

HSC Bodies of Work Exhibition 2019



Artwork by Stella Houlihan

Visual Arts
Marist Sisters' College Woolwich

***It is not enough to know your craft - you have to have feeling.
Science is all very well, but for us imagination is worth far more.***

Édouard Manet 1832-1883

Welcome to the Marist Sisters' College 2019 HSC Bodies of Work Exhibition

This event is one of the highlights of our academic calendar: amidst the strains and pressures of HSC preparation, it offers the opportunity to admire, and be moved by, the creative impulse of our young artists at MSCW. The range of media is broad and the quality of artistry sophisticated and perceptive.

The Visual Arts have played a vital role within the curriculum empowering students to engage in diverse forms of visual communication: they have strengthened a love of the integrity of differences and upheld the, at times counter-cultural, principle that method and madness (in the best sense of the word) can form a brilliant and powerful equilibrium so that original ideas can be tested, reformed, redrafted, reworked- and finally, brought to an exhibition so that the power of artistry can be shared and enjoyed by everyone. The artistic conversation is unique-and the teaching of art requires exceptional gifts.

Congratulations to each student; the 2019 HSC showcase celebrates a collective creative drive, it is a testament to their practice and perseverance.

Thankyou
Mrs Helen Landas

Elizabeth Albuquerque

Fertility and Death

The cycle of life is an experience that each and every individual encounter. My body of work sheds light on the concept of life and death being a continuous sequence of existence, with death seen as just another state of being. The two portraits have been illustrated to depict the illuminating beauty possessed within the natural process of life. The first portrait emulates the vibrancy and warmth that life gives and the second portrays the delicate beauty of death. This represented through the similar signs and symbols represented in both portraits, which captures and reveals the interconnected process of life.

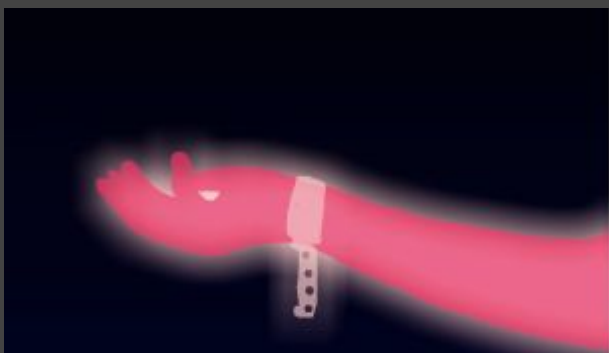


DRAWING

Elise Bejjani

Pink

We love people, and then we lose them. Life is sacred, it is only until we lose someone that we feel like we have become lost with them. Through my artwork, I wanted to showcase the journey we must face in order to let the people we love, go. We do this through the six stages of grief. Shock, Denial, Anger, Bargaining, Depression and Acceptance. I have also added the motif of colour. Pink. The colour that suggests a sense of passion, safety and sensitivity. Yet also vulnerability. Pink leads our character through her journey, almost leading her to a certain catastrophic ending. She must break her cycle, accepting help. Sometimes it is hard, and help can be terrifying, almost in the form of a monster, but it is through help where we can find peace within ourselves. "It is better to have loved and lost, then never to have loved at all".



TIME-BASED FORMS

Sarah Bridges

As our world we know it

I was inspired by our disintegrating planet and the lack of care we have for the preservation of our world. This work is to encourage and persuade generations that our world is important and to help undo what's been done.



SCULPTURE

Ellen Campey

Optimum

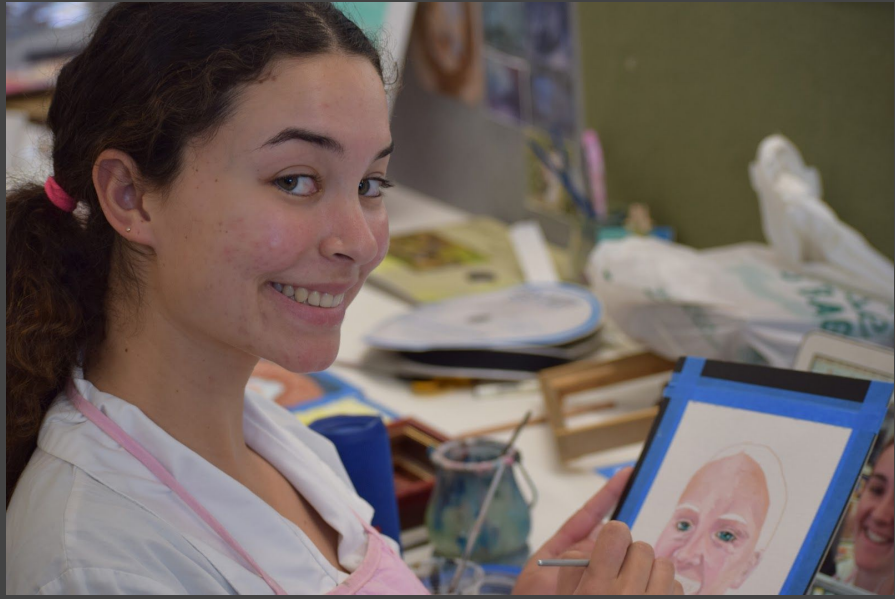
They sting, They kill, They are immortal. My body of work explores the conventions of a jellyfish acting instinctively to survive at the expense of others lives. The position and plight are frequently alluded to through my use of intense colour to symbolise the power they possess as they intend to prevail. The use of shape and form is reappropriated from the technique of Corrina Thurston who depicts the features of wildlife through bright coloured drawings depicting the truth and reality of animal's appearances and intentions. Under the lens of victimisation, these species are preconceived as evil and harmful, however, this idea should never surpass their beauty, elegance and desire to live in unison when their survival is not in danger.



Mia Chahoud

Loved Ones

My portraits capture a snapshot of the variety of friends and family that have influenced my short life. I explore the need of humans to make connections and experience love and friendship as I have with these people. I wanted to capture the unique individuality of each person, as well as the connectedness every person shares. I presented the portraits in photo frames as



if I was to hang them above my mantel, a traditional practice of celebrating loved ones.

PAINTING

Rosemary Darmawan

Mementos

The influence of those before our time inspires the little things in our lives. I wanted to portray the simplicity of everyday life that have been impacted by my grandmothers and cultures (Indonesian and Filipino) through these mementos they have left behind to me.



Victoria Hernandez Rodriguez

The Happiness of Poverty

My body of work encapsulates my perception of childhood poverty and how much of an impact and difference one person can make on poverty. These children are from the poorest areas in Africa and are an example of the children an individual can sponsor on humanitarian organisations. It also explores how the simplest things in life can be the source of one's happiness, such as clean water, which is one of the things a sponsor can provide for their sponsor child. Something so basic to anyone living in a first world country can bring a world of positive change to those struggling in third world countries. In doing this work I'd like to express the urgency in combating poverty through an individual's help. My choice in depicting smiling children also demonstrates the innocence of children who don't deserve the pain and struggle that comes with poverty.



PAINTING

Stella Houlihan

Splash

My work reflects the love and comfort of my dog. Through a glorified and solitary portrayal of his figure that strives to emulate the worshipped depiction of royal figures, I have illuminated the compassion and solace he provides. It also represents the notion of family and companionship, making this work a personal tribute to his being.



Sophie Jallian

Persevere

An ancient legend tells a tale of golden koi swimming upstream the Yellow River in China. The school glimmered as they swam together, gaining strength and fighting against the current. When they reached a waterfall at the end of the river, many koi turned back, letting the currents' flow push them away.

The remaining koi refused to give up. Leaping from the depths of the river, they attempted to reach the top of the waterfall. Demons watched over and mocked their efforts, so they heightened the waterfall out of malice. However after a hundred years of climbing, one koi finally reached the top of the waterfall. The gods recognised the koi for its determination and perseverance, and in turn transformed the koi into a golden dragon, an image of power and strength.



SCULPTURE

Alessandra Laybutt

Go Away

Inspired by my fear of the dark, I decided to embody a younger version of myself, who instead of hiding, transforms her blanket into a warning and playful mockery of the monsters who bother her at night, in an attempt to make them 'Go Away!'. The childish depictions of the creatures within the square tiles embody objects and experiences that have contributed to this growing fear.



Laura McDermott

Season of Mum

My body of work depicts my mother over six months, highlighting her progress after the life changing gastric bypass surgery. I was inspired by Frida Kahlo florals, and in my piece they act as a metaphor of my mums own blossoming in her health.

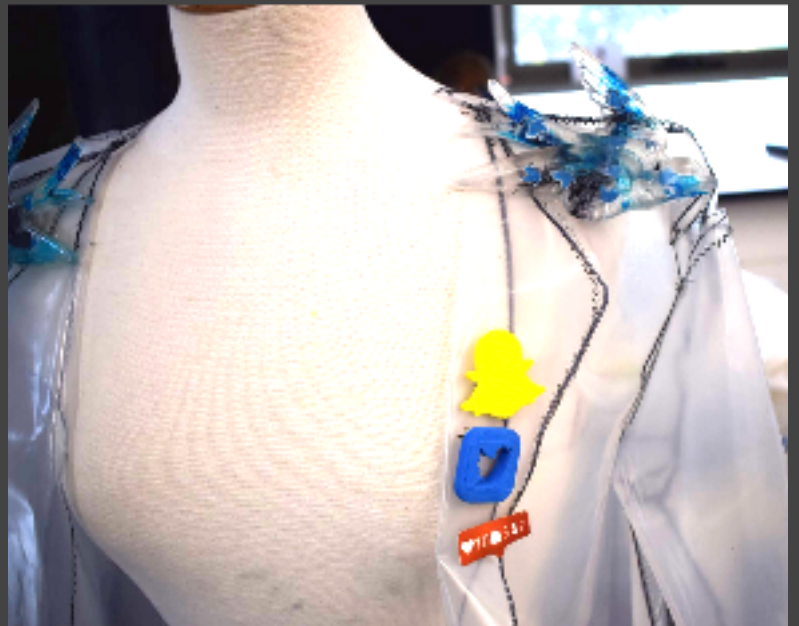


PAINTING

Trinity McGrath

Addiction to a Distorted Reality

My artwork explores modern-day society's constant use of social media and technology and the detrimental effects it has on one's self. Social media addiction is a worldwide epidemic that I am very interested in addressing through my artwork. 'Addiction to a Distorted Reality' uses popular symbolism and motifs to connect the audience to the message of social media's unhealthy effects on humankind. I created this as I have experienced first-hand how impactful the pain of using and upkeeping social media profiles is.



DESIGNED OBJECTS

Helena Munoz-Prieto

Pods

For my body of work I wanted people to see the fertility within the natural environment. These seed pods are the 'womb' of the natural world. They are what allows plants to reproduce and fertilise. I wanted to show fertility and reproduction in a different light that was different to human fertility.

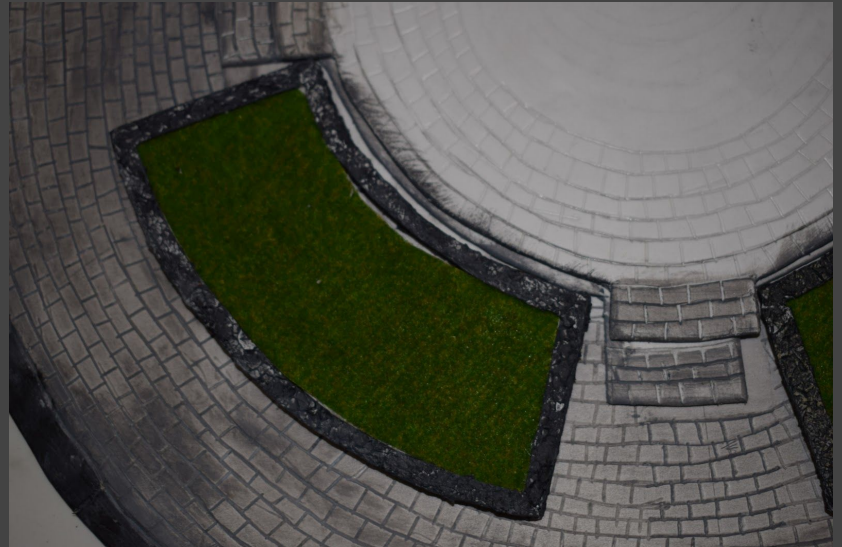
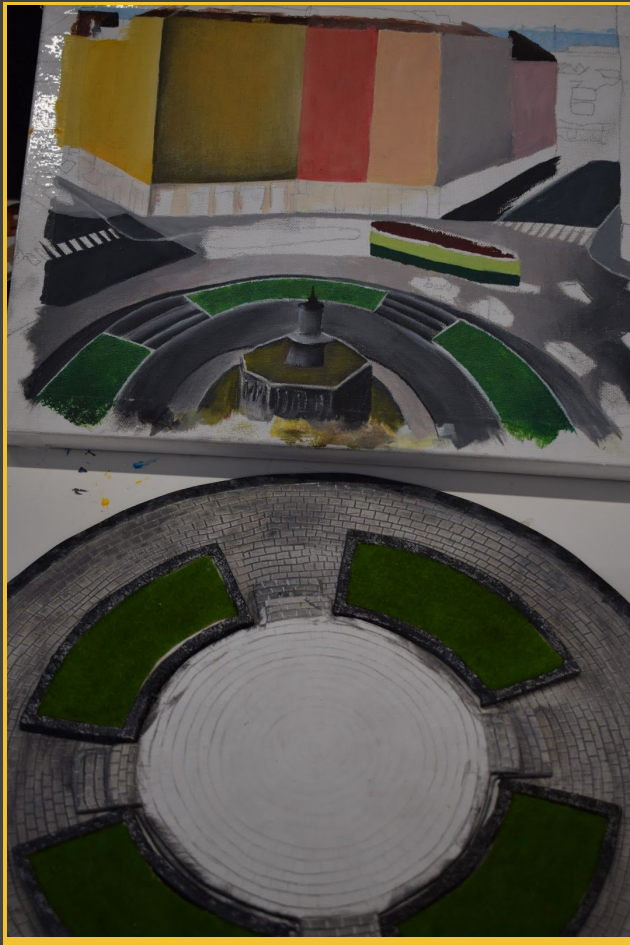
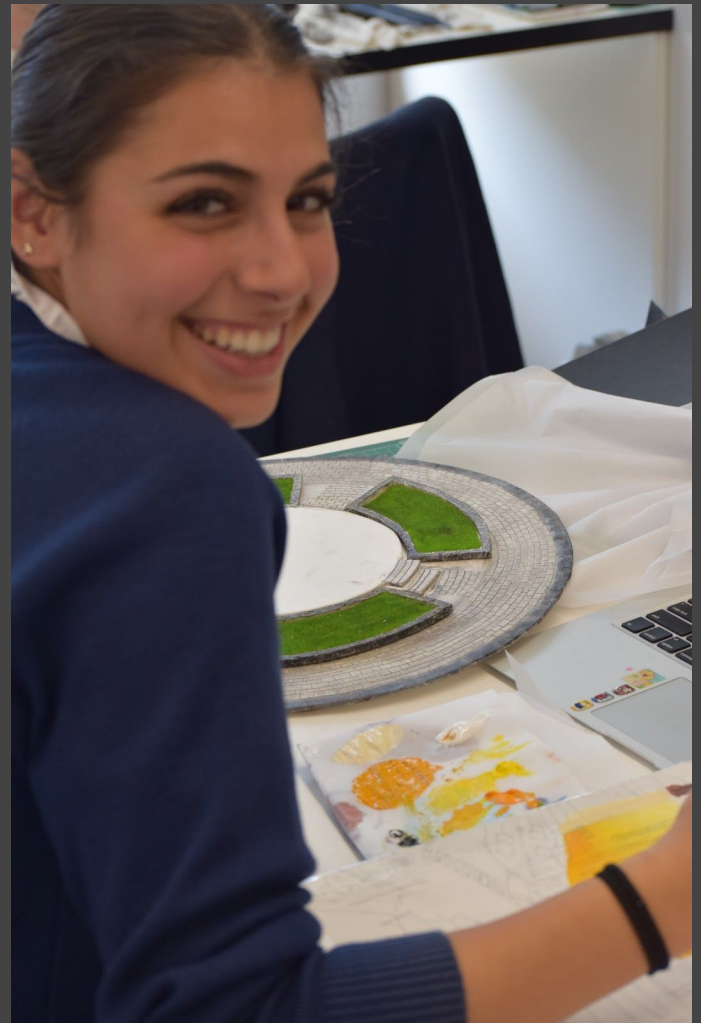


SCULPTURE

Alessia Napoli

Beauty in the Bricks

My body of work consists of a miniature diorama recreation of the streets in Milan in which I grew up. This is accompanied by a visual representation of the same intersection made with acrylic paint on canvas. Rather than fitting the traditional conventions of a beautiful and modern environment, my BoW depicts often overlooked aspects of the urban environment such as grime, rust, decay, discarded cigarettes and unfashionable graffiti. In doing so, I attempt to appreciate and illuminate the urban environment and the beauty and life that is hidden within the bricks of a city.

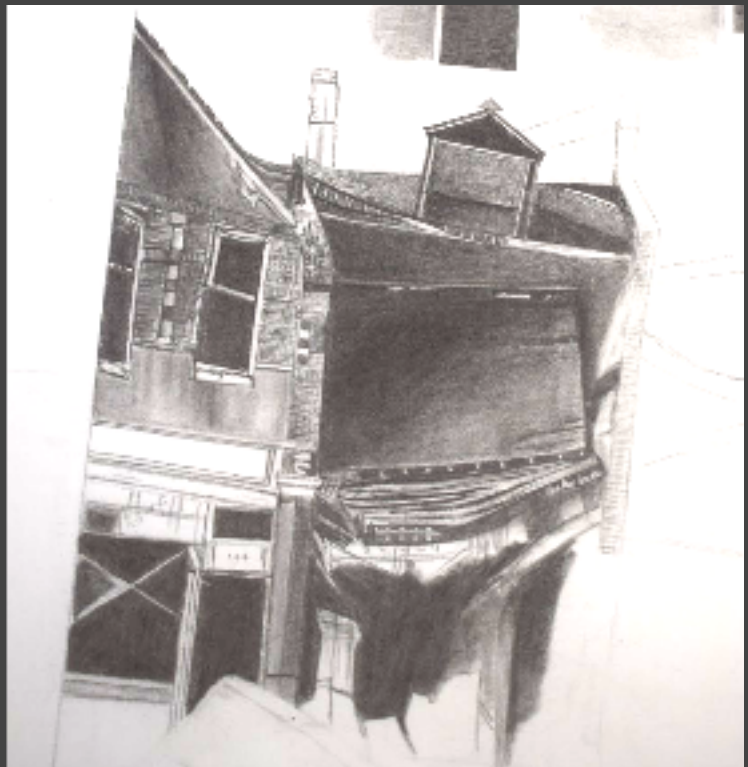


SCULPTURE

Holly Nicolas

Chaotic World

The world is becoming increasingly chaotic. Between the frequent terrorist attacks, alarmingly high poverty rates, war torn countries, overpopulation and pollution, earth is suffering and so is everyone in it. In response, humanity's technology is miss-guided; we use it to record and broadcast the negativity across the world but rarely use it's power to aid it.



DRAWING

Bethany Rae

Nature's Simplifications

In my body of work, I wanted to convey an appreciation and essence of nature's simplicity, through the four major environments within our world Aquatic, Tundra, Grassland and Forest. My sculptural pieces abstract nature's complexity and detailed forms, while my paintings capture and translate the simple forms, patterns and shapes bringing the simplistic essence of nature to the forefront.



SCULPTURE

Olivia Saad

I miss you mum

I have chosen to do an oil painting of my mother in different time periods of her life reflecting her human growth and experiences. She passed 3 years ago from cancer, and I chose to paint a picture of her in her last year, to reflect how people change due to chemo. Though these are at all different ages she was always happy and wearing her favourite colour blue in each picture although it seems I have done it on purpose. In contrast of this blue I used a mix of yellow and orange to symbolise warmth and comfort in the clouds. I wanted the audience to feel a sense of peace from the work and an understanding of my emotion and gratitude.

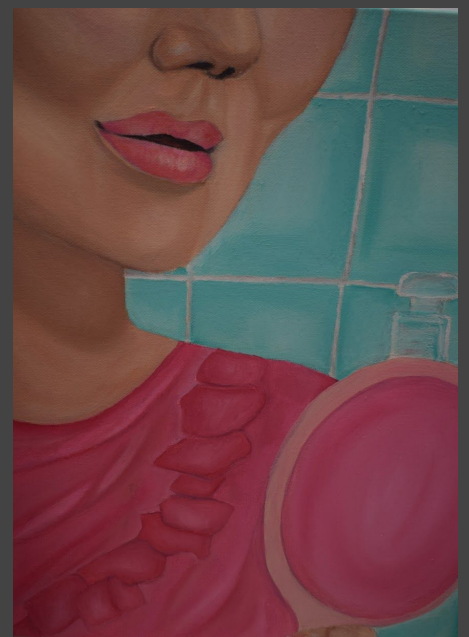
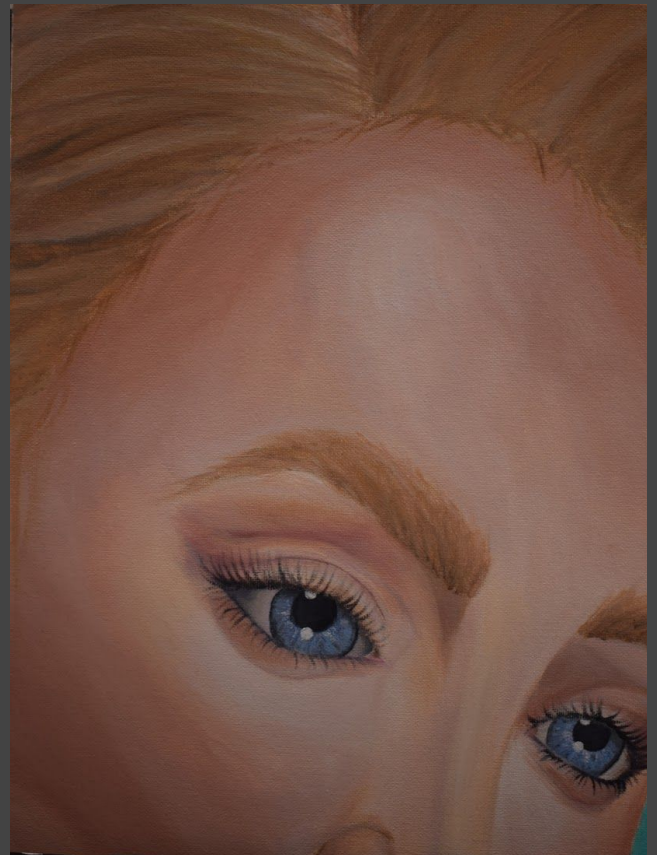
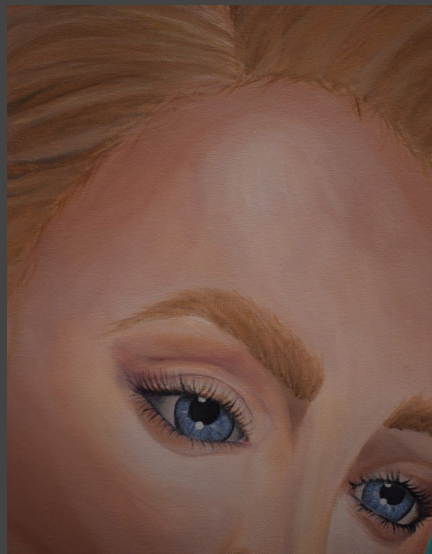


PAINTING

Nicole Sayegh

The reflection of beauty within time

I was essentially interested in depicting the way beauty ages within time, illustrating a woman who is considered the stereotype of "beautiful" staring at herself wearing the same clothing using the same mirror and standing in the same location as an aged woman. The eye for detail was essential in capturing the same techniques within the series, portraying a story into the different stages of life.



PAINTING

Sophie Slater-Phillips

Organs

There is a worldwide shortage of organs available for transplantation. I am bringing awareness that selling organs is not a bad thing and that this should become a natural thing. In Australia hundreds of people each year turn to the black market to buy human organs to save their lives and in addition paying extraordinary amounts of money.



Lauren Stevenson

Facades

My artwork, "Facades", communicates the complexities of the human experience, exploring the themes of neglect, domestic violence and mental health to articulate the concept of "what goes on behind closed doors." The series of house facades and the corresponding interiors, intend to shed light on the hidden or kept secrets sheltered from public view. The coloured interiors coordinate with the external facades, each house representing a different social issue.



SCULPTURE

Esperanza Tingin

Nothing is truly original

My body of artwork expresses how nothing is truly original now days. This includes all the art works, books and comics to movies and tv shows, and this was important to me to express this in all three of my artworks. It explores the multiple concept of how works are usually always appropriated as well as my art works have elements that express ideas and concepts that have all been done before, that is not 'original' yet still my own original work.



Lucinda Ward

Captured Innocence

'Experiences within childhood are intended to prolong the innocence and purity of a child's mindset. This is because children are unafraid to trust, to commit and will not be swayed by judgement or jealousy. They refuse to be contained within one narrow mindset and allow their minds to explore all possibilities and impossibilities. Curiosity leads them to find wonder and joy within the most simplistic things and moments as special as the littlest secret.

Through the inclusion of multiple sketches, the stop motion mimiks the second of time in which the images were taken from, and therefore, has captured innocence.

