

StArtUp

TOP ARTS

Artwork labels

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Victoria Mangano

Nexus

2015

colour video, sound, 1 min 29 sec

Luther College, Croydon

Nexus is inspired by my musical background and interest in New Age philosophies, and explores the connection between our mind, body and spirit. This short film represents this connection through the use of body percussion and my own vocals. I used a makeshift home studio to film and edit my video and record and mix my own vocal harmonies.

For kids

This work uses the human body to make music. How many ways can you find to make noises with your body? Can you turn your noises into a piece of music?

Artek Halpern–Laurence

Anchorage

2015

inkjet print

Eltham High School, Eltham

Anchorage is from a series of four panoramic photographs designed to present a scene that can be gradually explored. The series draws attention to our constantly changing characters as human beings, juxtaposed with the quietly evolving nature of the landscape that surrounds us. The size of the works was designed to create an immersive viewing experience. If displayed in a row, the series is about ten metres long and aims to depict the gentle passage from dusk to night as the viewer walks alongside the works, noticing small details that make up the whole scene.

Sandy Hsu

Suburbia (EP)

2015

audio recording, 19 min

Ivanhoe Girls' Grammar School, Ivanhoe

Suburbia

The EP *Suburbia* was made as part of a bigger installation piece and features songs that explore youth culture within the suburbs. The entire EP was recorded on my smart phone, in my bedroom, in one sitting. It's not meant to sound clean or well put together, it's just meant to sound like someone playing songs that they wrote in their bedroom.

'Dog park' describes the things that teenagers do to entertain themselves, and the simple things that make us feel better. 'I guess I am pretentious' outlines my insecurities as an adolescent, and the fear of missing out. I never feel cool because instead of going out to cool parties and I just sit at home eating cereal out of the box. 'Who are you?' is a song about the things that keep me up at night. 'Everybody just wants to use you' is about the constant talk of the future, which is terrifying.

Sandy Hsu Prudence Coburn

Simply sticks 'n' stability

2015

Oak (*Quercus sp.*), basalt, vegetable fibre rope

Geelong Grammar School, Corio

With this piece I intended to use scale and location to reveal the beauty of natural elements that may otherwise pass unnoticed. The balance and contrast of wood and stone is not only aesthetically pleasing and visually interesting, but also shows how these elements coexist and cooperate. The symmetrical rings cut into the bark of the branch, exposing the oak underneath encourage the viewer to look more deeply into nature.

Lulu (Louise) Spencer

Sonder

2015

inkjet prints

Methodist Ladies' College, Kew

It is easy to sit on a train or walk down the street without considering the people around us; each person has his or her own intricate network of existence. I wanted to challenge how we think about 'strangers'. Through the use of photography, I aimed to capture emotionally evocative images of people in the public domain that urged the viewer to see them not as 'strangers' but as individuals with complex thoughts, feelings and interests.

Harriet Renn

That is me; Him

2015

oil on plywood

St Catherines School, Toorak

That is me; Him is the product of my experiences with the familiar facets of contemporary life; the comfortable, sometimes banal places, feelings and physical journeys we embark on and endure every day which unite us as human beings. In many ways these seemingly insignificant, shared movements contribute to the connectedness of the world of humans, and to the formation of our identity. They also represent our metaphorical journeys through life; of self-realisation, love and fulfilment.

Elisha Ciano

HQ GTS mirror

2015

pencil and charcoal

St. Monica's College, Epping

Growing up with a dad who loves classic cars, I have come to love them too. My drawings focus on my dad's 1972 HQ GTS Monaro. I focused on capturing the different sections of the Monaro that best embody its character. I was intrigued by the reflections on the chrome bumper bar creating different shapes and patterns from the concrete, by the headlights and by the reflections in the car mirror and polished body.

Elisha Ciano

1972 HQ GTS Monaro

2015

pencil and charcoal

St. Monica's College, Epping

Elisha Ciano

HQ headlight

2015

pencil and charcoal

St. Monica's College, Epping

Nicholas Perkins

Lila Roda

2015

inkjet print

Mullauna College, Mitcham

My aim was to create a work of art that allowed the viewer to appreciate the beauty of both the classic car and scenic nature – in this case, the natural environment of the Dandenong Ranges. Weather played a major role in this work – the wet road and dark, wintry atmosphere of the scene is reflected in the windscreen and the duco of the car. I presented the image on a large scale to increase its impact and create an immersive experience for viewers; making them feel as if they were standing in front of the car.

Rosemary Duffy

Grace

2015

synthetic polymer paint, plastic, wood, metal

Melbourne Girls' College, Richmond

In this work I aimed to express the contrast between the image that a person projects on social media (neat and controlled) and my own perception of them (represented by the merging paint drips on the reverse side). Using syringes filled with eighty-seven different hues of paint, and a digital 'map' of the face as a guide, I worked upwards from the bottom of the bubble wrap sheet, injecting each bubble with paint. I intentionally overfilled each one, allowing paint to drip out from a tiny hole and down the back of the work to create a second, slightly blurred painting.

Kristy Amos

Skin deep

2015

fibre-tipped pen

Beaconhills College, Pakenham

The purpose of *Skin deep* is to chart the ageing process and how the course of time affects the elasticity and appearance of one's skin. I was inspired to explore the theme of skin due to my own struggles with acne and scars. I created each part of *Skin deep* by projecting my chosen images onto paper and tracing over them with fingerprint-like contour lines. I wanted my work to embody the concept of individuality, with an individual's skin being evidence of their life and the turmoils and triumphs undergone within it.

Ella Smart

Coup d'Oeil

2015

coloured pastels on torn brown paper

Beth Rivkah Ladies College, St Kilda East

The idea of *Coup d'Oeil* was to capture identity through portraiture. I wanted to create highly realistic work that eloquently expressed the features and details of the subject's face. *Coup d'Oeil* is a French term that literally means 'stroke of the eye', but translates as 'glimpse' or 'glance'. All of the pieces in this series capture aspects of the subject through the expression in their eyes. My work took many hours and a lot of patience to create.

Kirrah Thompson

Weeping woman after Picasso

2015

inkjet print

Victorian College of the Arts Secondary School, Southbank

Pablo Picasso's *Weeping woman* was painted in 1937 in reaction to the brutal bombing of the Spanish town of Guernica and loss of innocent life. In appropriating Picasso's painting, I wanted to highlight the atrocities that are happening today and the fact that we are still weeping for the loss of innocents. To explore intense emotion and fear, I used Picasso's image, painting the model with acid green and purple to create unease, and captured the fleeting moments when fear flickers in the eyes, the body contorts and the expression is tortured.

Nathalie Launder

Series two – Unseen

2015

inkjet print

Balwyn High School, Balwyn North

Unseen is from a series of portraits that explore identity formation and sibling relationships. This image was taken using a tripod and timer to create a sense of distance from and enclosure around the human subject. For me, self-portraiture is a conscious autobiographical act – a visual documentation of temporal physiological being – as well as a means for scrupulous self-reflection.

Nikki Phillipson

Who am I?

2015

photo image transfer, human hair and polyvinyl acetate on synthetic polymer paint on composition board

Frankston High School, Frankston

Who am I? explores hair as an expression of identity and status, and its cultural, religious, political and historical significance. This work contrasts the powdered wig of eighteenth-century France, an indicator of social position, with the Mohawk, a contemporary emblem of non-conformity. It highlights the ongoing significance of hair within society and in embodying identity.

For Kids

What do the different hairstyles tell us about each person?
What different hairstyles have you tried?

The artist has used real hair in this work of art. What other materials could the artist have used to make hair? Can you make your own hairy picture?

Lauren Fung

John

2015

inkjet prints

Swinburne Senior Secondary College, Hawthorn

Influenced by the contemporary works of Larry Clark and Katy Grannan, with this series I intended to convey different aspects of John's identity using traditional photographic processes. I chose to use analogue photography initially because of its organic and unpredictable nature. In order to produce larger, A3-sized images I had to scan the negatives and continue the editing process digitally. I used only minimal editing techniques in Photoshop that mimicked what I would have been able to do in the darkroom, and printed the images on PhotoRag paper using the school inkjet printer.

Kirraley Hardiman

Uneasy

2015

gouache

Sacred Heart College Geelong, Newtown

I really enjoy capturing reality through drawing, particularly through portraiture. I knew that I wanted to take on the challenge of incorporating the element of water into my painting. After research and trials, I decided to go with this close-up shot as the subject matter. I used black and white and grey as I felt that the tonal contrasts were effective in emphasising the emotion behind the work.

Eben Ejdne

Focus (No. 1)

2015

oil on plywood

Ballarat Grammar School, Wendouree

This series highlights insecurities we can have about our appearance: our focus on particular features that we feel self-conscious about or do not like. This obsession with the nose or eyes or lips, highlighted in these works by being painted in sharp detail within a blurred portrait, can be debilitating and limit our confidence to the point where that feature is all we see when we look in the mirror.

Eben Ejdne

Focus (No. 2)

2015

oil on plywood

Ballarat Grammar School, Wendouree

Eben Ejdne

Focus (No. 3)

2015

oil on plywood

Ballarat Grammar School, Wendouree

Jack Grayson

Journey's end

2015

coloured pastels

Christian College Geelong, Waurin Ponds

This self-portrait explores the theme of inner peace achieved after overcoming an episode of adversity or intense hardship. The work is heavily influenced by my own personal experiences in battling anxiety issues and panic attacks. The greens and yellows of the background symbolise hopefulness and peace, and the blue of the shirt symbolises strength. Optimism and contentment are evident in the expression on the subject's face as he looks up and out 'into the future'.

Mahalia Kluwer

Charlie

2015

black and blue ballpoint pen

Kew High School, Kew

This large-scale portrait was completed using 200 ballpoint pens. Inspired by the works of Chuck Close, my intention was to create something not only at an impressive scale but also that shows the minute details on the surface of someone's skin, the impurities and possible insecurities which make them human. I was able to capture every detail of my subject Charlie's weathered exterior in a way in that suggests he has lived life.

Marianna Anthony

Íroes

2015

inkjet prints

Caulfield Grammar School, East St Kilda

Íroes was inspired by the ancient Greek myths and how they have been revitalised throughout history, up to modern times. Although they are perceived as heroic and used for inspiration, the gods and goddesses of Greek mythology hold both good and bad attributes. This work explores the notion that heroes are not always as noble as they seem, that villains are sometimes more heroic than traditional heroes, and that social judgement and isolation can lead some individuals to their alienation and downfall.

Lily Harding

Motion

2015

inkjet prints, wood, synthetic polymer paint, metal, leather, nylon

Brighton Secondary College, Brighton East

I wanted to explore different ways of representing movement. I captured the gestures of dance in a series of still photographs and then recreated the motion with multiple rotating images. Making the sculpture interactive was important to me; I wanted to involve others in the generation of movement. The only way to see the photographs in motion is if the viewer turns the handle themselves.

For Kids

What happens when you turn the handle? How does the artist make it look like the figure is moving?

Can you capture an action by photographing a series of small movements?

Sophie Anstis

Seven hours difference

2015

inkjet prints

Damascus College Ballarat, Mount Clear

Seven hours difference explores how nationality and culture contribute to personal identity. The time difference between Indonesia and Australia (Melbourne) is only seven hours and yet each country has its own distinctive traditions, culture and way of life. By capturing parallel scenarios I wanted to illustrate the differences and the similarities between cultures. Even though we have different lifestyles, we are all human beings with our own unique identity, experiencing life.

For Kids

Two of these photographs were taken in Indonesia and the other two show what the same scene might look like in Australia. What differences can you notice? What things are the same?

Have you ever travelled to another country? If so, what things surprised you the most? What things did you see that you might not see at home?

Mahalia Kluwer

What a time to be alive

2015

inkjet print and synthetic polymer paint on transparent synthetic polymer resin, gold leaf and synthetic polymer paint on glass, synthetic polymer paint and gesso on papier mâché, LED lights, polystyrene, aerated concrete, plywood, metal, electrical cord

Kew High School, Kew

This piece is a satirical commentary on contemporary society and values. It uses images of religion and death, making connections between today and the past. The shape of the work is based on a leadlight window and a tombstone – the central cross is made of bones. The Virgin Mary's face has been replaced with Paris Hilton's, showing that celebrities have replaced saints as our modern icons. I wanted the work to be obnoxious and fun – brash colours and flashing lights contrasting with the symbols of death – to show the temporary and shallow nature of twenty-first century life.

Camille Thomas

Be confident in yourself

2015

pencil and typesetting printed in black and red ink on 24 sheets

Presentation College Windsor, Windsor

My series explores the social and cultural pressures that I experienced as I finished high school and came to the end of my adolescence. Working with diary excerpts, I created a twenty-four-page visual diary of my experiences. Looking at judgements, questions and memorable moments that have occurred this year, using subtle imagery and text, I explored my identity and who I am becoming as a young woman influenced by Australian culture.

Tom Habal

Slit-scan box

This slit-scan box was made from simple materials: aluminium tracking; a black plastic stormwater pit/box and a thin plywood board. To take a photograph, the sliding of the board that travelled along the tracks was timed to correspond with the exposure time of the camera, while the movement was taking place in front of the box. In this way, the small slit in the board, moving horizontally across the box on the aluminium tracks, stretched the appearance of the moving figure, creating a time displacement and distortion.

For Kids

This artist has used everyday materials to make a special kind of camera that captures movement over time. Cameras work by using light. You can see how by making your own simple 'camera' with a box.

Instructions on how to make a pinhole camera can be easily found online. Ask an adult to help you make one.

Tom Habal

Fluidity

2015

inkjet prints

Kingswood College, Box Hill

This work stemmed from my interest in the composition and structure of the human form. We perceive our bodies as dense, solid and durable; however, they are made up of seventy-five per cent water and this liquidity is unseen. *Fluidity* demonstrates the movement and structure of the human form, as well as the fluid motion of water, merging realism and abstraction. I used a method called slit-Scan photography to distort time and create a displacement of movement.

Harrison Jamie

Untitled #1

2015

collage of cut, printed paper

The University High School, Parkville

I believe it is important to notice beauty in little things. My work draws attention to the things we discard, reusing found papers to create whimsical and playful collages. The papers used come from magazines, brochures, supermarket receipts and a variety of written texts; all elements that are commonly thrown away. It was my aim to create a unified piece from these found materials that provokes thought and wonder about how we see the simple things around us and the beauty they hold.

Samantha Grant

Loom #1

2015

engraving, ed. 1/1

Caulfield Grammar School, Caulfield

This work is part of an intaglio print series titled *Loom*. The interwoven braids symbolise the complexities of social pressures woven throughout our minds and our lives, causing distress and tension. I wanted to capture a sense of psychological entanglement and strain. I used a metal burin when engraving the imagery into aluminium plates to give me maximum control.

Samantha Grant

Loom #3

2015

engraving, ed. 1/1

Caulfield Grammar School, Caulfield

Madeline George

Untitled #1

2015

inkjet prints

Monbulk College, Monbulk

I am inspired by the beauty that surrounds us and by the many amazing things that can be seen in the natural world. I began by focusing on different aspects of nature as individual components of the whole environment. Artists such as Christoffer Relander and Sara K. Bryne inspired me greatly when looking at the relationship between man and nature.

Elsie Preston

The artist's muse

2015

oil on canvas

Victorian College of the Arts Secondary School, Southbank

This series of paintings was the outcome of an exploration into the relationship between artist and muse. I wanted to challenge the typical notion of the muse as another person (typically a female interest of the male artist) and explore an alternative to this stereotype. I chose to demonstrate the relationship I have to my studio space and the objects within my studio. I wished to represent the frenzied connection between the artist and muse through the gestural application of paint.

Angharad Neal–Williams

Agar plates

2015

gouache, paper, transparent synthetic polymer resin

Canterbury Girls' Secondary College, Canterbury

Inspired by my study of psychology and love of the natural world, my work explores human behaviour and organic life. My aim was to visually represent elements of these subjects through colour and pattern. *Agar plates* focuses on the inherent beauty of living organisms and the elaborate colours and patterns within them, which can often be difficult to see with the naked eye. My choice of materials and techniques reflects the nature of emotions and reflexes experienced in human behaviour. Watery gouache is difficult to control and manipulate, like reflexes and emotions.

Danielle Divola

An indestructible gem

2015

pencil, pen and ink, brush and coloured inks, coloured pencil

St Monica's College, Epping

In my work I've explored age as a state of mind: the idea of youthful spirit being preserved despite physical ageing. My drawings show the cycle of body blooming and rotting, while the spirit strengthens and purifies. Spiritual age and physical age are contrasted in their permanency/impermanency. Although people age and die, their souls live on eternally.

Haotian Qian

Ground force

2015

pencil, brush and ink, watercolour

Haileybury, Keysborough

In this series of ink paintings, I aimed to realistically depict the scenes of ground warfare in open landscape at night and during the day. The subject matter includes tanks, artillery, infantry fighting vehicles and soldiers in action. I first outlined the images on watercolour paper, then painted predominantly with Chinese calligraphy ink and a little of bit watercolour. I progressively painted layers of tones using ink. I used masking fluid on some bright spots to prevent painting over them accidentally.

Alexandra Trethewey

Forecast deprivation

2015

colour video projection, silent, 11 min 38 sec (looped)

Vermont Secondary College, Vermont

Having observed the vulnerability of a homeless man and how people moved through his existence as if he was invisible, I wanted to challenge perspectives on homelessness. I filmed myself in the man's place, to show that anyone can become homeless. Where once I was the person who walked around the man, I became him. By the manipulation of space and using the connection of the gaze, something that one might have avoided becomes something that one is forced to move through, to stop and feel.

Inez Holquinn

Untitled natural 1

2015

synthetic polymer paint on plywood

Swinburne Senior Secondary College, Hawthorn

The main idea behind this work was to represent my perception of the intricate detail in nature. I wanted to explore and reveal the secrets hidden in plain sight that most people would overlook, showing the soft beauty all around us and creating a flowing world within detail. I was inspired by the effort and intricacy in the work of artists such as Yayoi Kusama and Del Kathryn Barton.

Mark Lasky–Davison

Doll

2015

colour video transferred to smart phone, sound,
headphones, viewing headset, 8 min 11 sec (looped)

Templestowe College, Lower Templestowe

The intention of my work is to create a strong emotional response in the viewer as they question the way they and others are forced to think and act. *Doll* takes quotes from children's movies out of context and provides an intense environment for the viewer to reconsider their perceptions of the modern world. I put my models under extreme conditions to create pure, real emotion in the footage. The work is as endless or as short as the viewer wants; it is as long as they need it to be in order to feel changed.

Joel Assauw

The family

2015

synthetic polymer paint on composition board

Camberwell Grammar School, Canterbury

This portrait explores the use of light and dark as metaphor for collective family emotions. The light in the work illustrates our hopes and dreams, giving us clarity and providing guidance. The darkness suggests a place where we can hide away our fears. The fire is the warmth, hope and sense of belonging. The different tones represent all that we are and all the emotions we share. It conveys how family allows us the comfort to be who we really are.

Demi Graham

MEet YOUr mEAT #1

2015

inkjet prints on canvas

Elisabeth Murdoch College, Langwarrin

This series addresses the mass consumption of meat and is inspired by my belief that when a being devours meat, they ingest the energy of the animal from which it comes. By using monochrome for the distressing and grotesque visual imagery I aimed to evoke an aesthetically uncomfortable sensation. 'Me you eat' describes the animal's energy moving through the being which devours it upon consumption.

Hosna Eqbal

Untitled #9

2015

inkjet print

Westbourne Grammar School, Truganina

My work explores architectural space and its relationship to perception, mind and reason. Crisp and refined lines, subtle tones and shadows, strong diagonals, contrasts and balance between materials: these are simple forms with hidden subtleties and depths.

Hosna Eqbal

Untitled #10

2015

inkjet print

Westbourne Grammar School, Truganina

Hosna Eqbal

Untitled #11

2015

inkjet print

Westbourne Grammar School, Truganina

Rosie Ha

Perpetual motion

2015

polyester

Koonung Secondary College, Mont Albert North

The aim of this piece was to depict the power and beauty of water in the ocean. The ocean is often used as a symbol of calm and tranquillity, but its force can ultimately engulf us.

I was intrigued by the movement of water in vortexes and whirlpools; the way that such forms seem uncontrollable even while they are controlled by nature's forces. I wanted to show that something does not necessarily need to move physically to create a sense of movement. This piece was made to emulate the overwhelming feelings of being engulfed and suffocated.

Louisa Bujor

Gretel

2015

charcoal, pastel, red crayon and pencil on 13 sheets

Korowa Anglican Girls' School, Glen Iris

My depiction of Gretel, from the fairytale *Hansel and Gretel*, explores loss of innocence and of parental trust, as in the Grimms' story she is abandoned by her father. I wanted to depict, through facial expressions, how the traumatic events affected Gretel, leaving her emotionally vulnerable. I wanted to challenge the constricting way in which traditional fairytales tend to celebrate the bravery and virility of males in contrast with the vulnerability and dependence of females.

For Kids

This drawing was inspired by a famous fairy tale about two children called Hansel and Gretel. What fairy stories can you remember? How would you draw them to capture the idea of the story?

Emma Ferris

Marble memories

2015

lightbox, photocopy on transparent synthetic polymer resin, resin, linen

Lauriston Girls' School, Armadale

In this piece I aimed to express the feelings of nostalgia embodied in recollections of childhood. I took inspiration from my treasured memories of playing with marbles and rocking back and forth on an antique rocking horse. The ghostly image of the old rocking horse and pine forest captured in the resin marbles evokes the joy and wonder of childhood and the emotions that reside in our memories of it.

For Kids

Try to find where the artist has captured the following childhood memories:

- Playing on a rocking horse
- Being in a pine forest
- Playing with marbles
- Collecting treasures

What things do you remember from when you were small?
What treasures have you collected? How do you keep them safe?

Daniel Ichallalene

The sulfur mines of Hakone

2015

inkjet prints

Kingswood College, Box Hill

Inspired by the tradition of Romanticism and the work of Ansel Adams, I wanted my photographs to create a sense of awe and reverence for the grandeur and divinity of the environment. The sulphur mines of Hakone are located in a region of Japan famous for its volcanic activity, sulphur vents and hot springs. I captured the images using a 700d Canon DSLR 55–250mm lens, using a neutral density filter in order to allow a longer exposure.

Stephanie Mayer

Phasing

2015

charcoal, pastel and synthetic polymer paint on canvas

The Victorian College of the Arts Secondary School, Southbank

Phasing explores ideas of time, life and solitude through a surrealist depiction of an ambiguous figure standing within three moon faces at different stages in the lunar cycle. Each phase is a symbol of time – past, present and future – or renewal and death. The moons depict the balance of light and dark, as well as good and bad within oneself, as explored in the Taoist symbol of the Tao. The moons represent celestial and heavenly bodies, to support the existentialist perception that man is alone and in the absence of a higher power.