

# StArt Up

## Top Arts 2015

Artwork labels

# **Ashleigh Newman**

## **Dan is not on fire**

2014

coloured pencil

## **Tyler Oakley**

2014

coloured pencil

## **Untitled**

2014

colour video transferred to USB, sound, 4 min 37 sec

Mount Erin College, Frankston South

My work is focused on creating portraits of people who spark an emotion within me. I am inspired by YouTube content creators, such as the people I have drawn. Their ability to create a life for themselves in the creative industries, and communicate ideas and issues to large audiences, is something that I really admire.

# Sabrina Lewis

## John and Jane

2014

synthetic polymer paint on polymer clay

The King David School, Armadale

This work explores notions of perception, identity and physical appearance. Viewed from afar, the pixels unify to reveal two cohesive images. Seen up close, each of the 2072 imperfect, hand-cut polymer clay blocks represents the distinct traits and flaws of an individual, down to their genetic material. Although we are all unique, many of the characteristics that make us individuals are shared.

# Hayden Reid

## Cheeky

2014

pencil

## Pride

2014

pencil

Fountain Gate Secondary College, Narre Warren

Inspired by a school trip to South Africa in 2013, my work aims to encapsulate the vitality, strength and beauty that I encountered there. The sole idea behind my practice is not to highlight poverty, but to emphasise the pride South Africans have in themselves and their country, and their ability to endure in the face of hardship. I hope these works make viewers consider their own situation and find reasons to celebrate the happiness in their lives, much like the South African people.

# Mollie Binns

## The widower

2014

synthetic polymer paint on canvas, wood, vinyl, glass, paper, rubber, aluminium, plastic, other materials

Ballarat Grammar School, Wendouree

This work is focused on grieving and the continuity of life after a death. Evidence of the seven stages of grieving can be seen through the placement of objects. The two-dimensional appearance of the work represents the inability of an outsider to comprehend the tormented reality of the griever.

# Kate Fitzgerald

## Embroidered portraits

2014

cotton (thread), linen (mesh), cardboard, wood

Swinburne Senior Secondary College, Hawthorn

This work focuses on the relationship between the physical appearance of an individual with a mental illness and their mental state. Each of the portraits has two sides: the front shows the face that is presented to the world; the back depicts the inner psyche. The portraits represent individuals, contrasting their orderly and unremarkable physical appearance and their unstable mentality.

# Gil McKenzie

## Ex libris

2014

carved books, transparent synthetic polymer resin

Charlton College, Charlton

Embracing the Japanese concept of *wabi-sabi* (celebration of beauty in imperfection), I sought to bring new life to old objects. Using topographical maps of my local area, I painstakingly carved the contours of the landscape into preloved books, creating a representation of my environment that had a personal and meaningful connection to both me and my family.

# Jack Balfour

## Shell cups

2014

porcelain

Camberwell Grammar School, Canterbury

Using a refined, white, translucent porcelain clay, subtle blue chun glaze and rhythmic indentations reminiscent of seashells, I aimed to capture the subtle fluctuations of nature across delicately controlled pottery forms.



# James Bugg

## Un-natural habitats

2014

inkjet print on transparent synthetic polymer resin

Woodleigh School, Langwarrin South

This work aims to emphasise the disjointed relationship between humans, technology and nature: how technology allows us to view rich and diverse natural environments without ever experiencing them firsthand. This work depicts a human immersed in nature while being consumed by technology.

**Lauren De Rycke**

**As we destroy nature, we destroy  
ourselves**

2014

inkjet prints

Mornington Secondary College, Mornington

Through my work I aim to illustrate the destruction of the environment through the careless actions of humanity. I want to persuade the viewer that 'as we destroy nature, we destroy ourselves'.

# Jason Willers

## Reflections

2014

archival digital print

Templestowe College, Lower Templestowe

This autobiographical piece explores the idea of choice and depicts the decision that I, like every young person, must make about my career direction. Here, I am standing topless in front of a mirror, reflecting on this decision. Hanging on the door behind me are two outfits; a suit, symbolising 'businessman', and a smock, symbolising 'artist'. The outfit I select will indicate the career I have chosen. The top of my face is not showing, meaning that my identity and future will be rapidly changed by this decision.

# Isabelle Monarca

## Common appreciation

2014

plaster, resin, artificial plants, air plants, coffee, wood

St Columba's College, Essendon

Through the portrayal of common objects, I attempt to express how everyday things are taken for granted. While these objects can be perceived as mundane, they have an underlying beauty and are essential to everyday life. The seam lines were left on the objects to emphasise their handmade quality and also to demonstrate the two-part moulding process.

# Miglė Žvirblytė

## Dress

2014

cotton, cotton (netting, wool, thread), Chia seeds

Melbourne Girls' College, Richmond

I was interested in exploring expressive textures that generate an emotional response in the viewer. My attention was drawn to fresh sprouts, as they are full of life yet have a sense of vulnerability, and their life cycle is fleeting. I wished to create a work that would capture this impermanence and fragility. By making an article of clothing on which the brief life of sprouts is presented, the plants' ephemerality and the corporeal nature of the body, which is associated with a dress, are juxtaposed.

# Brit D'Argaville

## Political problem

2014

neon, transparent synthetic polymer resin

The Peninsula School, Mt Eliza

Focusing specifically on ideas of feminism and professional equality, *Political problem* explores the double standards in politics and in the media. Colours and fonts are used to symbolise male and female. 'SUCCESSFULLY SENSITIVE', in blue capitals, represents how male politicians are perceived when they cry in the public domain. In contrast, the representation of the feminine, in the subordinate position below, reads 'emotionally unstable' in flowing, collapsed letters – highlighting the idea of gender stereotyping.

# Natalie Cain

## Untitled

2014

synthetic polymer paint, ink and gold leaf on canvas

Loreto Mandeville Hall Toorak, Toorak

I drew my inspiration for this work from the Rorschach test, in which people's characteristics and emotional functioning are determined through their interpretation of ink blots on a page. Whereas I view the loosely poured ink on the canvas as a depiction of the growth in nature, others may see it differently. *Untitled* allows viewers to title the work to match their own interpretations.

**Jieshu Li**

**Persephone and pomegranate**

2014

oil on canvas

Lauriston Girls' School, Armadale

Inspired by the story of Persephone from Greek mythology, this painting explores the theme of temptation and choice. It is a depiction of the dangers and repercussions of unchecked desire, and an exploration of how humans have an innate tendency to be distracted from their set courses of action towards their goals in life, and be blindly led down a path towards peril.



# Stephanie Crute

## Still lifes, reflects

2014

oil on plywood

Korowa Anglican Girls' School, Glen Iris

Inspired by the subtle symbolism of Dutch still-life painting, I have explored how perception can shield an object's true nature. I created one 'healthy' still-life composition that represents our false perceptions, and a reflected image with decomposing materials that represents our true nature.

# Laney Jaksetic

## Untitled #1109211

2014

oil on canvas

## Untitled #1109212

2014

oil on canvas

Victorian College of the Arts Secondary School, Southbank

I wanted to explore the medium of painting, the traditional subject of portraiture and intentional discolouration of the skin's surface. I studied skin at close range, admiring the undertones of warm cadmium reds and viridian greens, and experimented with saturated undertones and strong contrasts. My titles were inspired by artist Louise Hearman's *Untitled #1109*.

# Mikaela Brand

## The flâneur

2014

crayon, oilstick, pencil and charcoal

Korowa Anglican Girls' School, Glen Iris

A *flâneur* is an urban explorer – someone who strolls the streets with no destination in mind, creating a personalised map of the people and places that capture his or her interest and the paths and turns taken to reach them. I created a city that reflected my journey as a *flâneur*, and the front and back views of a *flâneur* as she watches the city. Within the structures of the city there are hidden faces, which reflect the idea that it is the people who make the city come to life and bring energy to the otherwise dull and static buildings.

# Olivia Gardiner

## Carnage

2014

cotton, oyster shells, feathers, arctic mink, rabbit, bone, shells

Wesley College, Melbourne

This work explores the assertion of human power through the domination and destruction of animals. I was inspired by tales from mythology, such as Hercules's defeat of the Nemean lion, the practice of bullfighting and the slaying of animals in the Colosseum. The dress, a symbol of power inspired by royalty, is designed to appear attractive at first, until the notions of death and destruction embodied in its elements become apparent. Made from gathered animal materials, the work symbolises their defeat.

# Callum Croker

## Cascading patterns

2014

printed polyester

Wesley College, Melbourne

These intricate fabric designs have been created through the digital transformation of hand-coloured pencil and ink drawings. They are inspired by the corridors of mosques and other spectacular places of prayer.

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## Unified symmetry II

2014

laser cut cardboard, painted wood

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This mandala is constructed from eighteen layers of cut card. The designs were originally hand-drawn, digitally recreated and then individually laser-cut. The layers were stacked sequentially and separated with spacers to create a three-dimensional space. The design was inspired by the intricate interiors of fine watches and magnificent places of prayer. I wanted to convey that many simple elements, re-contextualised, can create something new and beautiful.

# Jade Feakes

## Hellbound

2014

vine

Oberon High School, Belmont

Living by the ocean, surrounded by Australian bushland, has given me a strong environmental focus. I wanted to use found, natural materials to create my work.

Doddervine, or Hellbind, is a parasitic vine that feeds on and strangles the trees it engulfs. By removing this intrusive weed from the trees to make *Hellbound*, I was able to create a natural work of art while helping the environment.

# Clare Ellison Jakes

**Little scabs everywhere, ur gonna  
be totally fine, &you can only get  
away with that because you're an;;  
we usuallt do the safer one but then  
we decide ot the quicket bit more  
dangerous one**

2014

enamel paint on transparent synthetic polymer resin

Victorian College of the Arts Secondary School, Southbank

I aimed to create an aesthetically pleasing abstract image, with a focus on the element of chance and the expressive colour, movement, texture and materiality of the work. I hope it communicates something heightened, chimerical and active, as Plato called pictures, 'Dreams for those who are awake'. The title is based on a series of dreams I had this year.



# Emily Roach

## Deterioration through time

2014

inkjet prints

Shelford Girls' Grammar, Caulfield

My works are based on the concept of time and how all objects, places and things change at different rates to end up looking different from how they began.

Photography was the most effective medium to allow me to capture the passage of time.

# Emerson Zandegu

## Dullahan

2014

(a) book: inkjet prints, 16 pages, paper cover, stapled binding

(b-f) inkjet prints

Genazzano FCJ College, Kew

*Dullahan* is a story about the trials and tribulations of growing up, with a simple and familiar message: you should not pretend to be something you're not, because there are always people who will love you for who you are. Ultimately, this is a story that explores the human desire to fit in and be accepted. In a way, it is my own story, and the story of many of my friends and peers.

# Katrina Valciukas

## Žalias Drugelis

2014

oil on canvas paper

## Raudona Lapė

2014

oil on canvas paper

MacKillop College, Werribee

Inspired by my Lithuanian heritage and the beauty of the natural environment, I created a series of self-portraits with various animal motifs to represent different aspects of my personality and thought. The portraits' titles translate as *Red fox* and *Green butterfly*, and each work portrays a unique connection to the natural world.

# Laurena Letico

## A consumerist's conquest

2014

wool, gilt-wood

Melbourne Girls Grammar School, South Yarra

I am concerned with the effects of consumerism on both an international and suburban scale, and with the chain of events – from the decisions made by the government to consumer choices – that result in the destruction of the environment. Inspired by Fiona Hall, my work recycles objects and materials using traditional methods, such as weaving and knitting. The knitting stirs notions of warmth and care; yet behind the earnest facade, politicians have agendas other than the cost of their decisions on the environment.

# Alana Meehan

## Self-portrait: Jabberwocky

2014

oil on canvas

The University High School, Parkville

My artwork reflects themes within the poem 'Jabberwocky' by Lewis Carroll (1872). *Self-portrait: Jabberwocky* questions the ethics of the imposition of the father's values onto the son in the poem, and how that relates to the values ingrained in me as I grew up. I used oil paints, layering the colour in a style influenced by Vermeer, who painted soft, blended skin tones that evoked three dimensions in a two-dimensional image.

# Chloe Quinlan

**3280**

2014

coloured pencil, stained wood, painted wood, iPod, brass, metal

Sacred Heart Girls' College Oakleigh, Hughesdale

Memories are fragmented; we often remember our experiences as a collection of small, vivid details. I have tried to explore these details through materials, forms and textures. The inclusion of found objects and the use of old, worn materials to construct my pieces is a way of creating a mood of nostalgia or melancholy through visual links to the past. They force the viewer to reflect on how everything becomes weathered by time, and how human lives and experiences are fleeting. They are remnants that aim to express personal, cultural and religious heritage.

# Chloe Quinlan

## **We live in the shelter of each other**

2014

pencil, wood, painted wood, varnished wood, metal, glass, offset lithograph, plastic, leather, cotton, wool

Sacred Heart Girls' College Oakleigh, Hughesdale

My work evolved after going through old black-and-white photographs of my grandparents and their families. I selected pictures based on their evocative nature and began drawing them. I was inspired by the tactile and harmonious assemblages of Joseph Cornell and Rosalie Gascoigne's expressive installations, with their use of found or weathered materials of varying textures, colours and sizes to create a mood of nostalgia or melancholy. My work explores how our memories are fragmented and unreliable, and how it is often physical objects that enable us to remember our past experiences.

# Bonnie-Jane Mantz

## Society's fantoccini

2014

inkjet prints

Mullauna College, Mitcham

Influenced by social censure of individuality and self-expression, I aimed to explore the effect of pressure on young females making the jump from childhood to adulthood. Much like a fantoccini puppet that is being controlled by its puppet-master, females are often compelled to conform to expectations that society places upon them. In these photographs, I portrayed myself as the fantoccini being pulled by the strings of expectation.



# Stephen Di Donato

## Silent impact

2014

blue ballpoint pen

Xavier College, Kew

Through my work I want to highlight the beauty and grace of motor racing – a sport often dismissed as aggressive and heart-stopping. Taking one of its most brutal and powerful aspects – the racing accident – I aim to evoke a mood of elegance and peace, in which the viewer moves through feelings of shock and concern for the driver to an appreciation of the instant, heedless of its prelude or aftermath.

# Emily Caudry

## Haze

2014

synthetic polymer paint on composition board

Westbourne Grammar School, Truganina

My art is inspired by the innocence of children's artwork, art made by people with a mental illness, and the artists of CoBrA – the mid-twentieth-century European avant-garde art movement. Incorporating my sister's childhood drawings, I created an abstract interpretation of the world viewed through the lens of mental illness.

# Elliott Bolt

## Nostalgic dreamscape

2014

linocut, watercolour

Melbourne High School, South Yarra

The concept underlying this series of prints is how memories influence dreams, which in turn can manifest as works of art through avenues of automatic or unconscious drawing. These works are intended to present a surreal dreamscape – constructed from symbolic memories and subconscious imagery – at once both familiar and strange.

# Eliza Bussell

## Untitled

2014

digital photograph on opaque synthetic polymer resin,  
light globes

Ballarat Clarendon College, Ballarat

Through photography, we document a split second of the movement of light from one place to another. It fascinates me to see something that would otherwise be unseen. In order to capture this concept I used pendant lights. The lights and their shadows formed shapes that, when manipulated, created patterns of light.

# Timothy Smith

## Velo cinema

2014

bicycle, colour 35mm film, projector and electrical components

St Kevin's College, Toorak

In *Velo cinema*, I attempt to illustrate how the movement we see in film projectors is an illusion, and to demonstrate how still images can create movement. The spinning film reels are powered by an electric motor, and the projection is from an LED light. I was influenced by Dadaism and Futurism. My family is in the cinema business, so movies are a huge part of my life. As a whole, this work illustrates the simplicity of film and the illusion of the moving image.

# Renee Edera

## **Reconstruction #1, #3, #4**

2014

inkjet prints

Ave Maria College, Aberfeldie

My work is based on my passion for architecture and the creation of images depicting different angles, geometric shapes and viewpoints of buildings. I focused on capturing details of architecture by manipulating and enhancing them to create an abstract design.

# Moorina Bonini

## Exploration of individualism (Series #5)

2014

archival digital print

Genazzano FCJ College, Kew

My specific objective was to explore the concept of individuality, capturing the unique qualities of a person. Using my family and friends as subjects, I worked with low-key lighting to create strong contrasts that highlighted each person's physique and character.

# Megan Fraser

## The mask

2014

inkjet prints

Leongatha Secondary College, Leongatha

My work is about the mental and physical implications of negative body image. In my works, the models appear to suffocate themselves, showing how the pressure comes from within – there is no particular way we *should* look. The plastic film simulates the falsity behind perfection and also connotes plastic surgery. It represents the way we create a mask to fulfil how we think we should look, repressing our true selves.



# Andrew Hannah

## Recursion

2014

inkjet print on canvas

Wesley College, Glen Waverley

*Recursion* is an adaptation of complex algorithms that create the elegant phenomenon of fractals. I am captivated by fractals and by representations of the mathematics of speed. Fractals have the unique property of infinitely repeating themselves at any scale, whether in nanometres or kilometres. If you were to travel inside a fractal, regardless of your speed, your surroundings would not alter – a truly surreal experience!

# Elizabeth Wilson

## Woolgathering

2014

colour DVD, sound, 12 min 27 sec

Ballarat Grammar School, Wendouree

*Woolgathering* (meaning 'to daydream') is a short film following a young girl's journey on a dreamlike adventure to a place of freedom and simplicity. The film originated from the idea of exploring nature through the eyes of a child and providing the audience with a window into a child's curiosity and imagination. The film also explores the ideas of pure beauty and the ordered chaos of nature; the detailed finery and stunning colours that make up a masterpiece. This film essentially depicts the beautiful simplicity of nature and the innocent curiosity of childhood to a contemporary audience.

# Sophia Kons

## Untitled

2014

chalk pen on bark

Brighton Secondary College, Brighton East

I chose to explore pattern through the creation of a rich tapestry of symbols that reflect our precarious relationship with Mother Nature; how our desires for wealth, comfort and material goods are depleting vast resources and upsetting the delicate balance of our planet. I hope to plant a seed of awareness of the interconnectedness of all things; how we must become more mindful and at peace with ourselves and with nature.

# Anna Dewar

## Above

2014

inkjet prints

Methodist Ladies' College, Kew

A summer electrical storm presented me with the opportunity to capture the sheer power of nature. I used natural light in conjunction with the layers of cloud, sky and sea to evoke an ominous atmosphere. I am intrigued by the way a sudden change in weather and light can dramatically transform a landscape. Experiencing this storm in full force on the water's edge, I wanted to capture the moments that followed. The combination of grey clouds, dark ocean and contrasting sky lit by the setting sun created an impressive scene, which translated into an emotive, atmospheric piece demonstrating nature's beauty.

# **Adrian McCarney**

## **Self-portrait (Rubik's cubes)**

2014

Rubik's cubes, composition board

Marcellin College, Bulleen

Based on an old photograph, this mosaic portrait uses Rubik's cubes to create a large representation of me as a child: the first time I remember playing with the seemingly impossible puzzle.

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This mandala was created from four hand-drawn pencil drawings, which were photographed and then digitally transformed. It is a celebratory depiction of life's journey – from childhood innocence to the individuality and self-fulfilment of old age. As we age and develop our individuality, our patterns of life diversify and flourish.



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Croker is one of eight Victorian artists whose work has been featured on a Melbourne tram as part of the Melbourne Art Trams program. Croker's Parrot tulip design appears on a Z Class tram, which can be seen on the 3, 64, 67 and 78 routes.