Art exhibitions are traditionally the space in which art objects (in the most general sense) meet an audience. The exhibit is universally understood to be for some temporary period, but its impact can be long lasting.

This is our second annual HSC Major Works Exhibition and Catalogue. During the past 7 years we have had 24 HSC artworks nominated for Artexpress, many of which were not recorded in a formal document, hence the development of this formal record of student achievement. We hope it will become a treasured piece of memorabilia, recognising the fantastic creative efforts of our senior art class, for both students and parents.

I would also like to acknowledge, Lyn Hand & Stephanie O’Brien for their continued fantastic efforts to ensure that our Senior Art Students receive a quality educational experience and maintain the standards of excellence that we have achieved in Visual Arts at Alstonville High School, for many years. Special thanks also go to Carole Coffey and Michelle King who make up my fantastic art team, along with Geoff Timms and Josh Myles who have given valued assistance in production and presentation of artworks.

This exhibition represents 12 months toil for our year 12 students. Their finished works reflect their efforts over that time. Well done to all and good luck in your upcoming examinations and your lives after school.
My artwork is an exploration of colour through the watercolour medium and sculpture. The explosion of colour represents a range of emotions from hot to cold.
“Music is an international language.” – Darren Criss
“Music is the shorthand of emotion.” - Leo Nikolaevich Tolstoy

My Body of Work is influenced by my passion for music. It explores the relationship between music and an individual and the different aspects of music today. My friends represent a universal figure; their black clothes and the anonymous faces are symbolic of………. The masks represent several aspects and features of music.
In my art work I aimed to explore my understanding of photography, and the notion of being ‘captured in a moment’. My sculptures are made from an assortment of old cameras and an old enlarger which is used to develop pictures. By melding together all aspects of photography, my piece further highlights the correlation between the photographer and those who are photographed.
These artworks are a series of whimsical interpretations of some of the greatest painters and sculptures from art history. Artists included in this series are Alberto Giacometti, Georgeo De Chirico, Salvador Dali and many more. The appropriated masterpieces were reconstructed using discarded materials, similar to those used by John Dahlsen. The works reflect aspects of Sueralism, Constructivist and Dadaist philosophy.
My body of work has been influenced by the impact body image has on adolescent women. I have explored the way in which the media and mainstream society has impacted on the way these women see themselves. The artist who influenced me the most was the artworks of Jeannie Baker.
"Rugby backs can be identified because they generally have clean jerseys and identifiable partings in their hair... come the revolution the backs will be the first to be lined up against the wall and shot for living parasitically off the work of others."
- Peter Fizsimmons

"I think you enjoy the game more if you don't know the rules. Anyway, you're on the same wavelength as the referees."
- Jonathan Davies, A Question of Sport BBC TV (1995)
Initially when I was asked to compose a blurb for my artwork I was bewildered, I could not begin to express through writing something purely of the mind. Through my creative journey my piece has changed dramatically, not just the concept in a metaphorical sense but also the art in its physical form. My work for me is an exploration of not only life and death but obsession. I wish to encapsulate these purely emotional forms in a literal work. The inclusion of cattle skulls, intricately carved, represents not only beauty in death but obsession. Through my creative process I, myself, began to pick up obsessive habits, carefully perfecting every minute piece of my project. I found this work, and the ‘Visual Arts’ course in generally a very soothing, protective force in an otherwise chaotic HSC journey, and I hope my intense love of art is obvious in my piece.
The Evolution of Discovery

I have always been fascinated by the determination, curiosity and skill of the world's early explorers, and I attribute the dominance of the human race to this unquenchable thirst for discovery. Yet I wonder when we will be satisfied with our knowledge of our planet, the life and resources it is home to, and the complex social and personal facets of any individual in the global society. The deeper we delve into the secrets of the earth, the more we learn of the harm we create, and search for shortcuts to restore the balance. I wanted to create an artwork that highlights the voracious appetite for discovery of human beings, from past to present, and inevitably, future.
My artwork is based on the ocean and the beauty and colours the ecosystem produce in the environment. Inspired by my love of the ocean and being in the water; my body of work is the reflection of this notion. As I constructed three fish using the art practice of mix media: wax, drawings, collage of textures and mosaic.
Tala

My art work was inspired by my love for gymnastics, my identity as a gymnast is what my work delivers, and it captures the idea of movement and muscle within the sport. The medium I have chosen is scratch art on a premade board. The boards are made of Masonite with a covering of special clay then finished with a covering of black ink. The work was derived from photos of myself and scratched back using different techniques and tools.

I have dedicated my work in memory to the beautiful Tala Sureya Pirie, a talented young gymnast who we lost in May this year. Her adorable smile, luminous blue eyes and resplendent personality could light up the dullest of days. Among others gymnastics requires much determination, courage and devotion, as it’s said “not for the faint hearted”. Tala was merely all of these and I have incorporated her portrait to give a prime example of a true gymnast who was such an inspiration. Tala Sureya you are one of life’s greatest treasures, you will be greatly missed precious girl.
A mushroom is the fleshy, spore-bearing fruiting body of a fungus. I have named my collection a **MURDER OF MUSHROOMS**. My work is based on mushrooms as I am fascinated by them, how they create new life out of their own and how they live in dark damp places. My work explores this…
This work is a close study of the anatomy of horses and the juxtaposition of the racehorse industry. I chose to focus on this concept, as I wanted to demonstrate the glamour of the industry and the equine fragility.

My paintings are based on different aspects of the horse, from bones through to skin. The paintings, preserved in wax, were scanned and printed on to a variety of delicate papers, cut and made into roses. These roses then formed the basis of three different hats, which were worn and photographed at the races.
The encompassing concept for my Body of Work is of the girl represented throughout the series, and her passivity. Her situation is outside of her control, yet she does not panic.
The octopuses represent negative emotions (depression, isolation), whilst the fish, representing positive aspects of life such as family, creativity and hope for the future, guard her form and lift her towards the surface and light.
The works in which there are no fish represent the nadirs that we can reach; however, the final triptych is one of hope, as girl and fishes leave the octopus alone in the depths.
“If I were to choose a single word to describe my art practice it would be the word question. If I were to choose a single word to describe my underlying drive it would be freedom. This should not be regarded as a heroic proclamation. Freedom is a practice. It is a way of thinking in other ways to those we have become accustomed to. To be free is to be able to question the way power is exercised, disputing claims to domination. Such questioning involves our ‘ethos’, our ways of being, or becoming who we are. To be free we must be able to question the ways our own history defines us”. - Gordon Bennett

These paintings have been inspired by the work of Urban Aboriginal Artist, Gordon Bennett and his works about identity.
My artwork represents emotion and the common thoughts and feelings we experience, especially as teenagers. I try to convey the way we think; intense and dramatic. Sadness feels like it will never end, like it is the end of the world. Teenage love makes us stupid, and makes us think we’ve found our soul mate. Through my artwork I try to create nostalgia about our prime years.
8 handmade pots

I have made a collection of 8 pots all identically shaped from the same mould that I made myself, but they have been covered, painted and decorated differently. I have made them to represent the different types of women around the world, all coming from the one form but looking totally different on the outside. I have chosen to do this as I felt it was important to represent the way we judge women as a society just by the way they look on the outside but really are all of the same form underneath or exterior. I have chosen to represent a range of different women some including a lady in a burka to a more western traditional grandmother as I wanted to show that even though we judge these two types of women very differently they both are the same underneath.
Roy Lichtenstein was my inspiration, his use of animated people in real life situations, like they are real people. I have appropriated my version of his art work ‘the girl with a hair ribbon’ in my way of interoperating pop art, I decided to not go with original designs but still keeping his image at the same time. My art work is different and creative. Hope you enjoy!
Planted, clinging and intertwined

My artwork is a series of paintings representing the interconnectivity of the various things we cling to throughout our lives and hold us in place. These factors manipulate our growth and development as we manoeuvre our lives and ourselves to suit as we believe we need them. The location, environment and situations we are planted into shape who we are, no matter how much we try to pull away from them we may not always be able to fully move on as our roots have already been secured. My works aim to reflect both the positive and negative aspects of this and how we adapt to the conditions we are dealt.
Find the Magic

Find the magic for me, encompasses the way in which I perceive my world. This art piece is a representation of life at its fullest, its spontaneity and its fragility. I have tried to encapsulate myself in each piece through form and media. Each piece has a little twist of imagination and uniqueness.
Light and Body.
I have always been casually fascinated by the shapes created when light hits body, and how peculiar patterns and images are formed. The sharpness and clarity or soft and faded effect of the shadow relies on the angle of the light source as it hits the skin's surface. It is also interesting to look at an image through robotic eyes and not see a human body but merely different and individual shapes and shades that, when put together, form a realistic depiction of a body part.
It’s the small things
The small details in life are rapidly becoming more and more apparent as technology begins to allow us to show the smaller picture that our eyes usually miss. My artwork focuses on showing the ever growing connection between our view of the world and the technology that brings it into perspective.
“The Destruction of Japan and the Exploration of Myself”

My body of work challenges the way in which the human condition reacts to devastation, on the 11/03/11 Japan in essence was destroyed. Having travelled to and meeting many generous people of the areas most affected by the tsunami and earthquakes, not knowing whether they had lived or perished was disturbing. This experience was the catalyst that developed my artwork and me. My work is intended to be somewhat confusing; a book of memories, textures and unattractive connotations. The book itself is not logically presented or visually appealing because it would defeat the purpose of expressing the disaster itself. To recognise my work as ‘ugly’ or ‘unattractive’ is to some extent a compliment, but a personal, uninformed response is integral. My work was constructed using mixed media but fundamentally wax and coffee was used to indicate a feeling of desolation.
My work draws on inner, latent forces to fuel visual imagination and open a path of spiritual exploration. Through a series of self-portraits I created a personal reflection of self; synthesising memories, imagination and spirituality. Through the creation of mystic, ethereal scenes I attempt to materialise the fine line between imagination and reality. Conceptualisation prior to the composition of my work enhanced my level of control over the photographic process, allowing particular atmospheres and moods to be diffused though each image. The sequence of photographs moves from melancholy, dark images to gleaming nostalgic realms representing a romanticised reality and self-transcendence.
The Feminist Art Movement began with the idea that women’s experiences must be expressed through art, where they had previously been ignored or trivialized. This artwork explores the issue of domestic violence using Postmodernist art tradition of questioning realism. The work also questions and explores how meaning is replaced by fashion and decoration in modern culture.
My artwork is a visual representation of interconnection. Through the morphing life forms, the sculpture strives to undermine assumptions of human supremacy. Realistic hands (indicative of humanity), form the womb, wings and branches of various creatures as they spiral through the cycle of life. The sculptures thereby act as tools of transcendence, representing an intimate connection between humans and all other beings through a shared experience of life. The DNA structure relates this concept directly to human beings, its linkage of the pieces and size stressing the importance of innate similarities above difference.

As the cracked light bulb reflects freedom of thought from false preconception, the coloured flower evokes ideas of diversity. The integration of religious allusion with notions of evolution (best conveyed through the peppered moth) promotes attainment of purification through increased understanding rather than strict adherence to scriptures. Ultimately, my artwork promotes adoption of a different perspective in which race, religion, gender, sexual orientation and species are insignificant beside an overarching humanity and connection to life.
Spirit dolls are an ancient tradition, with people using them to express spirituality and creativity through assemblage. They have been seen in many cultures and religions all over the world and are often associated with the “Goddess”. Spirit dolls are used to draw in energy or an ability which you wish to bring into your life.

My inspiration is derived from folklore, the beauty and mystery of nature and the colours and textures of our surroundings.

My figures represent the guardian spirits inhabiting the rivers, rainforests and mountains of the Northern Rivers area.
My artwork is an exploration of the indefinite possibilities that the watercolour medium presents. Additionally my work explores colour combinations. They are inspired by the amazing invented characters of Tim Burton and Shaun Tan.
Often we are our own worst enemies. My body of work represents the inner demons, that haunt many people’s lives and the personal struggles people go through trying to stay afloat.
Upendo kwa ajili ya nchi yangu

My life has been a reflection of my culture. I believe that our cultural heritages define who we are as individuals. My art is inspired by my personal experiences growing up in South Africa. The name of my collection means “Love for my country”.

[Image: Map of Africa with cultural art]
Autographs