

# SMART EXPRESSIONS

ART SPACE ON THE CONCOURSE AND FOYER EXHIBITION SPACE

# SMART EXPRESSIONS

AN EXHIBITION OF HSC ARTWORKS  
3 – 28 MARCH 2021

Willoughby City Council presents an exhibition of student artworks selected from the 2020 NSW HSC practical examination in Visual Arts.

2020 presented many challenges, particularly for young people in the latter years of their high school education or in casual work. *Smart Expressions 2021* celebrates the artistic talents and achievements of the students who have continued to excel through the hardest of years, showcasing the resilience and optimism of youth.

This year's exhibition presents a wide variety of artworks exploring resilience topics such as the environment, discrimination, isolation, gender identity, mental health, connection and hope, and how COVID-19 has impacted life.

*Smart Expressions 2021* is part of *Generation R: A celebration of youth resilience in Willoughby and the North Shore*.

## **EXHIBITION AT ART SPACE ON THE CONCOURSE**

Jemima Barwick  
Liam Benson  
Anna Bezzina  
Janelle Chan  
Jack Connaghan  
Jana Docdoc  
Elicia Ferguson  
Georgia Glass  
Haoyi Han  
Mandy Jung  
Irene Kim  
Chantalle Mastrolorito  
Madeleine Page  
Kauri Palmer  
Maya Peter  
Laila Ree  
Emi Takahashi-Beer  
Caroline Wu

## **EXHIBITION AT FOYER EXHIBITION SPACE**

Baillie Earl  
Max Perkins  
Vladislav Petrov  
Liana Whitby  
Campbell Yap



## **JEMIMA BARWICK**

### *Chrysalis*

Watercolour on paper

**Willoughby Girls High School**

My work explores the complex emotional tension between childhood and adolescence, whereby we aim to make sense of the emotional maturity that emanates from the perplexing stage between naivety and understanding. Being heavily influenced by Australian watercolour artist Cherry Hood, concerning her control over the properties of watercolour and depiction of children, I utilised my younger sister as subject matter to manifest such ideas. As my works progressed, I was also deeply inspired by the work of painters Lucy Culliton and Elizabeth Peyton in their manipulation of pattern work and composition, respectively.

Art Space on The Concourse

## LIAM BENSON

### *First of the Roll*

Analogue photography

**St Pius X College**

When shooting on film, the first shot is often half exposed creating a 'burnt' effect. This technique is appropriately named 'first of the roll'. These photos are normally 'meaningless' and are discarded, but what if it was possible to create a meaningful shot? I discovered this effect through what could be called a 'happy accident'. These shots were all meant to be thrown away and designed simply for me to roll the film across to take my 'actual shots'. The cut off of the shots is meant to insight curiosity and interest. You want to know what is behind the rest of the frame, what else is happening in the world. Trent Parke's unobtrusive candid photography influenced my work.

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## **ANNA BEZZINA**

### *Menagerie*

Ceramic and underglaze with oxide

**Willoughby Girls High School**

Some facts...

- Up to 28,000 species are expected to become extinct by the next quarter of the century due to deforestation.
- 13 million hectares of forest have been converted for other uses or destroyed by natural causes.
- In 2019, the tropics lost close to 30 soccer fields' worth of trees every single minute.
- By the year 2030, only 10% of rainforests will remain; it is expected that all will disappear in a hundred years.
- With 80 percent of Earth's land animals and plants living in forests, habitat destruction is the largest destroyer of biodiversity.

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## **JACK CONNAGHAN**

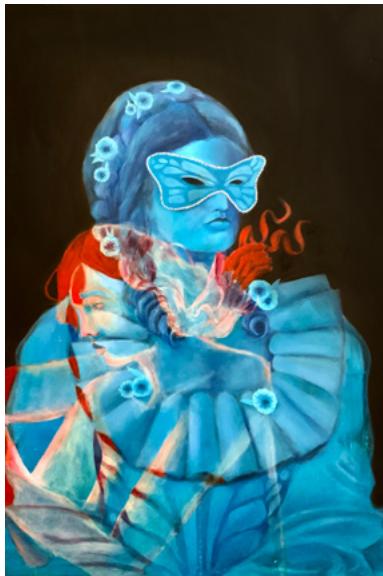
### *The Unpredictable Year*

Digital photography

**St Pius X College**

*The Unpredictable Year* provides the audience with an opportunity to view these photos and to feel an emotion, or to recall a personal memory. This series explores the ideology and aesthetic of deadpan photography. By capturing objects and subjects that are seen daily but go unnoticed, I am able to capture the true beauty behind them and make them more than what they are. *The Unpredictable Year* represents all of the major global events that happened in 2020 including, but not limited to, the Australian bushfires, COVID-19 pandemic and the major loss of life, jobs and security. I want the audience to feel a sense of ease, and to just be in the present, not worrying about the past or thinking about the future.

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## **JANA DOCDOC**

### *Masquerade*

Oil on board with cellophane viewing frame

**Mercy Catholic College**

*Masquerade* expresses the innate duality of human nature. We can often fall into the trap of making assumptions about other people based on what we see on the surface. However, in reality humans are much more complex. What an individual can personally feel is unequivocally unique to them, and it is impossible for another person to holistically understand their experiences. The work explores the use of dual imagery. The process involves superimposing two monochromatic images on top of each other, one in blue and the other in red. When viewing my artwork through different coloured cellophane a separate image is revealed through the phenomena of colour filtering. The blue images represent the stoic exterior of each character. Contrastingly, the red images are symbolic of their raw and vulnerable inner personas.

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## **BAILLIE EARL**

### *Ending Moments*

Oil on canvas

**Mercy Catholic College**

*Ending Moments* portrays my Grandmother's final moments and the impact of dementia. The series of paintings depict how she began to lose so much of herself, her memory and humanity. The use of pale colours which gradually fade conveys the idea of my Grandma losing parts of herself due to her illness. The colours continue to fade throughout the series to create a sense of how the person we are remains as our bodies fade away. I wanted to convey not only my Grandmother's struggle, but also my family's emotional turmoil. The painting of my Grandma and me shows our connection and the comfort we provided for each other. *Ending Moments* has allowed me to create something that holds an essence of my Grandma that remains with me.

Foyer Exhibition Space



## ELICIA FERGUSON

### *Shades of Orange*

Acrylic paint on canvas

#### **Glenaeon Rudolf Steiner School**

Life in Syria has been heavily impacted by war. Syrians have either abandoned their homes and been forced to become refugees, or have stayed and lived amongst the destruction. *Shades of Orange* is a series of paintings which all carry a motif of life, past life and hope. George Gittoes has been a fundamental influence with both concept and material practice of my work.

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## **GEORGIA GLASS**

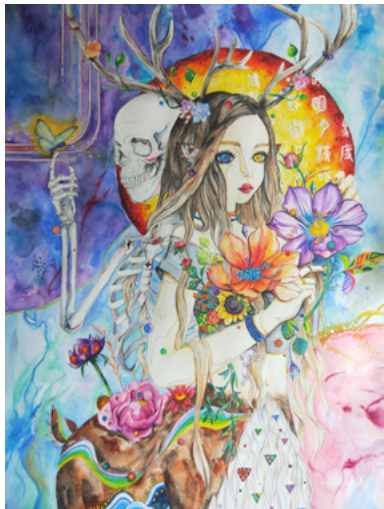
*Sleeping Beauty in a Jewish Labour Camp  
1943; Sleeping Beauty in her Maroubra  
Home 2020*

Photographic prints on cotton rag

**Chatswood High School**

My work is about the inalienable ties between family and history, the unfortunate core of such history for myself and many others around the world being the Holocaust. This piece presents the story of my great aunt Judy—her journey from the Slovakian labour camp of Novaky where she was sent in 1942 at the age of two and a half, to her home in Maroubra in 2020 surrounded by her beautiful family. It is safe to say that the large majority of Jewish people were not as fortunate as Judy, but I am forever grateful that my Sleeping Beauty made it safely to Australia in 1961, where she started her new life and created a wonderful family who I am extraordinarily lucky to call my own.

Art Space on The Concourse



## HAOYI HAN

### *Spirit Away*

Watercolour on paper

**Willoughby Girls High School**

*"...and then, I have nature and art and poetry, and if that is not enough, what is enough?"* Vincent Van Gogh.

My work explores the intimate connection between humanity, the natural world, and living creatures. The vitality of nature is rejuvenating for the human spirit, while nature is constructed of fantastical living flora and fauna. From beautiful to cryptic, the innocence of nature depicted in this work hints at the mysterious recesses of the soul. Del Kathryn Barton inspired my practice with the aim of building up vibrant, figurative imagery with decorative colours and highly detailed patterns, which unfold people's whimsical imaginations towards the mystical natural world humanity has yet fully understood.

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## **MANDY JUNG**

### *Alex & Jesse*

Oil on canvas

**Willoughby Girls High School**

Adolescents are subject to uncertainty and doubt when regarding gender expectations, achievements and perceptions within different arenas of life. *Alex & Jesse* explores the dualistic qualities which characterises the masculine and feminine identity, whilst considering the societal and environmental pressures imposed when regarding the interests of today's high school students. Through the examination of affection, emotion and passion, gendered conventions are criticised and defied, ultimately establishing the fluidity within the contemporary lens of gender identity.

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## **IRENE KIM**

### *Atlantis*

Oil and ink on canvas

**Chatswood High School**

A fantastical interpretation of the environment where roles are reversed and the elements of water, earth, air and fire represent life on earth. The universe is suggested with playful touches of gold and star systems.

Art Space on The Concourse



## CHANTALLE MASTROLORITO

### *Breathe*

Single channel video with sound

**Willoughby Girls High School**

In my body of work, *Breathe*, I explore the cacophony of chromaesthesia and anxiety through a representation of my own personal experiences. Drawing inspiration from artist Yayoi Kusama and her abstract use of dots, the time based form of which my own piece takes, also aims to compel and command through audio visual elements, and shed light on a topic that many are aware of, but not necessarily experienced with.

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## **MADELEINE PAGE**

### *Manifesting Alone*

Photomedia

**Willoughby Girls High School**

*Manifesting Alone* focuses on the experiences I have encountered when living by myself, and how reflective and isolated I became when entering this scary reality. Using common motifs of hallways, door frames and shadows, I was able to portray my individual experience through capturing on a DSLR camera and a Lomography film camera. The use of self-portraiture also effectively captured the struggles of living by myself, and how I dealt with growing up in this situation. I want people to relate to the reflective theme in this artwork, even if they haven't dealt with such intense feelings of isolation in their life.

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## KAURI PALMER

### *απομεινάρι (apomeinári) (Remnant)*

Foil and felt dipped in wax, plaster, paint, metal frame and church window

#### **Glenaeon Rudolf Steiner School**

Moving on, breaking free, leaving things behind. The human experience is never stationary. But what of our pieces that stay behind? Are they still with us? Are they lost in time? The stories and relics of Ancient Greece belong to another time, yet exist in the present. When Icarus jumped from that window, he lost his life, but the story continued, captured in my wax feathers reaching for the sky. We pull ancient marble figures from the depths, their limbs seemingly lost eons ago. Where are those appendages? Do they remain in that time, or are they right beside us? These limbs and questions are found in my folly marble arm of plaster. The wing breaks free from the window, but a part of it is left behind.

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## MAX PERKINS

### *Manūs Vitam Enarrant* (Our Hands Tell Our Story)

Colour pencil on black paper

**Glenaeon Rudolf Steiner School**

In the creation of my work I wanted to comment on experiences and emotions, communicating them through gestures and subject matter. I have extended this through the choices of colours and techniques in coloured pencil. I have been inspired by Albrecht Dürer in his development of realistic studies of the hand. It is intriguing how a whole persona can be communicated in the observance of a single aspect of the figure. I want my work to be received by the audience for the emotion it evokes for the individual upon their first impression.

Foyer Exhibition Space



## **MAYA PETER**

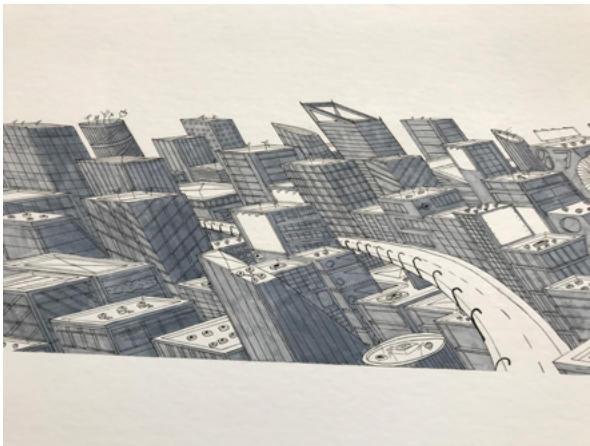
### *Affinity*

Watercolour on paper

**Mercy Catholic College**

My work explores the intimate interpretation between each of my siblings and the symbiotic relationship we have with each other. Their individuality, expressed through their eyes, is the focal point of the audience's attention and is an invitation to ponder their internal thoughts. The dispersed, outward gaze leads the viewer to observe what the portraits reveal about their emotional state. My work has been inspired by Ali Cavanagh in the application of watercolour where colours stain, overlap and bleed to capture the fluidity and transparency of the human form, celebrating their inner personality. The inlaid design of the red blood cells is the symbolic commonality that unites our individuality as well as reinforcing our shared identity and demonstrating the unbroken bond between us.

Art Space on The Concourse



## **VLADISLAV PETROV**

### *Nevaend City*

Fineliner, pen and grey markers on  
Bainbridge board

**Chatswood High School**

*Nevaend City* is a landscape of a never-ending city. It is a two-dimensional drawing in perspective, but is devoid of humanity. Monochrome markers and a fine liner pen were used to draw in the buildings on Bainbridge board.

Foyer Exhibition Space



## LAILA REE

### *Black Land Matters*

Enamel, silver, silver foil, metal rods, Perspex and wood

#### **Glenaeon Rudolf Steiner School**

My work demonstrates the impact of western settlement on Indigenous Australian practices and culture. This is highlighted through the exploration of the fun, vibrant landscape which represents the lack of recognition and its impact on Indigenous people. The bright landscapes are mirrored by a series of dark, linear pieces that emulate an Indigenous design, with a crack representing cultural destruction as a result of Westernisation. This work is made of enamel, an organic and delicate material that must be handled with care, such as we must nurture and preserve the past practices of our ancestors. The use of wood and metal rods signifies the strength and importance of land in Indigenous culture. White gloves suggest audience participation and an understanding of the impact of our actions on Indigenous land.

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## EMI TAKAHASHI-BEER

### *Bagi & Bugi*

Charcoal, chalk pastels, paper, blue ball point pen, oil pastels and citrus turpentine

**Glenaeon Rudolf Steiner School**

In July 2019 I went on a class trip to the Northern Territory where I learnt much about our country for which I am forever grateful. What I found most interesting and wonderful was the connection that Indigenous Australians have with the land, the spirituality that is beyond. In the busy cities that so many of us live in, we forget to connect to our diverse land. In my collection of works, *Bagi & Bugi*, which is Darug language for 'skin' and 'bark', I am seeking to reconnect my audience to nature, the universe and the spirituality of our existence through the similarities of bones, veins, roots and barks and skins. My influencing artists are Joshua Yeldham, Laith McGregor and Edie Nadelhaft.

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## **LIANA WHITBY**

### *Welcome to Suburbia*

Acrylic paint on board

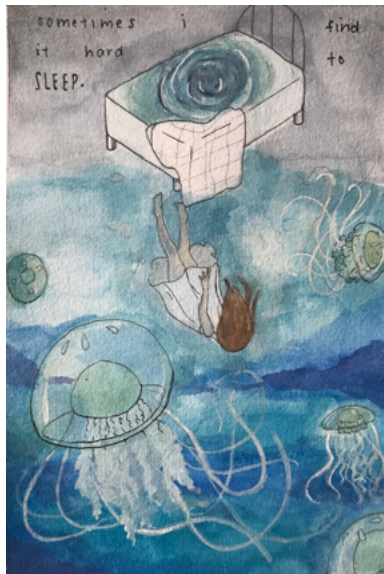
#### **Willoughby Girls High School**

My artwork visualises the significance that previously-loved homes hold. Suburbia is often thought of as dull, but I explored this icon through a nostalgic perspective, revealing its hidden beauty associated with memories.

As well as this, the absence of people in the scenes portrays the product of civilisation to landscapes.

I drew inspiration from the stylised and colourful representations of suburbia from artists David Hockney and Peter O'Doherty, and techniques used in classic travel posters.

Foyer Exhibition Space



## CAROLINE WU

### *Reaching Utopia*

Watercolour, gel pen, pencil, Copic markers and outline pens on paper

#### **Chatswood High School**

The overall conceptual aspect of the collection of drawings is dark. However, the juxtaposing art style serves to deceive the audience's first impression and later on invite them to contemplate the issues the artwork outlines. *Reaching Utopia* is a story-like representation of the mental and social issues that are present in society, especially in young people. The story unfolds the detrimental consequences of the coping mechanism 'escapism', and how what appears a dream can quickly transform into a nightmare. My art process involved three main steps: storyboarding, sketching the outline, and colouring & adding intricate details.

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## CAMPBELL YAP

### *Blur*

Photomedia on 100% cotton pastel paper

### **Chatswood High School**

The portrayal of motion blur with colour accent and black and white photography provokes the idea of uncertainty in my work. *Blur* also draws on the idea of identity and blurring the sense of self-concept by featuring my identical twin brother in the series of photographs.

Foyer Exhibition Space



LEFT: Jemima Barwick, *Chrysalis*, 2020, watercolour on paper

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A Willoughby City Council curated exhibition.

*Smart Expressions 2021* is part of *Generation R*:  
*A celebration of youth resilience in Willoughby and the North Shore.*

Enquiries: Cassandra Hard Lawrie  
Curator & Visual Arts Coordinator  
Cassandra.Hard-Lawrie@Willoughby.nsw.gov.au  
(02) 9777 7972

[www.willoughby.nsw.gov.au/arts](http://www.willoughby.nsw.gov.au/arts)

**ART SPACE ON THE CONCOURSE** 409 Victoria Ave, Chatswood (next to Box Office)  
Opening Hours: Wednesday to Friday 11am-5pm, Saturday and Sunday 11am-4pm

**FOYER EXHIBITION SPACE** Ground Floor, 31 Victor Street, Chatswood  
Opening Hours: Monday to Friday 8.30am-5pm

