patternmaking and sewing, improving my skills and establishing a strong understanding of wearable, interactive art.

STUDIO ARTS This year in Studio Arts I've been making art about synthetic aspects of pleasure within modern society focusing on finding pleasure in money, luxury, body modifications and intimacy with foreign objects. The main techniques I employed in helping with my exploration were casting in resin and photography, later developing these objects into an installation.

MENTOR
Caroline ANDERSON



Meet Midway, 2018
resin, flashlight,
image transfers on cotton rag
dimensions variable, (Studio Arts)



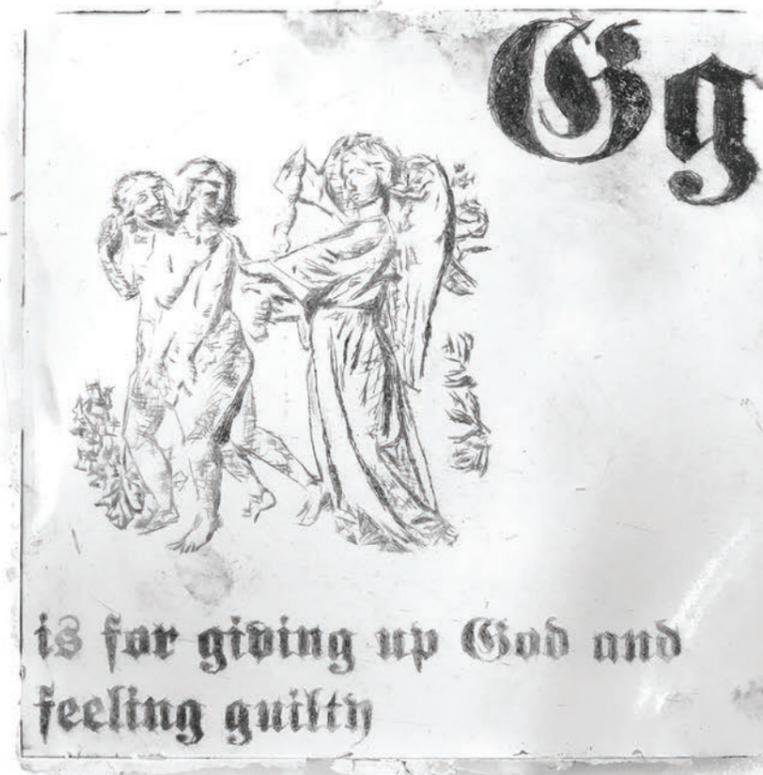
Barry Street Made Me Hardcore, 2018
dyed cotton pants, steel chain harness
dimensions variable, (Art)

Eleanor NEWBOUND

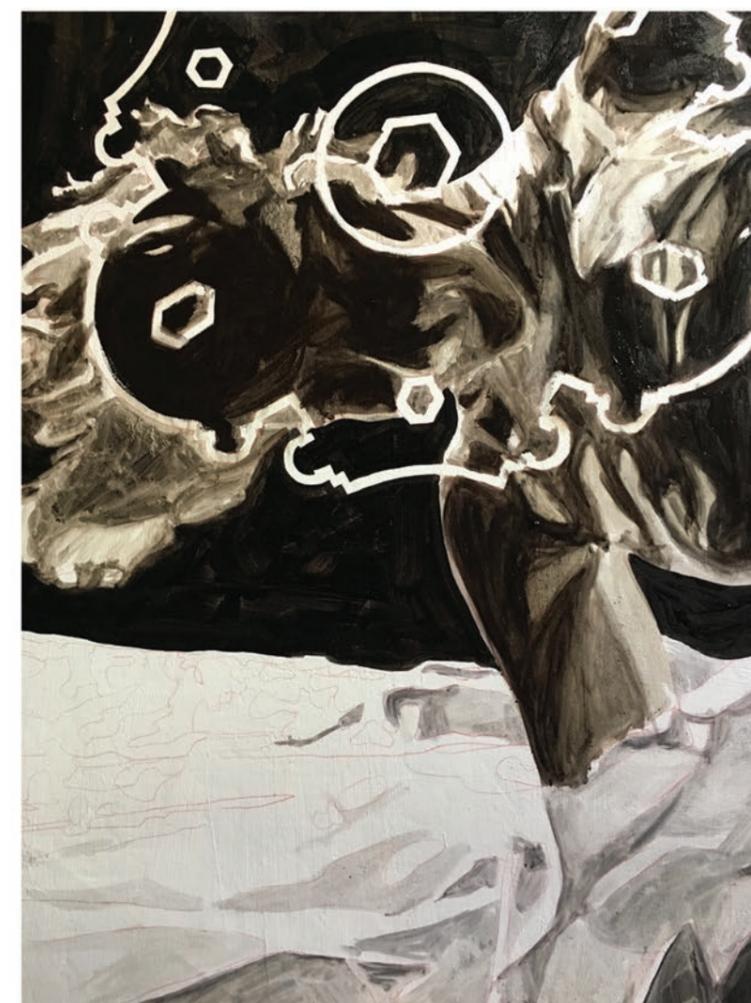
ART This semester I explored the issue of time as pertaining to my life. I examined the cultures that have shaped the ideas, events and objects that have been of importance to me, specifically the Judaic religious culture in which I was raised, and pop culture that has, for better or worse, in some ways shaped my generation. I hope to portray the fragility and beauty of these things - how as an adolescent, no longer a child, but not quite an adult, everything seems tentative and new. But I/we know through films, music, art etcetera, that these experiences have been felt and exaggerated throughout time and find comfort in that. I'd like to create a body of work that is simultaneously personal and a portrayal of something broader.

STUDIO ARTS Throughout this body of work, the human desire for the otherworldly, or something that transcends the mundanity of 'normal' life is illustrated, focusing on how this 'want' has been exploited. I chose to draw comparisons between the Baroque era Catholic Church, and luxury fashion and the corporations that own those brands. In the first instance, the Church commissioned artists to paint large, beautiful paintings depicting the divinity of religion as an enticement to worship there, functioning as an advertisement of sorts, thus receiving financial gain. In the latter, divinity is communicated through marketing campaigns used to lure in the consumer.

MENTOR
Rosie ISAAC



Untitled, 2018
plaster print
(work in progress)
150x150mm, (Art)



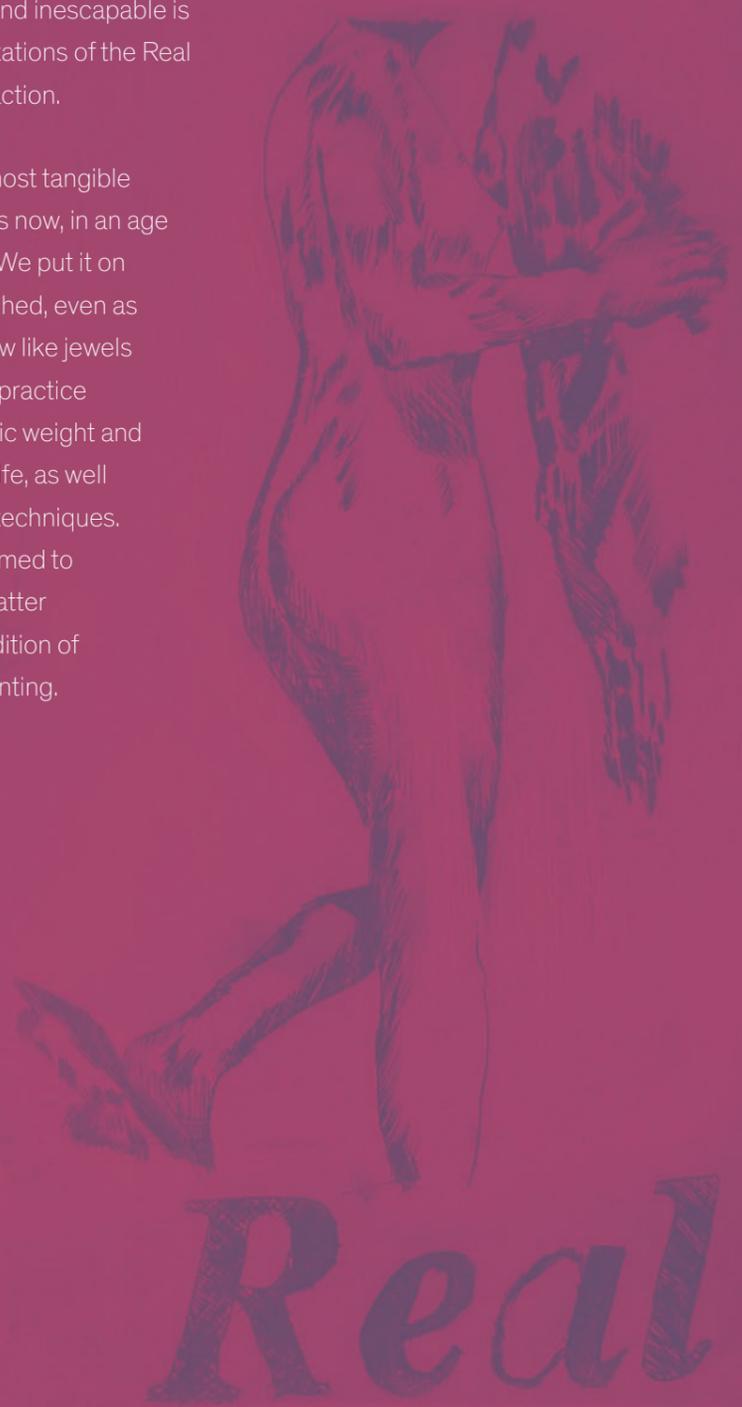
Untitled, 2018
oil paint on canvas
(work in progress)
850 x 1200mm
(Studio Arts)

Loqui PAATSCH

ART This tablet is the physicalised result of my ongoing research and investigation into how theories, paradigms, and interpretive lenses influence relationships with reality, paying particular attention to the body and identity. Drawing on my own experiences with the body and through reading texts discussing this subject matter, I began using heavy and unconventional materials to print delicate etchings. The repetitive process of etching made for a meditative way to contemplate the way we recoil from what Lacan calls “the Real”; a confrontation with the corporeal and inescapable is terrifying. By fixing symbols and representations of the Real in plaster, I preserve it and my ongoing reaction.

STUDIO ARTS Produce is the most tangible connection we have with nature in our lives now, in an age of technology, filled with metal and glass. We put it on a pedestal, as something pure and untouched, even as a luxury object, one of aspiration. They glow like jewels or sculptures, untouched and perfect. My practice served as an investigation into the symbolic weight and significance of produce in contemporary life, as well as allowing me to develop my oil painting techniques. The lushness and vibrancy of oil paint seemed to compliment the richness of the subject matter well and provided me with a link to the tradition of European, specifically Flemish, still life painting.

MENTOR
Charlie SOFO



été, 2018
oil on board
300 × 400mm, (Studio Arts)



Tablet, 2018
drypoint etching, plaster, cheesecloth
250 × 350mm (approx), (Art)

Alessia PAINO

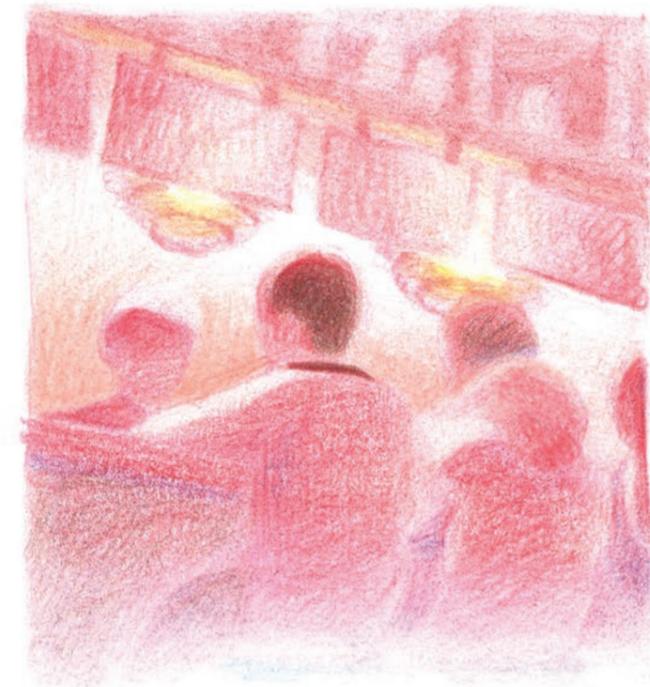
ART For me, music and art have always been closely interrelated, playing and listening to music is the first step in my visual art-making. Music sparks animations in the mind, a sort of private imagery that everyone experiences differently. Throughout my Visual Arts practice, I've been exploring visual and aural relationships. I make use of figurative subject matter to explore abstract ideas and bridge the gap between the conceptual and the real world, visualising the qualities of sound through line, texture, composition and movement. Sound can be characterised by the way it moves through time, by employing animation I am able to add the element of time to illustration, strengthening the relationship between the visual and aural through shared movements.

STUDIO ARTS Throughout my Studio Arts practice, I've been exploring ways of living through illustration and animation, combining traditional and digital media. By manipulating subject matter, style and composition, I aim to tell a story, reveal a certain way of living and construct a window to a new place. I work in response to the world around me, making connections between the aesthetics of people and places, and the stories behind them. I have explored different ways of employing animation, such as traditional frame-by-frame, improvised straight-ahead animation, and visual transition effects, taking advantage of the versatility of animation to communicate different facets of lifestyle.

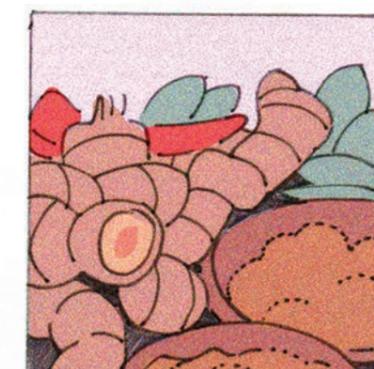
MENTOR Arlo MOUNTFORD



Location, 2018
ballpoint pen, photoshop, animation
dimensions variable, (Studio Arts)



Untitled, 2018
coloured pencil on paper
(Art)



Location, 2018
ballpoint pen, photoshop, animation
dimensions variable, (Studio Arts)

Polly REID

ART My work was inspired by the theme of death with a focus on folk tales and children's stories written by the Brothers' Grimm, which I love for their oddness and darkness, with many characters meeting bizarre and tragic endings. In my work, I aimed to create a similar tension between the horrific narrative and the delicate style of illustration. Last year, while studying history, I discovered that many real peoples' lives are as peculiar and perilous as those of fictional characters. I have presented intriguing historical biographies in a similar format to the images that accompany fairy-tales and other illustrated fiction.

STUDIO ARTS In this work I created fictional propaganda to explore techniques used in historical and contemporary propaganda to influence viewers' thoughts and feelings about causes and groups. My propaganda targets arbitrary subject matters in dramatic, unusual and humorous ways, with the aim of prompting the viewer to reflect on how their beliefs and attitudes may have been manipulated by real propaganda or biased media.

MENTOR
Siri HAYES



Refuge, 2018
indian ink and watercolour on paper
(work in progress)
dimensions variable, (Studio Arts)



Isadora, 2018
indian ink, photoshop and silk crepe de chine
2750 x 350mm, (Art)

Camille ROBINSON

ART I am exploring the concept of 'the everyday' and how this intersects with notions of humour, through the use of paper mache and acrylic paint in a cartoon-like style. I am specifically investigating everyday furniture and objects that are mundane or familiar to me. I've created objects that have specific meaning to me and through remaking them in my style I explored feelings of security or nostalgia that these objects can bring. I used paper mache because of the connotations it has with childhood and craft. My main influences are artists who work in paper mache such as Peggy Noland, who makes giant naive sculptures of familiar objects like teddy bears.

STUDIO ARTS I have been exploring humorous art through the use of simple objects, paper mache and video. I think these objects best portray my ideas as they are random and not necessarily connected to traditional practice. My practice has focused mostly around creating artworks that are absurd and have little context. Using video and photography, I have explored making work with little or no message or meaning to make it more accessible as there is nothing to understand or 'get'. Through this practice I have been able to improve my approaches to object making to establish a better understanding of using everyday and absurd materials whilst also creating work that can be considered humorous.

MENTOR Kenny PITTOCK



BIG pencil in different forms, 2018
paper mache pencil, video, three colour photographic prints
dimensions variable, (Studio Arts)



Just At Home, 2018
paper mache
dimensions variable, (Art)

Molly STANKO

ART We are inundated with natural beauty yet many fail to acknowledge its timeless relevance in everyday life. Natural beauty is present in the landscape, as it is in people and actions. It is everywhere. I have always found a comfort in the contemplation of the beauty that surrounds me. I am constantly the one to opt for the warmth of the sunlight from the windows and watch the world revolve around me - trees dancing in the gentle breeze, strangers walking down the street, clouds lazily wandering across the vast infinite blue. Vincent Van Gogh too saw the world with great beauty, elegance and delicacy; "If you truly love nature, you will find beauty everywhere." With this in consideration, I have used traditional materials like oil paint and pencils in conjunction with natural elements such as pressed flowers, leaves, bark and tree branches in order to expose the rawness of our natural world and allow others to appreciate its allure.

STUDIO ARTS Introverts see the world in a unique way – they observe the world around them with great attention to detail, they have a deep appreciation for beauty and a profound understanding of human nature. As an introvert myself, I wanted to explore the theme of introversion from the inside-out for others to appreciate. Introversion is a notion that is often perceived with negative undertones and I wanted to shift this attitude to include more positive attributes. To do this, I have represented introversion in a more admirable light through the use of pencil and oil paint to create realistic pieces that convey the rich inner worlds in which introverts thrive.

MENTOR

Rob MCHAFFIE



The Allure, 2018 (detail)
wood, resin, oil paint, pressed flowers, gold leaf
dimensions variable, (Art)



In-depth, 2018
perspex sheets, oil paint, wood
dimensions variable, (Studio Arts)



VICTORIAN COLLEGE OF THE ARTS SECONDARY SCHOOL 2018
YEAR 12 VISUAL ARTS

BACK ROW, LEFT TO RIGHT:

Nathan Lau, Aaron Gibbs-Cohen, Polly Reid, Finn Edwards, Camille Robinson,
 Ally Birman, Monet Jones, Blair Leggatt, Sarah Glover, Juliet Fraser

FRONT ROW, LEFT TO RIGHT:

James Catterson, Alessia Paino, Eleanor Newbound, Loqui Paatsch, Archie Michnikowski,
 Sara Curran, Adelaide Butler, Molly Stanko, Phoebe Haffenden

CREDITS

WHAT NOW... was prepared and presented by the Year 12 Visual Artists

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 Camille Robinson - Kenny Pittock
 Eleanor Newbound - Rosie Isaac
 Finn Edwards - Kalinda Vary
 Juliet Fraser - Dylan Martorell
 James Catterson - Tai Snaith
 Loqui Paatsch - Charlie Sofo
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