

TOP ARTS

2022

ARTWORK LABELS

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Arthur Foulkes

A party in the closet

2021

oil and synthetic polymer paint on canvas

Belmont High School, Geelong

A party in the closet proposes a world in which people can express their identity freely without fear of judgement. The male figures emerge from an open closet wearing dresses and high heels. Breaking free from gender norms, they openly embrace their feminine qualities. Images and text scattered across the painting allude to less positive aspects of male behaviour, while shapes repeated across the panels represent a lurking virus, pointing to the contagious toxic attitudes and actions that can exist in groups of young men.

How are you swayed by the attitudes and behaviour of your peers? How might your attitudes influence others?

Morgandy Walker

Adulthood's remorse

2021

scratchboard

McClelland College, Frankston

Adulthood's remorse confronts the artist's feelings about growing up and change. Carefully scratched, scribbled and crosshatched into a scratchboard, the work is rendered close-up for maximum visual and emotional impact. We are encouraged by Walker to observe the detailed rendering of the hands and toy bear, reflect on our own childhood, and consider our transition to adulthood.

What are the objects that might symbolise stages you have left behind?

Jane Siew

Exploring the night market

2021

gouache on paper

Glen Waverley Secondary College, Glen Waverley

Exploring the night market is a fond reflection on a childhood growing up in Malaysia. The painting depicts a visit to the night market – the pasar malam – with grandparents. Surrounded by other families, the group jovially strolls around. Children point to snacks, and parents haggle with the hawkers in the market stalls for street food and local fruit. The scene represents an ordinary, yet special, part of life and wistful, cherished memories of ‘home’ for the artist.

What are your favourite memories of childhood? How might you represent them?

Katie Burgess

Nostalgia is denial

2021

fabric paint on calico

Lauriston Girls' School, Armadale
VCE Studio Arts

Nostalgia is denial considers the allure and danger of romanticising the past, proposing that becoming lost in historical nostalgia denies us the possibilities of the present. The work reimagines iconic modernist art and design from the early twentieth century in the form of a corset – a symbol of restraint from the past reclaimed – painted with motifs, including the human form, portraits, symbols of time and geometric shapes.

If you could live in another time in history, when would it be and why? What are the characteristics, characters or events that draw you to that time?

Sebastian Durham

Objects no. 2, 11, 7, 10, 3, 14, 20

2021

porcelain, stoneware, plaster, cactus spine, steel wire

Princes Hill Secondary College, Princes Hill
VCE Studio Arts

Objects no. 2, 11, 7, 10, 3, 14, 20 is a reflection of conversations between Sebastian Durham and his grandfather about shared artistic practices and interests. The work explores ideas of form: deconstruction and reconstruction, assemblage, decay and erosion, silhouette, lightness, colour, balance, as well as serendipity, the intimate and the cosmic, and truth to materials. Traces of handprints and fingerprints, and other marks from the making process are a record of the creation of the objects.

How are the artist's concerns, stated above, evident within the work?

Amy Pham

In your world

2021

oil on canvas

Sacred Heart Girls' College Oakleigh, Hughesdale

In your world explores the loss of cultural identity that can come with conforming to what is considered normal and acceptable in society. Taking inspiration from James McNeill Whistler's *Symphony in flesh colour and pink: portrait of Mrs. Frances Leyland* (1871–74, The Fricke Collection, New York), Amy Pham depicts herself in a European ball gown, with orchids to symbolise her Vietnamese heritage. The blue palette evokes a sense of melancholy regarding the language, history and cultural knowledge lost through the process of trying to fit in and belong.

What are the forces that shape your character? How have you changed to fit in?

Amy Pham

The weight of your world

2021

oil on canvas

Sacred Heart Girls' College Oakleigh, Hughesdale

The weight of your world reflects on factors, such as family and school expectations, media and wider society, which shape attitudes and behaviour. The hands serve as a metaphor for the influences that direct, guide and protect, but also block the subject from gaining a true understanding of herself and her boundaries.

What are the factors that shape and influence you? How are these factors evident in your identity and behaviour? Which symbols might you choose to represent these factors for you?

Trinity Lee

Self portrait 18

2021

inkjet print on paper

St Peters College, Cranbourne

One of a series, Trinity Lee's *Self portrait 18* began as a pencil sketch, using a photograph as reference. It was painted with gouache, outlined and shaded with coloured pencil in a palette based on primary colours and white, before being digitised to refine and remove unwanted details. The work explores loneliness, conveyed by the void around the figure and the dramatic blue tones. The asymmetrical placement of the figure symbolises an attempt to avoid being the centre of attention, to become another face in the crowd hidden behind a scarf – a stranger to oneself and to others.

Have you ever felt lonely or isolated? What are the things that connect you to people and places, giving a sense of belonging?

Milla Freeman

Internal portrait

2021

synthetic polymer paint and thread

Northcote High School, Northcote

Milla Freeman's self-portrait gently depicts her physical likeness and character through details of hair and clothing, posture and expression. Her inner voice, or inner nature, is presented in the form of abstract patterns, embroidered around her onto the page.

What sounds, colours or patterns would you use to represent your inner self?

Milla Freeman

All that we cannot see

2021

synthetic polymer paint on books

Northcote High School, Northcote

For this work, Milla Freeman was interested in 'how the inner voice is expressed through physical appearance – facial expression, body language and carefully curated hairstyles, jewellery and clothing'. Just as a book's cover might not accurately represent the contents of the book, an individual's appearance might not truly reflect one's inner self. In these portraits of the artist's friends painted carefully onto linen book covers, sections are left unpainted to convey the idea of a concealed individuality. Our presumptions about what might fill the gaps communicates the idea that people are not always who they appear.

In what other ways do the materials and techniques emphasise the meanings and messages of this work?

Clay Gaia-Butcher

Spores of confidence

2021

inkjet print

Kew High School, Kew

Spores of confidence represents the artist's growing sense of identity and self-confidence through the process of coming out as non-binary in 2021.

Gaia-Butcher says, 'The lockdown with all its drawbacks allowed me to analyse what brought me joy and comfort, falling back into the original fictional characters and stories which clamber over me within the piece, each reflecting a small part of my personality or expression of emotion or human connection despite the characters being alien in nature'.

Grace Palumbieri

Rusted sculptures

2021

polymer clay, iron metal coating, patina

Melbourne Girls' College, Richmond

Grace Palumbieri investigates how the meaning attached to particular things can be lost or changed by altering context. In *Rusted sculptures*, Palumbieri models found objects using polymer clay and combines the objects to make new forms, stripping them of their original significance and purpose. A rusty metallic coating solidifies their new identity. Palumbieri challenges us to recognise both the constituent parts and define the object's new purpose.

*Can you recognise the parts that make up each sculpture?
What purpose would you give to the new object?*

Scarlet Thomas

Cane chair

2021

coloured pencil

Lauriston Girls' School, Armadale

Cane chair is a portrait of the artist's aunt Annie, who has Rett syndrome, a rare genetic neurological disorder. Focusing on Annie's form, Scarlet Thomas reflects on the impact of Annie's disability on her life and family relationships, and on her own growing independence as Annie becomes increasingly dependent on other people. Annie's fragility and vulnerability are emphasised in the contrast between the rich colours of the textiles, and the tension of her facial expression and the hands that grip the scarf at her neck.

How might a connection to the sitter influence your portrait of them?

Lucy Franich

Can't catch me

2021

oil on plywood

Star of the Sea College, Brighton

Strongly related to the artist's experience with ADHD (attention-deficit hyperactivity disorder), *Can't catch me* portrays the fear of being unable to progress, and feeling trapped behind a mental barrier, unable to escape other people's preconceptions.

What are the factors that you feel impede your progress and development? How might you represent them in physical form?

Lucy Franich

An attempt at self analysis

2021

coloured pencil and synthetic polymer paint on paper

Star of the Sea College, Brighton

Lucy Franich examines questions around our public and private (outer and inner) selves. Using herself as the focus for self-analysis, Franich depicts her own feelings of insecurity, anxiety and isolation. Franich stands in the glare of a spotlight with an anthropomorphic rabbit companion, a representation of her experience with ADHD (attention-deficit hyperactivity disorder), an attempt at embodying her insecurities. The loose white garments imply hospital gowns, amplifying the sense of being subjects under scrutiny.

How do your inner traits impact how you see yourself and the world? How could you represent these unseen aspects?

Zara Bell

School picture day

2021

watercolour, ink, fibre-tipped pen and coloured pencil on paper

Kardinia International College, Geelong

School picture day investigates insecurities surrounding the human body, and the sensation of being uncomfortable in one's own skin. The awkwardness of not knowing what to do with your arms, and the anxiety of feeling too tall and taking up too much space are shown through physical distortions exaggerated to the point of being grotesque. The characters' best features are presented alongside their distorted limbs to emphasise their inner beauty.

Have you felt insecurities about your appearance? How did or might you overcome them?

Frida Morden-Paino

Spectrum

2021

acrylic yarn

Princes Hill Secondary College, Princes Hill

Inspired by Orphic cubism (Orphism), an early twentieth-century abstract art movement that explored light and colour, *Spectrum* explores the relationship between colour and human emotion. The work utilises various knitting techniques to create a wearable work of art, which presents psychological states in physical form. The pants comprise geometric shapes in vibrant and playful colours that overlap and intersect in a joyful collage, reminiscent of the unbridled happiness of childhood. In contrast, the scarf uses cool tones and fluid lines to depict a more subdued state.

Holly O'Brien

Identity

2021

synthetic polymer paint on pasteboard

Templestowe College, Templestowe Lower

Holly O'Brien depicts herself sitting on her bed surrounded by familiar objects and framed pictures, which symbolise significant aspects of her life. A swirl of dark blue smoke, representing anxiety, threatens to overwhelm the calm blues and greens of the room. The dark smoke also permeates the close-up portrait painted in complementary colours. Tears stream from her eyes, and images representing memory, illness and self-perception burst from her open skull.

What are the key events or influences that have shaped your life? What are the colours, symbols or images that would best portray these things for you?

Ronan Suon

Overgrowth

2021

watercolour and gouache on paper

Fountain Gate Secondary College, Narre Warren

Overgrowth is a self-portrait representing mental growth over the past two years of lockdown, and the progression towards self-realisation. The figure is engulfed in flowers that, from seedlings, begin to bloom larger as they climb higher on the body, until eventually, the petals around the shoulders start peeling, before lifting into the horizon. This signifies feelings of renewal, discovering one's true values, and becoming a happier person, after conquering a period of mental hardship.

How does the artist create a mood or feeling in this work?

Kellie Palatino

It's alive!

2021

wire mesh, air-dried modelling clay, synthetic polymer paint, cardboard, watercolour, glass, dirt, gloss varnish

Kilbreda College, Mentone

It's alive! is a celebration of horror, phobias, nightmares and gore, playing on our anxieties about what might be lurking below. Supernatural elements are juxtaposed with mundane reality to evoke a sense of dread: the tentacles that explode through the dirty bathroom floor are only the beginning of the horror to come.

How does the artist use visual devices from horror movies and graphic detail for effect?

Eve Selsick

Departure of childhood

2021

cardboard, wood, synthetic polymer paint, fabric, eyeshadow, ink, paper, plastic, found objects

Victorian College of the Arts Secondary School, Southbank

Departure of childhood is a re-creation of the artist's own bedroom in miniature, rendered derelict, as if it were long abandoned. The work represents a stage in life left behind, its physical form breaking down as memories of it fade. Reminiscent of a doll's house, the work invokes a sense of nostalgia and represents leaving childhood for an unknown future.

What can you remember of the younger you? How have you changed and what characteristics have you retained?

Abigail Yeo

Self-proclaimed

2021

colour digital animation, sound,
1 min 9 sec

Sacred Heart Girls' College Oakleigh, Hughesdale

The bright figures and fleeting scenes of human contact that dominate *Self-proclaimed* raise questions about the unseen mental turmoil in people around us. The work elucidates the complexities of managing mental health in the face of social isolation and disconnection. Through the back-and-forth nature of the girl dancing in and out of the arms of her companion, Yeo seeks to display the hopeless feelings of alienation and isolation.

How are elements like colour, line and movement utilised in this work to create mood and to emphasise the artist's intention?

Greta Kellett Jakob

Consolation

2021

oil on canvas

The University High School, Parkville

Consolation is a reflection on the complex emotions and tensions in a relationship, influenced by mental illness. The implied narrative is of a return to domestic duties following an argument. The kitchen setting is separated into a mosaic of shards, symbolising the way in which the home has been broken and is in the process of repairing itself. The ritual of food preparation shows a return to the norm. The work implies that despite the all-consuming nature of tragedy, at the end of the day, somebody has to peel the potatoes – it is necessary to learn to maintain and repair.

How does the setting add to the meaning of this work?
How does the artist create a point of focus?

Jordyn Bower

Unattainable series

2021

pencil on paper

Epping Secondary College, Epping

Through this series of pencil drawings, Jordyn Bower explores feelings of oppression and repressed emotion. Cling film and water are a visual metaphor for the sense of quietly drowning and suffocating. The close focus and careful rendering draw us into a heightened emotional state.

Have you felt the emotions portrayed here? Who are the people you can reach out to for help when you need it?

Emily Wright

Bianca

2021

charcoal on paper

Loreto Mandeville Hall Toorak, Toorak

Emily Wright harnesses the expressive qualities of water in this portrait of her friend Bianca, produced in charcoal. The carefully rendered illusions, distortions and dramatic contrasts, caused by the reflection and refraction of light, contrast the solemn stillness of Bianca's expression, with her eyes gently closed and her focus turned inwards.

Which emotions, themes or ideas does this work suggest to you? What is it about the work that makes you think that?

Madison Jeffares

Soteria's garden

2021

photogravure on paper

Caulfield Grammar School, Caulfield

Soteria's garden explores the sanctuary as an escape from danger, and a place of peace in harmony with the natural environment. Towering trees and protective glass frame a paradise in which the figures dance and flow in a kind of reverie, free to be a little whimsical, sheltered from the confines of lockdown and the pressures and expectations of VCE life.

What does sanctuary mean to you? Where do you go to find peace?

Miki Flett

Bricks, bins & backstreets

2021

inkjet print

Templestowe College, Templestowe Lower

For this work, Miki Flett found inspiration in graphic novels and in the local architecture of run-down houses, shops and backstreets. *Bricks, bins & backstreets* depicts a pair of huge, crippled hands grasping an unremarkable backstreet brick building. The work considers the power of our sentimental attachments to people, places and memories. The body lying across the grass and the crow pulling at discarded chips add to the strange narrative unfolding.

What stories does your environment suggest to you?

Lily Cockram

Home sick

2021

oil on plywood

Oberon High School, Armstrong Creek

Home sick references the stress of isolating at home and the tension placed on sibling bonds, due to conflicting views, attitudes and needs. It represents contrasting mindsets in times of crisis and solitude, longing and acceptance. The lurid colour of the background indicates the overwhelming ambiguity of the future, with the absence of detail communicating the loss of childhood and many missed experiences.

How did you respond to isolation and lockdowns during the pandemic? How did your reaction change over time? How did other people's responses affect you?

Zara Long

Present: Domesticity

2021

ballpoint pen on paper

Bendigo Senior Secondary College, Bendigo

Repeated periods of lockdown led Zara Long to re-evaluate her connection to her home and day-to-day life. Drawing with black ballpoint pen on paper, coloured with plant dyes sourced from her grandparents' houses, she depicts the rooms of her family home, presenting scenes of domestic life and the stories they reveal about the inhabitants.

*What do your domestic spaces reveal about your family?
Which space would you choose to represent your best
and worst aspects?*

Trinity Flett

Chrysalis

2021

wool, silk, mohair and synthetic yarn, lace, beads, rope, cotton, embroidery thread, watercolour

The University High School, Parkville

Chrysalis, named after the stage in which a caterpillar transforms into a butterfly, resembles a cocoon, full of hidden promise. Inside, layers of knitted, felted, woven, embroidered and embellished yarn create a hanging garden; beads make miniature lady beetles, small mushrooms, and bioluminescent gems. The work invites us to experience the tranquil space of the garden and discover its subtle detail; for time to be suspended and the mind to move into a state of quiet contemplation and transformation.

*How does the form of this work relate to its meaning?
What factors might need to be considered in creating
and displaying a work such as this?*

Liana Kelemen

Businessman

2021

colour digital video, sound, 7 min 9 sec

McKinnon Secondary College, McKinnon

Businessman explores the disharmony between the corporate and the natural world, and comments on the impacts of capitalism. Over approximately seven minutes, the camera follows a businessman's journey out of the ocean and across natural, urban and suburban locations, to underscore the meaninglessness of a 'profit over planet' ideology present in some commercial corporations.

How do the elements of time and movement add to the meaning of this work?

India Wallace

\$12,594.40

2021

resin, powdered pigment, synthetic polymer paint, found objects

Ivanhoe Girls' Grammar School, Ivanhoe

\$12,594.40 worth of gold-cast resin coins spill from the desk. They represent the difference between the average earnings of men and women in Australia. Among the coins on the desk and floor are objects, including kitchen utensils, cleaning supplies and a breast pump. Wallace is making comment on the gender pay gap, caused by outdated social expectations and pressures for women to bear the responsibility for unpaid caring and household duties.

What other inequalities exist in our social systems? How could we measure or represent these?

Sandra Gibbins

Greed

2021

linocut on calico

Mary Mackillop Catholic Regional College, Leongatha

Greed draws attention to the social and ethical cost of fast fashion – inexpensive clothing mass-produced in response to a seemingly endless appetite for the latest trends. Scenes of poverty displaying dehumanising working and living conditions, low wages and child labour are contrasted with scenes of wealth, depicting the cycle of greed in which fast fashion brands and consumers are complicit and wilfully ignorant of the issues they are causing. Meticulously hand-cut from lino and printed onto calico, *Greed* calls attention to our patterns of consumption, asks us to question the brands we support with our choices, and urges change.

Each Australian consumes an average of twenty-seven kilograms of new clothing per year, most of which goes to landfill (Source: Australian Government, Department of Agriculture, Water and the Environment, 2021). What changes might you be able to make to improve this situation?

Sebastian Durham

Designer sneaker (with crystals) (porcelain)

2021

porcelain

Princes Hill Secondary College, Princes Hill

Made with porcelain, a material historically associated with refinement and quality, *Designer sneaker (with crystals) (porcelain)* examines motifs and signifiers of luxury. The 'Blue Onion' or 'Zwiebelmuster' motif featured across the sneaker is a pattern that was used by Meissen Porcelain, the first manufacturer of hard-paste porcelain in Europe, from 1731. The pattern, like porcelain, had its origins in Asia and was adapted for European consumption. The work embodies qualities of beautiful uselessness – having no purpose beyond decoration and display.

Which items signify luxury to you? Where does their value come from?

Sebastian Durham

Designer sneaker (floral, silk)

2021

silk, canvas, silk (thread), cotton (thread)

Princes Hill Secondary College, Princes Hill

Referencing the Gucci Flashtrek, a contemporary designer sneaker with an exaggerated form, Sebastian Durham's soft sculpture considers the culture and history of luxury goods. Sewn from silk, canvas, leather and quilt batting, and hand-embroidered with a floral pattern sampled from a book of fabric swatches that belonged to French Queen Marie Antoinette, the work explores the cachet attached to particular objects. It attempts to shift the locus of worth away from designer logos or monograms, and towards the investment of time, skill and materials.

Grace Dusk Hermelin

Coffin

2021

Pine (*Pinus* sp.), human hair, sisal twine rope, clay, Monsel's solution bottles and primed canvas paper

Mount Scopus Memorial College, Burwood

This work explores 'Tahara' (Jewish burial practices) and viewpoints about the end of life. Human hair, sisal twine rope, clay shards, Monsel's solution bottles and coils, made from primed canvas paper, fill the bottom of the coffin. The hair represents the physical human DNA inside the coffin. Sisal twine rope is used to suspend the body during the cleansing ritual, and clay shards are placed over the body (in particular, the eyes and mouth). Monsel's solution is used in the cleansing of the body before it is wrapped in a white cloth, symbolised by the coils.

What is the role of rituals and symbols in significant life events? What cultural rituals are familiar to you?

Clare Platt

Green and purple alien swamp

2021

inkjet print

Presbyterian Ladies College Melbourne, Burwood

An interest in exploring hypothetical evolutionary scenarios is behind this digital portrayal of an alien world. Clare Platt considered all aspects of the ecosystem by representing the life forms that inhabit a tropical saltwater swamp, surrounded by thick jungle and salt-tolerant mangroves. The plants are purple, because they use the purple retinal pigment to photosynthesise instead of the green chlorophyll pigment. The sapient, human-like alien rowing her canoe through the swamp can make tools and fire, but looks nothing like us. She is an alien, after all.

Erinn Rawes

CATS.

2021

watercolour on paper

Mount Clear College, Mount Clear

After losing her beloved pet cat Mr Snuggles at the start of the year, Erinn Rawes sought to explore the close relationships between cats and humans, and the distinct personalities of different cats. Through a series of watercolour portraits showing facial expressions and poses, she captured the individual characters of the cats in her life, which reminds us that we can find comfort in our own connections with animals.

*What bonds or connections to animals do you have?
What part do they play in your life? What are the unique characteristics that define your pet?*

Emily Broeren

The little things

2021

coloured pencil on watercolour paper

Eltham High School, Eltham

Emily Broeren explores the importance of appreciating the little things in life that bring us happiness. The turbulence and flow of the water over feet and paws references the beauty and fluidity of the current time – and how the pandemic has inundated our lives. The work acts both as a reminder of the invigorating physical sensation of water flowing over skin, and a prompt to relish such joyous moments.

How does the artist use viewpoint and composition to add to the meaning and effect to this work? What might each element of the image symbolise?

Lily Bettess

Their life and death

2021

silicone, human hair, resin, air-dried modelling clay

Victorian College of the Arts Secondary School, Southbank

Inspired by the realistic hybrid creatures created by artist Patricia Piccinini, Lily Bettess combines human and animal qualities in this creature made from silicone and human hair. Its large eyes, pink flesh and soft hair make us empathetic to its innocence and sympathetic to its vulnerability, as it lies alongside a skeleton of one of its kind.

What ethical and social limits should constrain developments in science and technology?

Daniel Ireland

Breeze

2021

colour digital video, sound, 3 min 5 sec, recycled
synthetic and organic fibres

Xavier College, Kew

Daniel Ireland explores ideas related to survival, conservation and rituals in nature, through textiles, dance and installation. In *Breeze*, they allude to the destructive influence of humans on the natural world. The coat, layered with long tassels of turquoise, aqua, bright blue and light green, embodies the colour and motion of nature; it moves freely and in unison with their actions. These loose, organic gestures contrast with bouts of rigid and stifled movement, representing the rhythmic flow of nature being interrupted by the jarring effects of human activity.

Olivia Wilson

Water's journey

2021

eco-print, synthetic polymer paint, watercolour, charcoal, mud, pencil, ink

Donvale Christian College, Donvale

Water's journey depicts the path of a local creek near Olivia Wilson's home, which she visited daily during lockdown. The work presents imagery of the geography, and flora and fauna from the site, using watercolour and observational drawing. Wilson employs varied techniques, including topographical mapping, bark rubbing, and prints from gathered the leaves and mud taken from the creek. It embodies a journey through time and place, as Wilson reminisces how her mother and grandfather also played in the same creek as children.

Which places hold meaning for you and how would you best capture your connection to these locations?

Zara Blake

Ranges close by

2021

earthenware (raku ware)

Lauriston Girls' School, Armadale

Ranges close by is a collection of wheel-thrown raku-fired vessels imprinted with feathers and horsehair, arranged to form a landscape. For Zara Blake, the unpredictable nature of raku clay firing was a powerful metaphor for the chaos and order found in nature, requiring her to surrender control and embrace serendipity in the process. The layered arrangement of shapes, the palette of earthy colours, and the spontaneous lines, patterns and natural textures all emulate a mountain range, conveying the effect of nature and the joy and comfort it can bring.

The artist references the chaos and order of nature. What other opposites can you see in her work?

Annie (Yating) Zhang

Pastoral Xanadu: outback autumn

2021

oil on canvas

Presbyterian Ladies' College Melbourne, Burwood

Annie Zhang's work celebrates her connection to the Australian landscape, and captures its beauty and restorative power. *Pastoral Xanadu: outback autumn* portrays the chaos and contrasts of the land, conveying optimism with hilltop views in vibrant blues and subtle yellows, and hints of melancholy in the thick bushland where the light is dull and the environment seems eerily lonely. It reveals a subtle complexity – akin to life itself.

Which are the landscapes you know best? Which are you most drawn to and why?

Zara Blake

Grounded

2021

earthenware (raku ware), stoneware, twine

Lauriston Girls' School, Armadale

Created in raku clay using both hand-building and wheel-throwing techniques, *Grounded* reflects Zara Blake's exploration of the things from which we draw comfort. The circle of interlinked coils with the cups placed inside references the intimate relationship between the potter and the clay, and the close connections made between people through sharing food and conversation.

This work includes a performative element of gathering people together to share. How does this change the nature of the work? How do the various elements reinforce ideas of comfort and connection?

Ringoro Watanabe

Accessing the creative unconscious – final 2

2021

ink on paper

Melbourne Rudolf Steiner School, Warranwood

Inspired by the spontaneity of the art he made as a child, Ringoro Watanabe sought to recapture the free and unaffected creative spirit of his younger self. Working with materials found at home, he constructed a drawing machine that would utilise the forces of nature to generate its own unexpected works of art.

What might be the challenges and opportunities of working in this way?