

TOPshots

Sophie Altmann
Theresa Avice
Indigo-Rose Danes
Alanna Del Vecchio
Matilda Foley
Sophie Grigarius
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Mason King
Patrick McCormick
Zara Nazikian
Ian Neo
Lachie Pratt
Courtney Thompson

Artist statement:

The two photographs in my series, 'Palette of Life', explore human vulnerability and the human experience. The vivid painted colours that fill the models face represents memories, experiences and emotions and allow a personal connection between the viewer and the artwork to form. In these photographs the model is completely exposed, essentially her inner thoughts and emotions are displayed across her face, she is vulnerable, opened up to the world. I wanted to create a strong sense of line and shape in these photographs and I have contrasted the smooth, strong lines of the body with soft hair and the abstract shapes of the paint. In my creation of this artwork, I was greatly influenced by Australian -based contemporary artist, Joshua Miels who captures emotion and vulnerability in his

large scale, colourful paintings. His large, multilayered, textured brushstrokes inspired the abstract painting I did on the models face. I love the way Miels captures eyes and portrays emotion through them and in photograph 'I', I attempted to replicate this sense of emotion and provide insight into the human experience.



Sophie ALTMANN

I 2018

from the series *Palette of life*

ink-jet print 29.7 x 42.0 cm

reproduction courtesy of the artist and
Strathcona Baptist Girls Grammar School

VCE Art 1&2

Artist statement:

This series aims to explore both the physical representation of the feeling of restriction, while simultaneously conveying a metaphorical embodiment of the restriction within society.

This artwork specifically references the 'typical depictions' of beauty found throughout art and sculptural history, (being of the strong, muscular male) to comment on the harms of gender and stereotype depictions.

The use of material is aimed to represent the restrictive nature of society and thus explores a paradox within the work by having the 'perfect' figure trapped beneath, suggesting the pain and oppression caused.



Theresa AVICE

Restriction #1 2018

Restriction #2 2018

from the series *Restriction*

two ink-jet prints 75.0 x 50.0 cm (each)

reproduction courtesy of the artist and
Avila College

VCE Studio Arts 3&4

Artist statement:

My photography invites the viewer to consider that happiness can show up in the most barren of places.

Many people struggle with a perceived lack of happiness within their own lives, yet happiness can emerge, surprisingly and often incidentally, in otherwise barren and lonely spaces.

I found happiness in this moment in Central Australia after travelling with my family – the crochet, loop after loop, created on the journey along the Sturt Hwy is laid, cascading across the rich soil to emulate the sound waves of 'happiness' and 'serenity'.

This ultimately conveys how happiness can become a whole new reality as the sound waves travel from a two-dimensional image to a three-dimensional space. Like an oasis, happiness

can meet you in any situation or circumstance, including the one you're in right now.



Indigo-Rose DANES

Serenitatem 2018

chromogenic print 86.0 x 61.0 cm

reproduction courtesy of the artist and
Vermont Secondary College

VCE Studio Arts 3&4

Artist statement:

These images represent the inevitability of mind deterioration associated with ageing. The purposeful burns blister the subject's mind, leaving negative spaces of white nothingness - representing ageing as a disease. In the future we face an important moral dilemma. As medicine advances we may find that our bodies are living longer than our minds.

My work titled 'Deterioration' displays two portraits of a female subject. Using the material of a torch to burn the area of the subject's forehead to represent mind deterioration. The first image displayed a controlled burn to the left corner, which contrasts in the second image where the burn is charred - covering the subjects whole forehead. In doing this I have aimed to juxtapose ageing with disease.

The texture of the burn forms rigid, repetitive lumps, symbolising a disease eroding the subject's mind. While the literal burn is confrontational, representing the notion of mind deterioration, eliciting

fear within my audience who see the subject's mind as literally lost; this notion remains with them in a 'stomach-churning' way.

Burning this paper had the effect of lifting, wrinkling and shrivelling, contrasting with my subject's skin texture and wrinkles in the image.

Additionally the implied texture of the skin has been enhanced through the technique of editing by increasing the clarity and contrast via Adobe Lightroom.

Moreover I created portraits framed tightly around the subject's body in order to convey feelings of entrapment and claustrophobia to further explore my concepts that the disease-like nature of ageing is inevitable. The use of leaving little space, conveys aesthetics of fear, by conveying that there is no room for movement, that we humans cannot escape ageing.



Alanna DEL VECCHIO

Deterioration 2018

from the series *Deterioration*

two ink-jet prints 50.0 x 42.0 cm (each)

reproduction courtesy of the artist and
Caulfield Grammar School (Wheelers Hill
campus)

VCE Studio Arts 3&4

Artist statement:

This piece endeavours to communicate a feeling of tranquility through the elements of texture, shape and pattern as they appear in a natural environment.

The calm aesthetic explores these ideas in silence.



Matilda FOLEY

Composure 2018

from the series *Composure*

chromogenic print 59.4 x 42.0 cm

reproduction courtesy of the artist and
Toorak College

VCE Studio Arts 3&4

Artist statement:

As part of my development of my theme exploring human shapes and forms, I experimented with creating shapes in the studio in order to explore the human form.

These pieces represents shape, texture and pattern.



Sophie GRIGARIUS

Part 1 2018

Part 3 2018

from the series *Grace*

two ink-jet prints 90.0 x 55.0 cm (each)

reproduction courtesy of the artist and
Toorak College

VCE Studio Arts 3&4

Artist statement:

Through my photography I aim to create moments of contemplation and complex beauty through using portraiture to express stories.

Taking inspiration from old illustrations found in fairy-tale books and Pre-Raphaelite paintings, I aimed to create moments ungrounded by time or the constraints of reality.

This year in my portraiture I also worked to create harmony between the human form and nature by utilizing the Australian landscape, featuring all its beautiful diversity to portray different worlds and atmospheres.

Using the water as a metaphor for reflections and pools of knowledge that stories and books hold between their pages. Through this particular series, 'Ink Stains', I wanted to capture the capacity that stories have to leave a mark on people and spark deeper thoughts and concepts within readers to their meanings and messages.

By depicting the subject gazing

out in contemplation after reading her book I aimed to spark curiosity surrounding what her gaze means and what she might have learnt from her book.

The overarching theme of most of my artworks explores visual storytelling by depicting stories of my own creation.

The first image from my 'Harvest' series tells the story of a maiden who befriends a raven, but trouble soon befalls her when she does not take heed of his warnings about the approaches of a seductive stranger.

This first image depicts the tranquillity and happiness of the two's friendship and their lives before the intrusion of the stranger.

Like all my photography, I approached this image with my experience in theatre by setting up scenes, positioning myself like an actor performing a play as tools in order to capture a deep sense of story, invoking different thoughts and emotions in my viewers.



Sarah HORDERN

Reflections 2018

from the series *Ink stains*
ink-jet print 36.5 x 40.0 cm

Harvest 1 2018

from the series *Harvest*
ink-jet print 36.0 x 46.0cm
reproductions courtesy of the artist and
Princes Hill Secondary College

For this particular series I took inspiration from the pictorialist movement from the late 19th century to the early 20th, informing its soft and poetic aesthetic.

VCE Studio Arts 3&4

Artist statement:

The purpose of these photos is to establish a visual distinction between two landscapes, a rubbish tip and the gardens of Versailles.

Then, the figure in the middle photograph appears confused, to act as a symbol of the human population in relation to environmental concerns, exemplifying the ignorance.

The portrait is a look into an apocalyptic future where the frivolity of the past eras has been replaced with a bleak era, the only resource that is available being undecomposed materials, such as grey shopping bags, per the dress the figure is seen wearing.



Pepper HORMAN

Wasteful extremes 2018

from the series *Wasteful extravagance*

ink-jet print 110.0 x 58.0 cm

reproduction courtesy of the artist and
Wesley College (St Kilda Road Campus)

IB Visual Arts (HL)

Artist statement:

This artwork was captured using my 'Sigma 30mm F.1.4 prime lens' at a exposure time of 1/4000 of a second to freeze the water, the location was fairly dark which inspired my decision to use a relatively high ISO of 1600 which allowed me to correctly expose the image allowing for the best quality and overall picture.

I love the simplicity within this photo, it obtains a clean contrast between tones and colours in a natural way, I enjoy the sense of balance in which this photograph obtains.

I love the amount of detail within the water with its sharp contrasting visual elements.



Mason KING

Jungle exploration 2018

ink-jet print 42.0 x 59.4 cm

reproduction courtesy of the artist and
Whitefriars College

VCE Studio Arts 3&4

Artist statement:

My work portrays the range of emotions and moods we can experience through the ocean movements. I have depicted this from contrasting the large and powerful waves that we may see as scary but exciting, however some may perceive the ocean subject as a calmer and relaxed mood.

I have aimed to show my love and allow the viewer to appreciate the unique, ephemeral and isolated movements that our wonderful ocean creates, which is at our hands to conserve and protect for future generations.

I have attempted this by displaying a large gloss print to demonstrate the sheer power of our ocean, to allow the eye to slowly recognise and admire these unique ephemeral wave forms.

To establish this final artwork, I was able to draw upon inspiration from Australian wave photographers Ray Collins, Ted Grambeau and Russel Ord, who all share a purist style but are unique in their own ways, as they

depict their love for our ocean. Collins and Grambeau were particularly significant as they were able to personally give me tips in developing my ocean photography and aesthetic.



Patrick McCormick

Ocean oasis 2018

chromogenic print 80.0 x 100.0 cm

reproduction courtesy of the artist and
Marcellin College

VCE Studio Arts 3&4

Artist statement:

The concept underpinning my body of work is the value that hair has in forming our identity. 'Unification' is an exploration of how culture and nationality are transcended by the hair the human race all shares. The artwork is made up of three components; two hanging photographs and a sculpture that sits atop a plinth topped in gold leaf. The use of human and synthetic hair is a common material in my final three artworks.

As part of my exploration proposal, I explored the artist Ana Mendieta's 'Untitled (Facial Hair Transplants)' 1972. The use of one person's hair to be transferred to another inspired me to look at the hair itself as a medium. Aesthetic qualities that influenced my studio practice included a sense of cohesivity within my body of art; a strong emotional emphasis on humanities connection to hair and powerful artworks that are overbearing in size.

The idea of creating a wig came from a potential direction identified in my folio. When I was exploring I created an exploding hairball of different textures made from synthetic hair; contextualising the idea

of a hairball. This became central to my visual vocabulary when it was proposed that the hairpiece could be placed on a model. When weaving wool into a classmates hair I created a form similar to a 17th-century wig. During my art making, I developed the idea for its height and flamboyance. The choice gives a sense of regalness to the finished artwork.

The catalyst to make the little sculptural hair forms that make up the wig was developed when I was encouraged to continue the idea of hairballs I had first identified. However, these hairballs were to be small, tight bowl-shaped vessels. I sourced hair from my hairdresser and used soap and water to bind small trimmings. Organically each hairpiece formed its own shape as I facilitated its curl, creating their own form.

I photographed these forms when making 'Unification'; before I pinned them to the wig. These warm tone photographs became a separate potential artwork. However together with the other components of the artworks, it is cohesive.

After painting a classmates hair gold, I was sparked by the colours beautiful properties and my love for sparkle. It was also reminiscent

installation view:



of the early exploration I made into historical wigs. The gold was consolidated within the inside of the wig to portray the value of hair itself. It was then presented on top of the plinth, displaying the wig to enhance the rich tones throughout the work.

Zara NAZIKIAN

Unification 2018

from the series *Hair*

two chromogenic prints (**dimensions**)

sculptural object made from human hair
reproduction courtesy of the artist and
Vermont Secondary College

VCE Studio Arts 3&4

Artist statement:

The theme of this image reflects the theme, 'Hope In The Darkness'. This theme is a visual representation of how through times of depression and darkness, there can be events in the mental, physical or spiritual realm that gives an individual a glimmer of light, or 'Hope In The Darkness'.

The girl in this image is being transfigured, raised from the dead, being transformed in the physical and spiritual realm. In my exploration proposal, I talked about how I wanted to experiment with birds, and how they represent such a fine line between life and death, and this is where it lead to. This delicate fragility that we have when disaster strikes, and what we can do to 'fly away' from the darkness into the light.

'Hope In The Darkness' is represented here thorough the juxtaposition of art elements and principles. Much like outlined in my exploration proposal, my inspiration came from Bill Henson's artwork, 'Untitled #22', where he used the same manner of harsh lighting and contrast. I also drew from my experimentations (Pre-Raphaelites) where I experimented with the ideas of death and life, through various manners of posing the model, where I tried different positions with hand gestures, body

positions and facial expressions, and the culmination of all of that came into this final artwork.

I refined from my favorite shot in my experimentation folio, where there was a girl who looked dead in some water, but it still didn't convey my theme in the manner I wanted, so I used a more deliberate s-curve, making her limbs hang and her torso lifted up from the heart up, which makes it look like a dead person being raised from the dead. Hope is represented in the manner the girl is being lifted and transformed from the dead, and into the light, or life.

The tonal contrast between the shadows and the highlights comes directly from my annotations, where I mentioned colour does not convey my intended ideas and meaning (hope, death, light, darkness), so I eliminated colour and chose black and white, since the juxtaposition of the colour and tone would convey my theme better. Through the use of black and white, I am able to represent hope in a striking manner, which contrasts the crushing black shadows, which represents darkness.

Since this artwork is also a digital composite, I learned from the experimentations with still life, where also took multiple stills and layered them in Photoshop. This is how I achieved the illusion of the girl levitating. I also used



a more telephoto lens, since I wanted more compression and a tighter frame, since I reflected in my potential directions, that a wide angle lens did not achieve the look that I wanted, so I used a 70-200mm F2.8 lens, instead of a 16-35 F4. This helped me achieve more compression due to the longer focal length, and although the high depth of field is like a wide angle, using the 70-200 allowed me to achieve a tighter composition, highlighting my ideas and theme better.

Ian NEO

Transfiguration 2018

chromogenic print 50.0 x 70.0 cm

reproduction courtesy of the artist and
St Andrews Christian College

VCE Studio Arts 3&4

Artist statement:

I have a profound love and respect for the ocean. My concept for my studio process revolved around my connection with the seas that I call home.

I wanted to create a series of artworks that display how I perceive the ocean, and I attempted to convey some of the feelings I get whilst in its presence. The ocean is where I find my escape from the pressures of everyday life. Feelings of power, awareness and being present in the moment helped guide me throughout my studio process.

I am naturally drawn to and appreciate artworks that have a sense of realism. I possibly see my artworks being realistic, however, through the use of different perspective and cropping I have represented the landscape as large abstracted forms.

An artist whose work helped inspire this idea was photographer Brook Holm. Holm is an aerial photographer who takes photos of small sections of land using very basic art elements and principles, such as line and contrast to create breathtaking works.

She creates ambiguity in her works and this was the aesthetic I tried to capture in my own photographs.



Lachie PRATT

16.26 2018

16.28 2018

16.27 2018

from the series *Cape Schanck*

three ink-jet prints 42.5 x 76.0cm (each)

reproduction courtesy of the artist and
Yarra Valley Grammar

VCE Studio Arts 3&4

Artist statement:

For my Unit 4 art concept, I explored the idea of water pollution.

From this exploration I chose to create photographs which demonstrated the harsh effects water pollution not only has on marine animals, but humans as well.

I did this through depicting humans in conditions which sea animals would experience, so I showed humans entrapped and tangled in water pollution, to metaphorically represent how our pollution is not only affecting marine life but people as well.



Courtney Thompson

Entrapment 2018

from the series *The politics of pollution*

laser print 118.9 x 84.1 cm

reproduction courtesy of the artist and
Strathcona Baptist Girls Grammar School

VCE Art 3&4