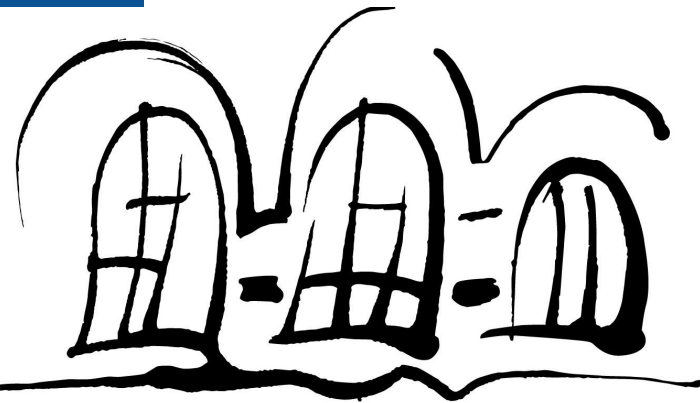

VISUAL ARTS

Body of Work Exhibition
2020



Dulwich High School
of Visual Arts & Design

PETER BLANDA

Pioneer, Prospector

Expressive Form: Drawing

Those that once discovered, explored and paved the way for others have become obsolete, our hyper-informed rendering us complacent with our knowledge and exploration of everything. Almost everything in our world has already been found, and the time of discovery is but a distant memory.

Detail: A figure from "Prospector"



ANTHONY BAMONTE

Quarantine

Expressive Form: Photomedia

COVID19 has been an unprecedented crisis that has claimed the lives of many, threatened job security and left society in a bleak existence, imprisoned to the walls of their homes. My artwork *'Quarantine'* is a collection of four fragmented scenes of domestic life under home isolation and using dramatic lighting and composition, the audience is pulled into the monotony that elderly Australians are forced to live.

Detail: two out of eight photographs part of the Quarantine series.

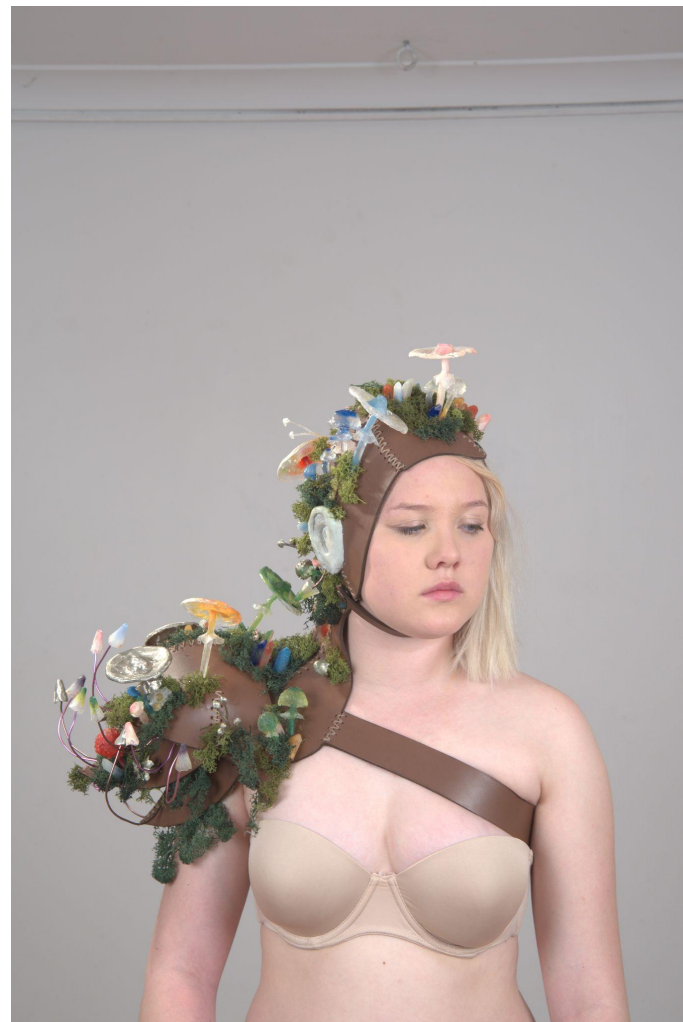


SONNET CURE

My Superficially Inconspicuous Deafness Expressive Form: Designed Objects

I used to view my unilateral deafness as a defect. But I now see it for its power and beauty. The right side of my body once felt numb, like a part of me had been gouged out and left empty. Over time this emptiness festered, filling with dirt and mud, rotting and moulding. But from this waste sprouted a thousand different fungi, mosses, metals and crystals, igniting the potency of my other senses. The photo depicts me before this realisation, in an ordinary room, unaware of the beauty and richness that I might encounter if I just turned my head. Through sound I give my work's participants the opportunity to experience sound as I experience it, in one ear only. And I incorporate the trappings of audiological hearing tests that have monitored me since I was very young – waves, crowds, the ring of tinnitus and rumbling white noise. I want you to understand a disability is not a loss. It is the rain that germinates the dormant potential that lies within your body.

Detail: *The Photograph from a collection of sound and sculpture.*



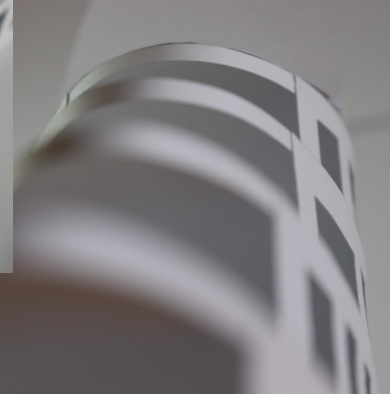
CHRISTIAN CHORBADJIAN

Flow Wing (2020)

Expressive Form: Designed Objects

Modern architecture has sustained patterns of solid and bland urban housing, where high-density buildings are being constructed without thought to aesthetic. This architectural piece endeavours to seek flow, emulate nature and manifest light and shadow, while remaining true to the concepts of architecture and elements of artistic design.

Detail: Four different angles of the architectural designed object



MARNIE HAMILTON GOLD

33°S 151°E

Expressive Form: Printmaking (linoleum)

Our world has been consumed by technology and work, distracting society from the world around them. My work explores the beauty in architecture around the city, that can be easily seen if we took the time to look up. When we look up and out we enter a state of abstraction or 'daydreaming' conducive for creative concepts, complex problem solving, new insights and moments.

Detail: Print A from a collection of three



NATASHA DAVIES

*The Eightieth Australian Beach Pattern
(Upon which reflect)*

Expressive Form: Painting

Detail of painting



MARIUM EL-HAJJ

Paralysed

Expressive Form: Painting

I have always over thought things and that has only exacerbated my journey with anxiety. Overthinking has been destructive and mentally draining. Dwelling on multiple things that didn't go well and imagining worst-case scenarios continually corrupts my tranquil state of mind, ultimately leading me down a path of stagnation, unproductivity and procrastination. Sometimes I have had to take days off school just to comprehend and overcome the marks I have received. My achievements are short-lived, while my mind scrutinises the minute mishaps in life. To illustrate this internal struggle more clearly, I have depicted myself in an amusement park, symbolically associated with joy and elation which is juxtaposed against my self-portrayal. Life is moving forward, whilst I am paralysed in time, representing the missed opportunities I failed to see whilst lost inside my thoughts.



JESIKAH DILLON

Fed Up Flowers Expressive Form: Drawing

Fed Up Flowers expresses the undeniably morose climate of 2020 through reflecting on the tragedies of the Australian bushfires as seen in tea stained newspaper articles scattered throughout the display. The flowers, native, slouch and curl in a dismal theatre of despair fundamentally accentuating the “fed up” nature. Colour drained yet with a hint of optimism, I want to communicate to the audience through the brighter tones there is still hope yet.

Detail: *Fed Up Flowers*, 6 works



JULIUS HOBBS

Shifting gears

Expressive Form: Photomedia

This artwork focuses on the aggressive yet beautiful nature of drifting, captivating the kinetic force and dynamic movement of the cars, as well as aspects of the community and stylistic elements. This underground nature of the culture presents an essence of mystery which emulates tones of rawness. 'Shifting gears' looks at imperfections, in order to appreciate the passion and investment of the community within the culture.

Detail: *Shifting gears*, 17 works



FINLEY JOHNSTON

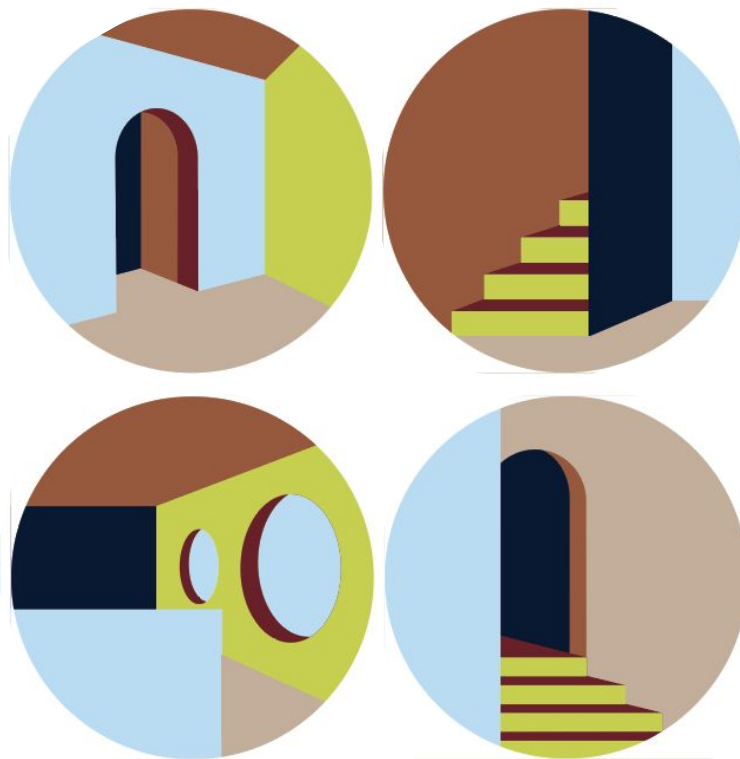
Concept 45" A round corner

Expressive Form: Collection of Works.

(WOOD, EMBROIDERY, GRAPHIC PRINT, PAINT, ACRYLIC)

A look into architectural interiors, a perspective of reality and abstraction through materials, colour, depth and texture.

Detail: four of five collective works



HANNAH HUGHES

Flowering Momento Expressive Form: Painting

The title *Momento* pays respect to the traditional style of Vanitas paintings that inspired my work, and the relation to the expression 'Memento mori' which plays a reminder of the inevitability of death. *Flowering* represent growth and transient qualities of life. My work is embedded with rich symbols referencing many aspects of life, and reimagines the traditional materiality through my use of watercolour, providing a delicate aesthetic for the viewer.



KATHRYN JANKIEWICZ

Mother Nature Expressive Form: Sculpture

My collection of sculptures, "Mother Nature" explores the taboo nature of periods in the hopes to spark a conversation to dismantle the stigma that still remains prevalent today. Menstruation affects half the world's population, yet is infrequently discussed and perceived as impure and unclean, however, childbirth is viewed as a gift. For some women, menstruation affects them so greatly yet our inability to speak freely of it further subjugates them, adding to their physical and emotional discomfort. The works are decorated in miniature polymer clay and embroideries of native Australian flora, referencing Australia's slow-acceptance of periods by governmental laws ("Tampon Tax" that was only annulled in January, 2019) and the media (Libra's 2019 #bloodnormal campaign being Australia's first advertisement campaign to feature realistic red colouring). My artwork demonstrates that periods shouldn't be feared or viewed as disgusting, when they are as natural as breathing.



Detail: *one of three works*

ZARA JONES GEE

Zara

Expressive Form: Drawing

Across Australia, 1 in 5 Australian women (18.4%) have experienced sexual violence since the age of 15 and 1 in 3 Australian women (34.2%) have experienced physical and/or sexual violence perpetrated by a man since the age of 15. The work "Zara" is just one of these stories, drawing from personal experience through an abstract mixed media sketch, challenging an audience to understand the repercussions of being sexually assaulted.



ISABELLA LESLIE

'Tender'

Expressive Form: Drawing(graphite and gouache)

Social anxiety and insecurity plague the 21st century teenager, my work explores how contemplation and reflection can simultaneously relieve this tension and inflame it. Through my nine works which detail my hand expression and the process of creating my BOW the audience is enticed into an introspective and intratextual world of delicate drawings of hands.



Detail: One of *nine works*

LUCAS LAST

TETHERED SOUL

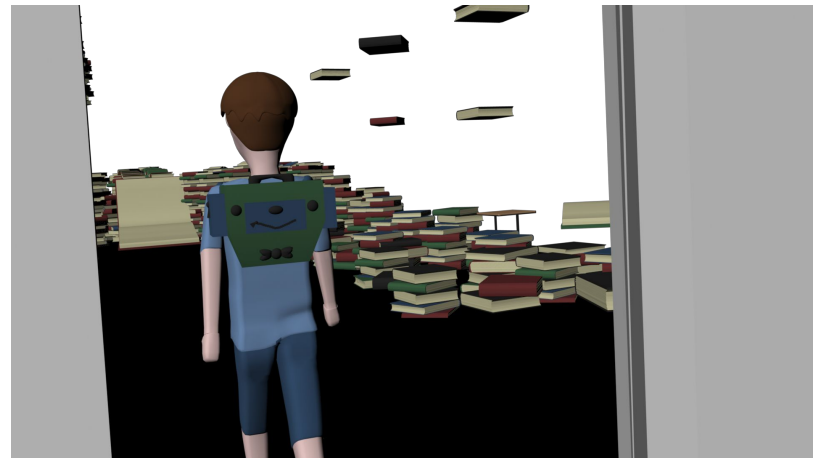
Expressive Form: Time-based forms

Anxiety and depression is prevalent in today's society and the most common mental health condition in Australia. Social, political and environmental causes are likely implicated in an increase in the number of teens developing an anxiety disorder.

The 'TETHERED SOUL' animation attempts to explore my own experience of anxiety and how this acts as a mechanism of control.

The work is designed to be viewed as a journey from start to finish. The intro symbolising a dreamlike state highlighting the monotony of our daily routines. The falling books represent the buildup of stress with the windows symbolising lost opportunities.

My personal journey has influenced this creation and with it, I hope to inspire others to power past their own anxieties and live fully, without allowing it to hold them back.



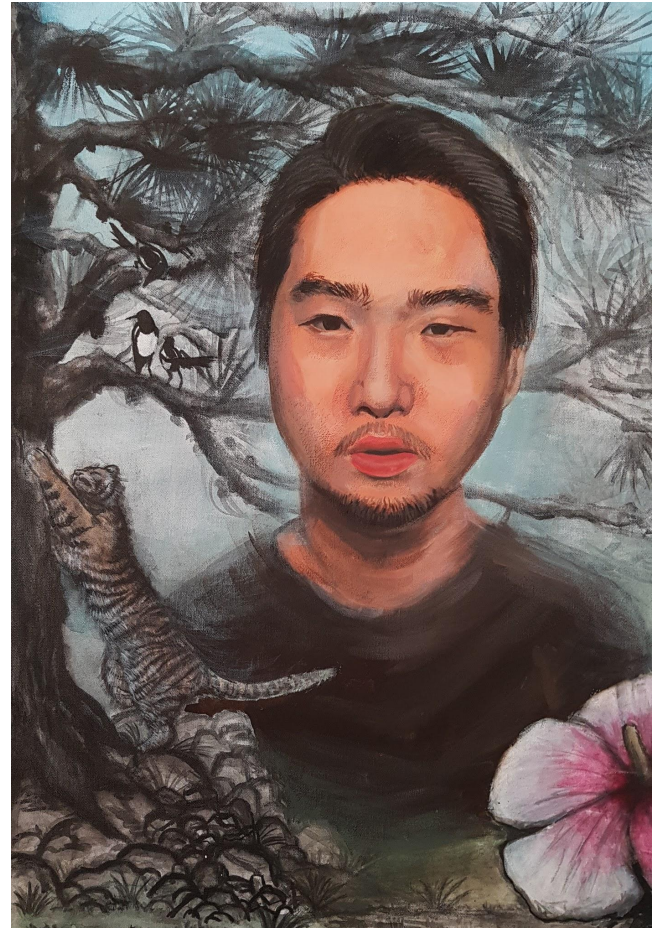
DAVID LIM

Lost in Confusion

Expressive Form: Painting

As an Australian born South Korean, my cultural identity has been a point of uncertainty. The BoW 'Lost in Confusion' explores the tension and uncertainty between Korean and Australian culture, the piece depicts this through juxtapositions and symbolism of Australian and Korean flora and fauna. Both mirroring works include the same usage of materials (watercolour, ink and acrylic paint) but

Detail: One of *two works*



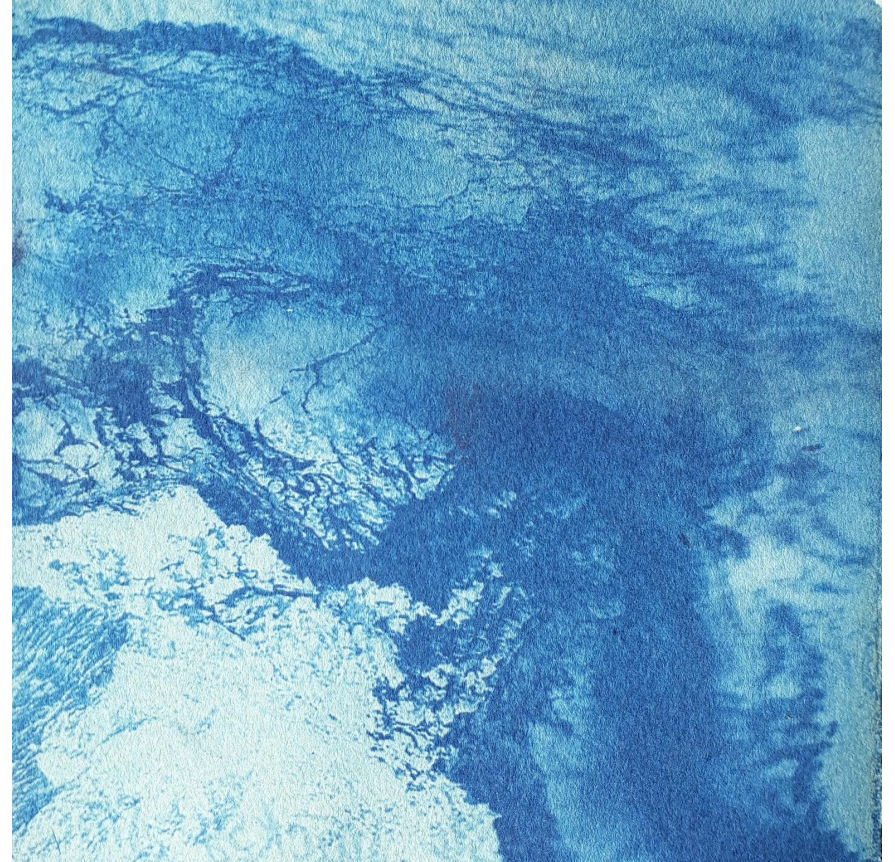
KATIE PLAKIAS

THIRST

Expressive Form: Photomedia

Draughts is the event of prolonged shortages in the water supply, which Australia has been dealing with for many years. My work was used to depict the notion of water and riverways, through cyanotype, to display the beauty of water in our country and the importance of water on the land and environment.

Detail: *THIRST*, 1 of 16 works



JUAN SAAVEDRA

Antigüedades Expressive Form: Sculpture

“A nation’s culture resides in the hearts and in the souls of its people”

The layered historical significance of *Antigüedades* reflects on the often forgotten history of my hometown. This work was inspired by my trip to Colombia where my cultural roots lie, and where I re-encountered the personal values and traditions that had been taught to me as a child. The vibrant beauty of the traditional homes that cover miles of Colombia’s coffee region has formed part of my lasting cultural memory and inspired me to weave their significant features into my sculptural making.

Detail: close-up photos



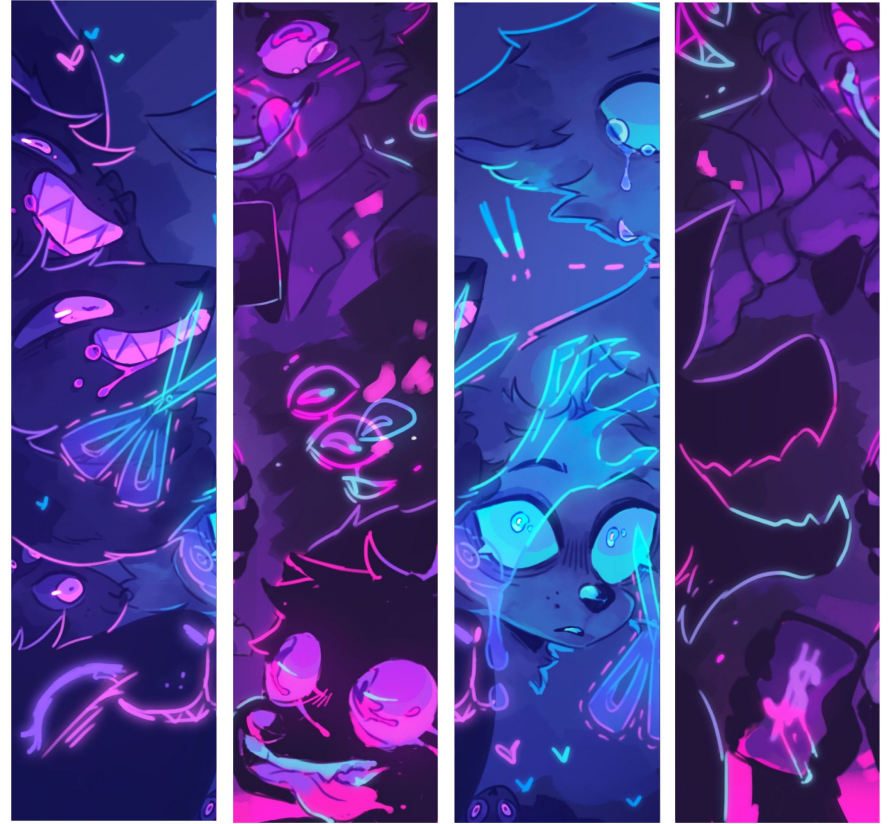
GABBY TARMONO

INVERSE (2020)

Expressive Form: Drawing

Within the world of *INVERSE*, humans are reduced to nothing more than their inane animalistic desires. Drenched in a blindingly loud, neon colour palette, this visual overdose will challenge the audience's assumptions about gender through inverting the relationship between predator and prey. Through my art making, I hope to provide a shocking alternative to the society we live in today by making a connection between the animals we deem wild and the humans who thrive on top of the food chain.

Detail: *INVERSE*, 2 out of 3 works



MAKSIM TOMOVIĆ

Belgrade 5th October 2000 Expressive Form: Drawing

My works portray the events of 5th of October 2000, known as the overthrow of Slobodan Milošević. Serbia, a nation normally divided, is united for the universal desire for freedom and change. The combination of differing social classes conveys the powerful moment happening in front of the Serbian Parliament House in Belgrade. This revolutionary date has brought a period of huge optimism for a better future for the people, however, as said by Elbert Hubbard "freedom cannot be bestowed - it must be achieved". Serbia has been slowly reverting to the same state which it has experienced two decades ago, visible with the riots occurring in July 2020, and additionally resulting in the departure of many Serbians alike my parents, in the hope of seeking a better future.



MIGUEL SAAVEDRA

Remembranzas

Expressive Form: Drawing (Blue biro)

Imbued with nostalgic elements, "Remembranzas" captures the sentimental connection that I hold with my country of origin, Colombia. Despite leaving my homeland and feeling separated from my culture, its ideologies and customs still prevail in my current life in Australia where every single object and space becomes a reminder of absence, as if absence was more important than presence. Transporting me back to my roots. Blue biro has been used as a signifier of the unerasable nature of my heritage juxtaposed by the layering of elements, demonstrating my personal growth due to feeling alienated from Western ideals.

Detail: final composition



YERAM WOO

Eczema

Expressive Form: Drawing

Since I was a toddler, I have always had eczema which would often fluctuate from bearable to painful. Living everyday with this skin condition has inspired me to draw and emulate the unpleasant and rough feelings I have experienced.



KOTORI TAYAMA-GANNON

'A Home Away from Home' Painting

'A Home Away from Home' is a series of works which explores the concepts of nostalgia, family ties, history and cultural connections. Centered around my grandfather; who has lived in the same home, community and town, 'Oarai', his entire life, he has developed a strong sense of locality and formed a deep-rooted relationship with his home town, becoming a significant aspect of his personal identity. Through a letter written by him; he details the daily routine he follows; visiting his friends, going to the market, depicting the places which hold importance to both my grandfather and myself, each of which provide fond memories of my childhood and experiences in both our lives, and ultimately emphasising who my grandfather is, and what my heritage means to me.

Detail: 'A Home Away from Home', 10 works

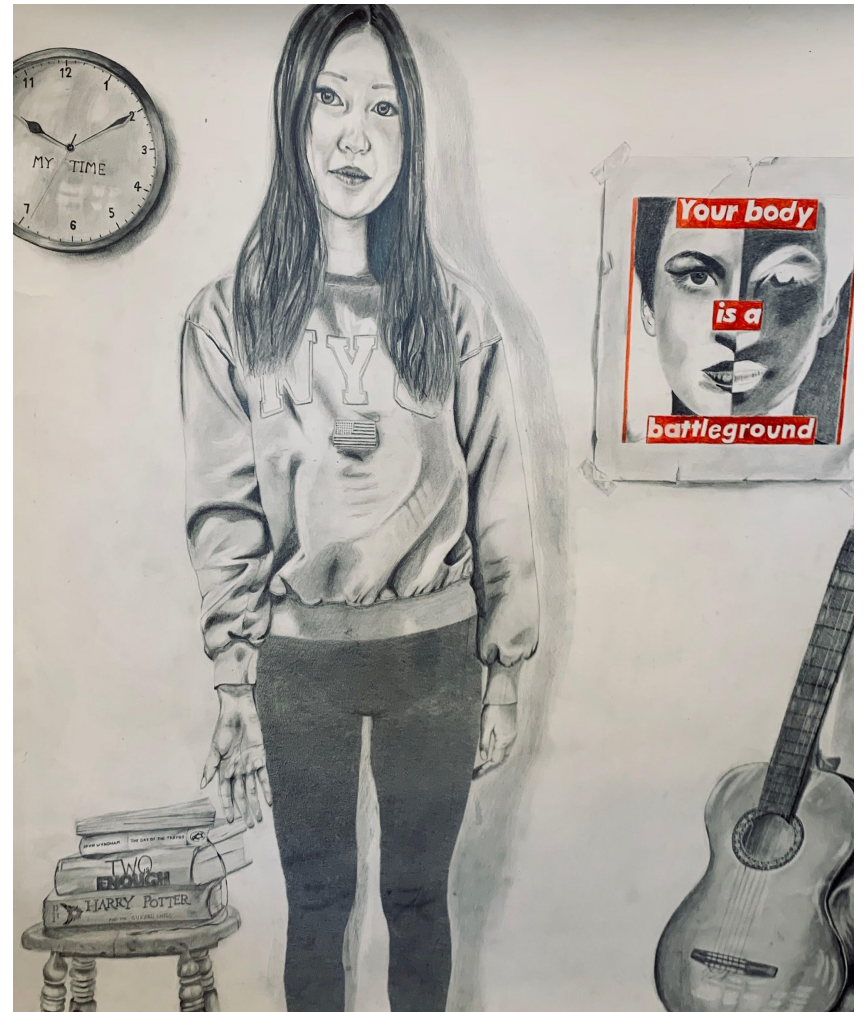


KIRRA GREEN

Baby Baby

Expressive Form: Drawing

The conscious choice to remain childfree automatically places women outside the constraints of cultural and societal expectations underpinned by an ideology of pronatalism. This topic stemmed from an interest in the various experiences of CF women who stray from the traditional gender and social roles, exploring their experiences with stigma.



LUKE ANDREWS

The Complete Cornettos
Expressive Form: Photomedia

The title 'The Complete Cornettos' appropriates many famous album covers to create a fake band, satirizing cliched band covers from the 60's to the 80's. The work is about friendship and the connections I have made in my time at high school, and the images I have been taken have been placed onto record covers, to give an audience an authentic experience surrounding this fictional band.

(Images 4 of series of 8)



MADDY POLONETSKII

Requiem

Eight sublimation prints on zinc

Expressive Form: Photomedia

Memories are incomplete recollections of human experiences, formed under a variety of different circumstances and pretenses and constantly being re-constructed with each retelling. My series 'Requiem' engages with an exploration of the documented moments of my family's history and the resulting sensation of experiencing a visceral connection to each memory despite the fact that it has not personally been experienced.

Image: *One of eight printed plates*

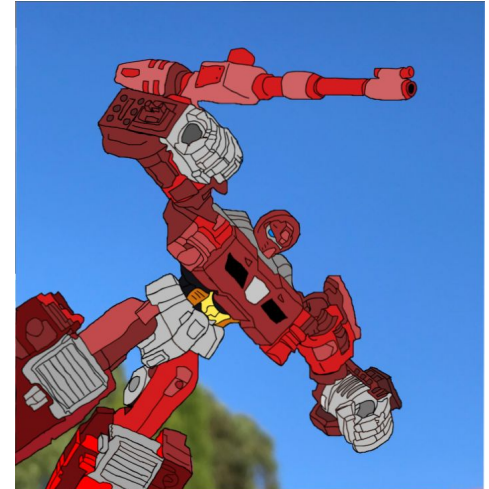
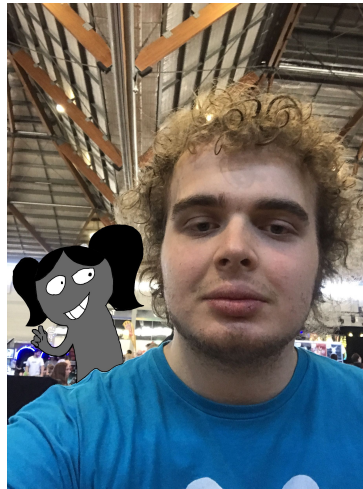


OSCAR TAYLOR

Character sketches

Expressive Form: Photo media

My series of digital works are based on sketches of original characters and figurines combined with photography. With experimentation I have designed detailed worlds for my characters which extend beyond the drawings into an imaginative digital realm.



TYLER FIGLIANO

Transposed Television Expressive Form: Photomedia

'Transposed Television' navigates the concept of alternate reality by delving into a meta world where my original characters have replaced the characters in scenes from popular cartoons (Adventure Time, Rick and Morty, Bojack Horseman). My alien-like characters, attempting to mimic a humanoid role, are sitting on their couches and watching these original scenes on their TV screens, ominously taking the original characters' place. The windows reveal a world of television static, connecting with the theme of this alternate universe. It creates a sense of unease as if the static could engulf the characters at any moment. The characters stare at the viewer, drawing attention to the fact that they are not only acting as a viewer, but are meant to be viewed themselves.

Detail: *Transposed Television*, 2 out of 3 works



AUDREY ORMELLA

Un poco de la memoria (a little of the memory)
Expressive Form: Ceramics
(Terracotta ceramics, sound installation)

My work explores the memory of my laio (grandfather), whose mind has been deteriorated by Dementia. He often confuses events and people, his memory of me recently reduced to the stark white of my childhood hair. Amazingly, he has retained the songs of his youth, and when singing he is revitalised with a new energy, emotions connecting him to his otherwise forgotten past. The terracotta medium of my work reflects his Catalonian cultural tradition of vessels, the patterned outsides depicting memories and events in his life, and their dwindling presence in recent years. Distorted, conversational audio provides a link to his past, conveying the transcendental power of music, providing an ephemeral space where character and identity return.

Detail: close-ups of illustrations on pots



CLAUDIA MOLINA

"turning tides"

Expressive Form: Printmaking

"turning tides" explores the intrinsic pursuit of personal identity while transitioning from childhood to adulthood. This series portrays the longing for independence catalysed by the subversion of family values which I have moulded in order to match my own ideals and to contrast the uncertainty regarding my own future.

Detail: 1 of 6 prints



MADDISON COLLINS

Title: Dependence

Expressive Form: Photomedia

Dependence explores the fundamental importance of an honest familial connection for the growth of an individual's life. It exclusively focuses on the imminent strength of feminine expression that I have encountered, whilst emphasizing the shared bond that I possess with each of the subjects and the irreplaceable dependence that I place upon them. Through the procedure of technical portraiture the images attempt to capture the raw emotion and complex nature that these relationships endure in their life span. The placement of the women in front of the velvet creates an illusion of cohesion and familiarity. The portrait style derives immense influence from artist Diane Arbus though her use of stark portraiture as well as implementing style from Wolfgang Tillmans.

Detail: one of 7 works

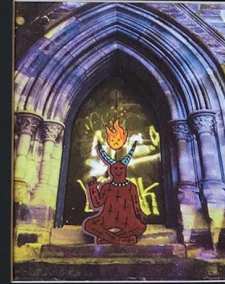
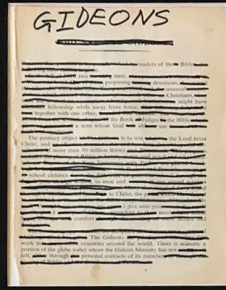


LOGAN ALIDENES

Ego Jam Alligatus Est Inferno

Expressive Form: Collection of Works

Ego jam alligatus est inferno is intended to be satirical commentary on religion. Specifically on how certain religious beliefs, practices and scripture frequently represent evil by distorting the image of the human figure. I appropriated this idea by distorting my own image in conjunction with defacing passages from the bible, thus altering the meaning of the words found within this holy book. The images all show figures that I feel are distinctly human-esque but also are distorted to a point where it is obvious that the figures are not human. The importance of the defaced bible passages is that I feel the bible is a rambling incoherent mess of a story and my blackout poetry only amplifies this idea by giving the text new meaning by removing words all while remaining, to an extent a rambling incoherent mess.



ASTRID ARMIGER

Astrid's inferno

Expressive Form: Photomedia

The title jokingly references *The Divine Comedy*, where one element that resembles a modern day fanfiction, Dante befriending his favourite writer Virgil. The similar basis is in the photomedia painting wherein I am surrounded by various actors and singers I'm fond of, painted in the style and with elements of rococo and romanticism paintings of lush gardens and extravagance.



NELL MALEY

Where will we live now?
Expressive Form: Textiles and Fibre

Where will we live now? illustrates the effects of human-induced climate change on the Australian environment. Australia has been greatly affected by rising temperatures and increasingly severe natural disasters, my body of work aims to depict these harsh effects on varying ecosystems, all facing similar ecological issues. Focusing on drought, flood and bushfire, three natural disasters which were extremely detrimental to Australia's environment, people and economy over the summer of 2019-2020. I used recycled and natural fibres in order to emphasise the natural beauty of Australia's landscapes amidst devastation.

Detail: Bushfire work, one of 3 pieces



HAYLEY MULHOLLAND

Bodies Of Work Expressive Form: Drawing

The experience in which life drawing provides transcends other forms of art, by giving a window into all of the ways which we can bring and then discard all our preconceptions of the naked body. My body of work reflects the extreme diversity which can be found in life drawing, whether it's through the models or the artists own vision. A vision which is a unique and unrelenting study of the human form and all its beauty. I believe one of the few places where diversity is not only accepted, but celebrated, is in a life drawing studio. With the growing scrutiny of body image online, life drawing inspires absolute embracement of difference.

Detail: *One of three.*



THIERRY ANSTEY

Scammers Gonna Scam
Expressive Form: Collection of Works

Nietzsche said, "*God is dead. God remains dead. And we have killed him.*" In the absence of God, notions of purpose have thus deteriorated and we now find ourselves in the midst of another crumbling empire.

'*Scammers Gonna Scam*' critiques this tension between purpose, religion and capitalism in the modern world, on the neon backdrop that is the world of scamming.

Detail: *Bill Posters #01, Bill Poster #02, Still from the film, "A Meeting of Minds Or, The Spiritual Reawakening"*



JONTY PIPE

Sublimation

Expressive Form: Photomedia

Printed onto transparent perspex

Sublimation takes a unique perspective on sublime art, presenting monumental and emotive scenes distantly framed from the inside of common transportation. My work performs to create a visual relationship between the mundane interior and the staggering power and richness of the exterior. Drawing heavily from traditional perceptions of sublime art I aimed to present a contemporary notion of how we view the natural world, tapping into an experience of fear and danger while constructing serene and beautifully aesthetic compositions.

Detail: 2 of 6 images

