

ARTEXPRESS

ARTEXPRESS 2024 at Hazelhurst Arts Centre features over 50 outstanding HSC artworks, including seven by students from schools across southern Sydney. This year's exhibition sees a strong focus on family, cultural identity, and sense of place. Students have explored many different expressive forms including drawing, painting, ceramics, graphic design, and textiles and fibre. Sutherland Shire Mayor, Councillor Carmelo Pesce, noted: "*ARTEXPRESS* continues to shed light on issues significant to our youth every year."

This resource is intended for educational use in engaging with works in *ARTEXPRESS 2024* for Stage 5 and 6 Visual Arts. This resource was developed by Hazelhurst's Public Programs and Education Team under the direction of Dr Natalie O'Connor with Melissa Goodall, and in collaboration with Elise Croucher, Natasha Dalton-Hughes, Emily Gardner, and Philomena Kezelos.

ARTEXPRESS 2024 is a collaboration between NSW Department of Education and NSW Education Standards Authority.



Hazelhurst





Tahlia McGowen

Willoughby Girls High School

Gamaragal Country

A Dysfunctional Family

Ceramics

Earthenware, Cescio glazes, copper oxide

[A Dysfunctional Family](#)

Family relationships can be messy and complicated.

My body of work explores this messiness and the drama that comes with a dysfunctional family. The ten members of the 'Critter' family all have individual names and personalities representing several generations. Some family members have eyes, others have mouths, and some have both. Those that don't have eyes must rely on the others to see, just as those who don't have a mouth must rely on the others to be their voice. They must work together as a family to get by while avoiding getting on each other's nerves.

My artmaking practice has been influenced by the study and interpretation of the artist [Jenny Orchard](#).

Discussion

How are the artwork family members reliant on each other and how does this create a unified Body of Work?

How has the artist explored humour to display the dysfunctional members of a family?

In what ways is the imagination engaged by these family members?



Farah Amin

Concord High School

Wangal and Burramattagal Country

Still Ending, and Beginning Still

(detail, panel 4 of 4)

Painting

Oil on canvas

[Still Ending, and Beginning Still](#)

My body of work explores the delicacy and vehement resilience of womanhood, using oil paint to convey both the benign softness in my models' features and the undeviating strength in their gaze. Identity, our sense of who we are, is forged by familial lineages, endured experiences and culture. My identity is represented through the Arabian domestic setting in the work and female subject matters enveloped within the comfort of warm tones. This is communicated through the motif of the eye in these 'still lifes', as physical bodies are candid and the eyes converse.

My artmaking practice has been influenced by the study and interpretation of the following artists: [Shirin Neshat](#), [Jonathan Dalton](#), [Jonathan Yeo](#), [Paul Cézanne](#).

Discussion

What associations do you make with the colour choice? Does it provide a pathway to the emotions the artist wants to evoke?

Look at the still life painting, do you have special objects in your home that represent your culture or heritage?

How has the artists used symbols and codes in this artwork?



Mary Kristine Bangug
Prairiewood High School
Darug Country
Mere Morsels (detail, panel 5 of 6)
Drawing
Graphite pencil on paper

[Mere Morsels](#)

We are what we eat and, equally, what we don't eat. Meals act as a class signifier, a core element of identity or celebration of culture. The idiosyncratic elements of my body of work are intended to invite contemplation of one's heritage and evoke poignant memories. Within the consumerist attitudes and wealthy abundance of my current antipodean homeland, my drawings express a subtle story about my humble Filipino upbringing where simple food is consumed as a source of joy and community, yet never taken for granted. The broken plate represents sociocultural fragmentation and associations with time, place and status.

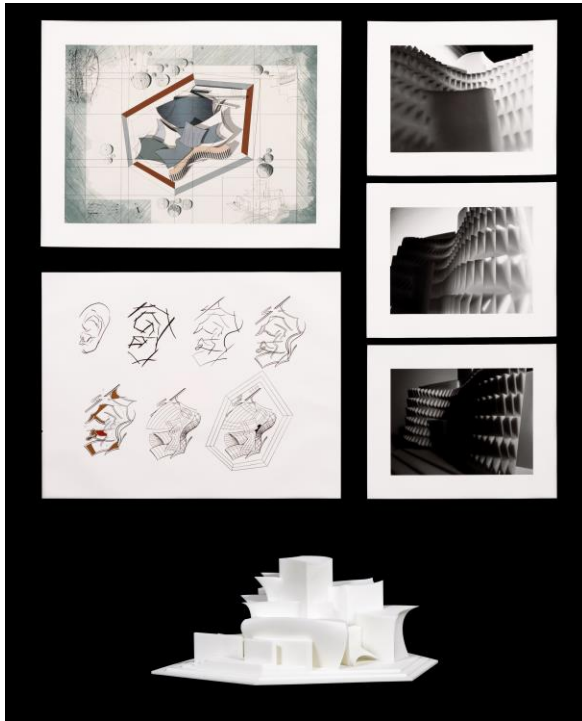
My artmaking practice has been influenced by the study and interpretation of the artist [CJ Hendry](#).

Discussion

What foods would represent your culture and status?

Describe why you think the artist has chosen these particular foods.

The artist has chosen to include a broken plate to represent *sociocultural fragmentation*, consider other ways this could be expressed visually with food.



Zengxun Gao

The Hills Grammar School

Darug Country

Resonance

Designed Objects

Printing paper

Resonance

My body of work is inspired by my own situation. I am a deaf person, but I have a hearing aid; I can hear the sounds of the world. My work conveys not only the physical structure of the ear and soundwaves but also the experiences of deaf people. The sharp prism wave represents the strong barrier between deaf people and sound; the sharp angles represent my struggles with hearing; the ups and downs represent how sound always seems varied. My work invites audiences to feel the 'world' of the deaf through deeper observation of the details.

My artmaking practice has been influenced by the study and interpretation of the following artists: [Zvi Hecker](#), [Frank Gehry](#), [Zaha Hadid](#).

Discussion

How has the artist explored both harmony and contrast in relation to sound?

What strategies has the artist used to allow the audience to experience their world?

Discuss the importance of the repeated shapes to the conceptual meaning of the work.



Janna Martin-Cooley

Frensham School

Gundungurra Country

Rebellion and Reclamation

Collection of Works

Acrylic/oil on board, lino print

Rebellion and Reclamation

My body of work explores the repercussions of colonialism on Indigenous communities. Tainting the colonial figures with defiant splashes of paint directly references the 2018 event in which Captain Cook's statue was defaced with pink paint. The graffiti addresses colonialism's ongoing consumption of Indigenous heritage. At the base of the work is a triptych lino print representing Uluru. This alludes to the claimed lands. Yothu Yindi's lyrics represent the collective Indigenous view on colonisation. This assembly of imagery and text unites motifs of rebellion and reclamation, weaving a powerful testament to Indigenous perseverance against colonialism's shackles.

My artmaking practice has been influenced by the study and interpretation of the following artists: [Richard Bell](#), [Tony Albert](#), [Vincent Namatjira](#), [Jonathan Jones](#), [Nathaniel Dance](#), [Francis Wheatley](#).

Discussion

What is the artist bringing our attention to?

What does the artwork teach us about the past?

Discuss the importance of the text in conveying the artist's intention?



Jasmine Taylor Smith

Denison College of Secondary Education, Kelso High Campus

Wiradjuri Country

It'll Pass

Ceramics

Terracotta clay, ceramic glaze

[It'll Pass](#)

My body of work represents a range of human emotions, both personal and observed. My intention is to explore and express the universally difficult experience of feelings. Through the physical process of manipulating clay, I was able to more deeply engage with these concepts. The form of the surreal figures was inspired by my own instinctual perspective and experience with the various emotions examined.

My artmaking practice has been influenced by the study and interpretation of the following artists: [Shaun Tan](#), [Louise Fulton](#), [Johnson Tsang](#), [Sally MacDonell](#), [Lionel Smit](#).

Discussion

Mimic the expressions, can you describe the emotion behind each?

How has the artist used humour to express difficult experiences in “It’ll Pass”?

How does the choice of scale impact the meaning of the work?



Kaylee Kaczmarczyk

Henry Kendall High School

Darkinjung Country

Unveiling the Mind's Maze (detail panel 3 of 4)

Photomedia

Digital Art

[Unveiling the Mind's Maze](#)

My body of work is deeply influenced by Salvador Dali's use of dream time and unsettling imagery. I use my work to express my emotions and viewpoints on the world that surrounds me. Each day presents its unique challenges as I navigate life's struggles. My dyslexia adds an extra layer of difficulty, making my mind work three times harder than that of an average person. In my work, my intention is to shed light on the difficulties I face, especially in seemingly simple tasks like writing and reading, which others often take for granted.

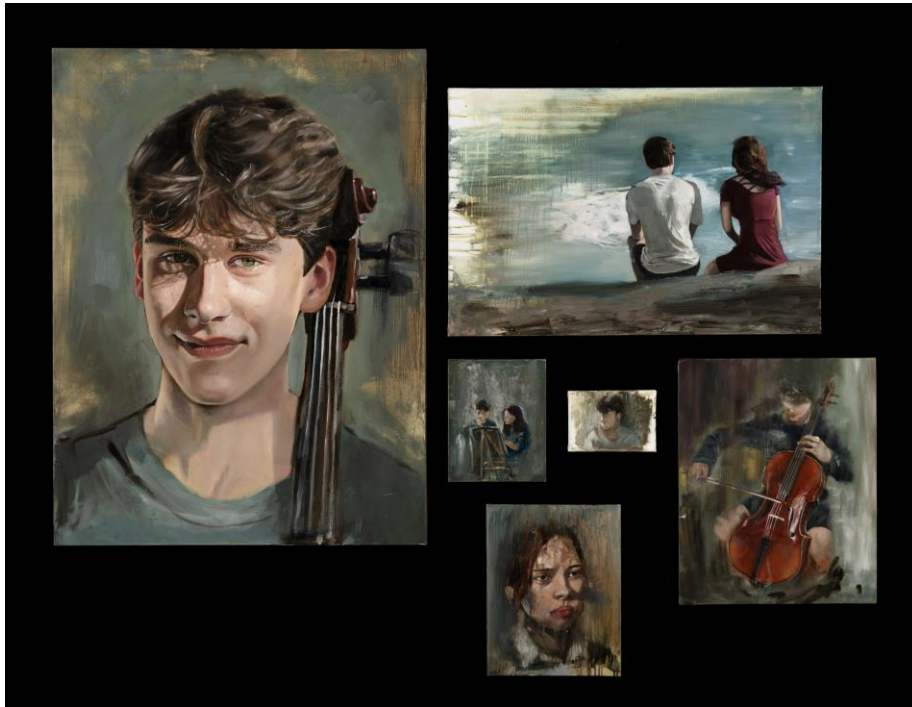
My artmaking practice has been influenced by the study and interpretation of the following artists: [Salvador Dali](#), [Laura H Rubin](#).

Discussion

After reading the statement, what new things did you understand about the intentions of this artist?

What considerations has the artist now communicated through this artwork?

How has the artist unified the four artworks? Describe the common elements in each panel.



Fu Liu

Chatswood High School

Gamaragal Country

Remnants (detail)

Documented Forms

Oil on canvas, digital video/audio

Remnants

Memories construct the fundamental building blocks of our identities, yet they are delicately plastic, prone to alteration, ambiguity and their inevitable fade. My body of work, *Remnants*, explores blissful nostalgia and the melancholic horror of losing our authentic memories. Elina, the main character in the short film, is represented struggling as her disorientating Alzheimer's Disease takes hold. The oil paintings in my work are intended to be Elina's, as if done by her throughout her mental decay. By examining an extreme condition of memory loss, the film and paintings complement each other to communicate the transience and fragility of memory.

My artmaking practice has been influenced by the study and interpretation of the following artists: [William Utermohlen](#), [Claude Monet](#), Charlie Kaufman, Spike Jonze, [Leyland James Kirby \(The Caretaker\)](#), [Erik Satie](#).

Discussion

How do the less detailed works help convey the intended meaning of the artwork?

How does the artist evoke an emotional intensity through this Body of Work?



[The First Supper: Dreaming of Unity](#)

Leonardo da Vinci's *The Last Supper* is an acclaimed painting showing the timeless harmony between food and connection. My body of work, *The First Supper: Dreaming of Unity*, references this work through an aerial perspective of a large dinner party which examines my contrasting heritages, from Malaysia, Australia and Luxembourg. It represents a dreamlike scenario where all are sitting at one table, depicting a vivid tapestry of memory, family and culture. While the work examines my personal culture, I want the audiences to ponder their own associations with certain foods and reflect on what has shaped their story.

My artmaking practice has been influenced by the study and interpretation of the following artists: [Leonardo da Vinci](#), [Whitney Spicer](#).

Discussion

How has the artist invited us into her world?

Can you find evidence of each of the three cultures? What motifs are repeated?

How has the artist used space in this artwork?

How do your own experiences impact upon how you read this work?

Extension

Research Da Vinci's *Last Supper*, compare the fresco to this artwork.

Jacinta Kieffer

Lindisfarne Anglican Grammar School

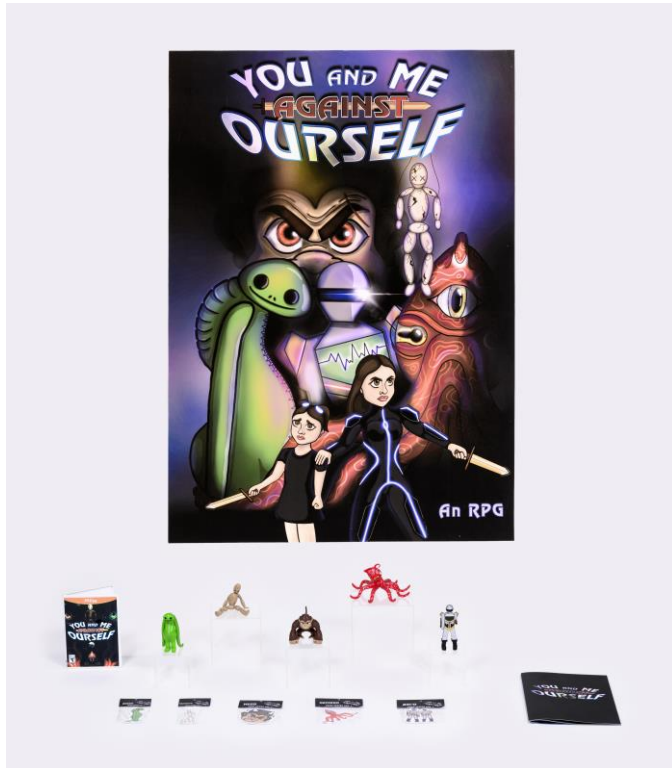
Bundjalung Country

The First Supper: Dreaming of Unity

(detail, panels 1 and 2 of 3)

Painting

Acrylic on canvas, sound file



Kyah Rowley

Darug Country

You and Me Against Ourselves

Graphic Design

Digital print, PLA plastic, acrylic paint

[You and Me Against Ourselves](#)

Levelling up: within the context of a game; to improve or advance oneself.

Throughout life, we are constantly 'levelling up' as we conquer our fears. My Body of Work is an interpretation of my own journey battling fears at different stages of my life, proposed through the narrative within a video game with supporting merchandise. The game's main interactive character represents my present self. Her objective is to protect her younger self from the monsters encountered on each level, where each monster is symbolic of one of my past fears. As the game advances, the younger self matures by unlocking elements of strength and experience, making discoveries and overcoming adversity.

My artmaking practice has been influenced by the study and interpretation of the following artists: Yusuke Nakano, Ken Sugimori, [Drew Struzan](#), [Chris Ryniak](#).

Discussion

If you created an RPG (role-playing game) and merchandise, what would be the challenges your character would need to overcome? How would this help to engage a diverse audience?

What merchandise would you create to increase the fan base?

What evidence of the artist's personal world can you decipher from this artwork?



Angelina O'Connor

De La Salle Catholic College, Cronulla

Dharawal Country

The Fossil Fuel Follies (detail, panel 1 of 3)

Drawing

Ink, watercolour

[The Fossil Fuel Follies](#)

My work is a satirical look at the way how the canon of great art and the public museum have become sites of protest. Climate activists have drawn global attention to extinction by fossil-fueled global warming. I have used a combination of ink wash and line techniques to achieve graphic outlines and gradations of tone. My intentions were served by the choice of red, associated symbolically with danger, alarm and passion.

My artmaking practice has been influenced by the study and interpretation of the following artists: [Honoré Daumier](#), [William Hogarth](#).

Discussion

What world events are being represented in these artworks?

How does the choice of red impact and unify the artworks?

How is the artist acting as a social commentator?

Extension

Research the art of Daumier and Hogarth. How does the artist act as a social commentator?

Research other artworks that utilize the colour red as a signifier.



Hannah Gladman

St Leo's Catholic College

Darramuragal Country

Dual

Textiles and Fibre

Raffia, paperbark, copper wire

Dual

My body of work investigates my dual identity – my First Nations heritage from my mother's side and my Chinese heritage from my father's. The jacket is made from paperbark, a natural and Indigenous material, and the bandeau is made using the traditional weaving technique I was taught when my Aboriginality was discovered. The skirt consists of a hand-painted underskirt, using four Chinese characters which relate to my identity that my dad taught me, and the woven circles are made from raffia, a modified natural material. Interwoven within the garment are Chinese symbols and emblems: red satin cord, written characters, coins.

My artmaking practice has been influenced by the study and interpretation of [Jason Wing](#), *Blue Cupids*.

Discussion

Describe the contrast and cohesion in this Body of Work. How has the artist connected her dual heritage?

What adjectives can you use to describe Hannah from her posture and locations chosen?

What evidence of the artist's identity is revealed in this artwork?