

ART NORTH

7 to 28 March 2026

An annual exhibition celebrating the imagination and creativity of HSC 2025 Visual Arts students from school in the Ku-ring-gai and Hornsby district



Thank you to The Art Scene and POSCA for supporting ART NORTH

Grace Cossington Smith Gallery and Abbotsleigh are delighted to present ART NORTH.

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Welcome from Abbotsleigh's Headmistress

It is a pleasure to welcome you to the Grace Cossington Smith Gallery at Abbotsleigh.

ART NORTH is a highly anticipated exhibition that recognises the outstanding standard and creative talents of HSC 2025 Visual Arts students from schools across Hornsby and Ku-ring-gai. The exhibition is a key event in the Grace Cossington Smith Gallery program, reflecting the strength of collaboration among our local schools in sharing their learning and creative practice.

I am delighted that we have this opportunity to engage with these artworks as they bring to life the multifaceted world of each student. The depth of talent within our local community is truly inspiring, as is the wide diversity of concepts, perspectives and technical skill represented in this exhibition.

A central component of the HSC Visual Arts course is the completion of a Body of Work through which students are required to demonstrate conceptual strength and technical resolution. In meeting these demands, students develop a deep curiosity for their subject matter, their world and the possibilities of their chosen materials. They grapple with challenging ideas, think critically and creatively, take risks, learn from mistakes and embrace constructive feedback as part of their artistic process.

Congratulations to every student artist whose work is exhibited in ART NORTH. Congratulations also to the dedicated teachers who guided and supported the development of both conceptual thinking and material understanding. I extend thanks to every participating school and teacher for their generosity in sharing the excellence within their communities.

I warmly invite you to continue visiting the gallery and engaging with its vibrant exhibition program. Abbotsleigh is proud to offer this valuable resource to students of Visual Arts and many other subject areas.

Megan Krimmer

March 2026



Participating schools and students

Abbotsleigh	Sarah Richardson Skye Yu
Asquith Boys High School	Archer Portlock
Barker College	Kevin Sun Helena Wymer
Brigidine College St Ives	Gabrielle Brooker Allegra Stritt
Cheltenham Girls' High School	Tara Hor Annalise Klepetko
Cherrybrook Technology High School	Zachariah Kim Jo En Ng
Hornsby Girls High School	Olive Gibson Scarlett Shin
Killara High School	Liam Goosen
Knox Grammar School	David O'Connell Archer Stanley
Ku-ring-gai High School	Sophia Ambrosino Joe McLean
Lindfield Learning Village	Nina Gales Jessica Tai
Loreto Normanhurst	Olivia Cozens Emily Lu
Masada College	Johnson Su James Zheng
Mount St Benedict College	Alannah Del Rio Meera Murali
Normanhurst Boys High School	Iru Kim Jayden Ko
Northholm Grammar School	Yashika Aiyar Emma Onozuka
Pymble Ladies' College	Jemma Horley Gemma Woo
Ravenswood School for Girls	Penelope Hart Kayley Hucker
St Ives High School	Charlie Federici Zoe Wood
Turramurra High School	Jacinta Garden Willow Rohan



Echoes of the Divine

Painting

My Body of Work explores the spiritual and cultural continuity of Indian traditions, deeply shaped by my annual journeys back to India. These immersive experiences reveal a rich tapestry where the intricate carvings of ancient temples, vibrant mythological narratives and profound natural symbolism converge. Through my art, I seek to illuminate this often-overlooked beauty, revealing how the divine subtly manifests in everyday life.

In my panels, I weave a visual narrative through key elements such as the Hindu deity Krishna, the architectural grandeur of the Sun Temple of Puri, and the timeless symbolism of the Tree of Life. My intention is to honour India's layered past while evoking a presence that resonates across generations. Drawing inspiration from the meticulous detail and mythological storytelling of traditional Pattachitra painting, alongside the geometric precision of Madhubani patterns, my compositions intricately intertwine nature, myth and memory. A central, recurring motif throughout my work is the sacred peacock. More than a decorative element, the peacock embodies beauty, divinity and awakening, serving as a unifying thread that links each panel into a continuous, evolving reflection of cultural identity.



Sophia Ambrosino

Ku-ring-gai High School

Siren

Painting

My work is a Post-Modern critique of the male gaze in art, focusing on the artist Norman Lindsay. His etchings and paintings contain grossly exaggerated, sensational elements, immodest and confronting scenes of male sexual aggression. Many of his artworks have attributes that reflect this feminist concern of the male gaze. They are highly focused on bodily appearances with women in poses that emphasise their sexuality and physical endowment. Historically, in art, women can be placed within specific archetypes, such as sirens or muses, to create appealing narratives based on desire. This leads to the sexual objectification of the female figure, aligning the viewer of the artwork with the position of male characters seen within the artwork (represented as heroic, authoritarian, dominant and predatory) – hence, the double entendre title of the work. The historical, culturally embedded masculine perspective of the female lure of the siren is juxtaposed with the siren as an alarm or warning, communicating a threat to safety in an emergency situation. The composition and use of realism (in the style of artist Kate Bergin) reflect the claustrophobic experience of the male gaze as a societal norm in my painting.



Gabrielle Brooker

Brigidine College St Ives

From where our Human Nature Blossoms

Drawing

Floriography, a symbolic language derived from ancient Greece, encapsulates the specific values that define one's personality. My Body of Work represents the beauty of my friends' character through an interwoven composition of floral species. The triptych exhibits personality as intrinsic to the cognitive process (the brain), the external self (embodiment) and the human core (the heart). My overarching hyper-realistic motif pays homage to CJ Hendry's material practice, as critically refining these elements enables greater audience appreciation of the intricacies of one's personality. Further, these floral elements encapsulate the flourishing of personality, blossoming over time. Ultimately, my Body of Work symbolises the intricacies within our individual human nature, suggesting that such inherent beauty is defined by the complexities of the self.



Olivia Cozens

Loreto Normanhurst

My tangled mind, my imperfect vessel

Ceramics and photography

My Body of Work explores the complexities of mental illness through pottery and photography. I photographed four individuals, each holding string as a symbol of their personal struggles. This symbol carries into my ceramics, where each pot is intentionally dented or distorted to reflect the fragility and resilience of the human experience, showing that brokenness does not diminish strength. The pots are further wrapped in string, binding them to the lived reality of illness, while each person's chosen quote or writing is inscribed on the surface, giving voice to their stories. Mental illness is often represented in extremes, yet its presence can be subtle, hidden, or overlooked. Through simple yet powerful imagery, I aim to highlight these quieter truths – how illness can be both invisible and consuming, ordinary and extraordinary. My work reflects the coexistence of beauty and brokenness, and the strength found in vulnerability.



Primavera's Voice

Sculpture

I allude to Botticelli's medieval painting *Primavera*, depicting the Greek myth of Chloris who transformed into the Goddess of spring by Zephyrus, to criticise the rise of industrialism and materialistic ideals over nature. I built wire armatures as a base for the female form, layering cardboard to achieve an organic style alongside cardboard and wire flowers as symbols of the natural environment. I hand-twisted wire for the male sculpture, using this lustrous, metallic material as a symbol of man-made infrastructure built at the cost of natural ecosystems.

I drew inspiration from Susanne Ussing's choice of materials in her feminist cardboard installation of the female form *In the Greenhouse: A Towering Figure Enclosed Within a Glass Greenhouse*. Her decision to use found objects such as newspaper clippings, cardboard and metal chimney vents informed my own material choice of metal and scrap cardboard to visually represent the construction of urbanised societies. Thus, through the myth of Chloris and Zephyrus, I allegorise mankind's exploitation of nature for profit in a modern world.



Charlie Federici

St Ives High School

I Hope, One Day, to Retreat to the Bush Painting

I Hope, One Day, to Retreat to the Bush is a love letter to the unique beauty of Australian native plants and the natural environment, drawing inspiration from the diverse and breathtaking landscapes of our national parks and forests. Influenced by Sydney Long's Hawkesbury Landscape, I sought to evoke a connection between land, water and sky, and between the viewer and environment. I referenced various trees, rocks and land formations from Bobbin Head, Narrabeen Lake and Lane Cove national parks to create my made-up landscape, creating an amalgamation of all places I love visiting. I hoped to convey the peace felt in these spaces, away from civilisation, where the little things can flourish and stillness can be appreciated.



Nina Gales

Lindfield Learning Village

Steeped In Time

Painting

My work reflects the women in my family, undertaking the ritual of chai. Whilst my grandmother grinds the spices in a mortar and pestle, my mother prefers an English tea, and in favour of convenience, I use an instant chai packet. Backgrounded by either William Morris wallpaper or Camellia Sinensis (tea plant) leaves, the triptych demonstrates how colonialism can degrade, as well as form culture and identity across generations. I have used gold leaf to link all three figures by recalling classical Mughal artmaking and drawing attention to the strengths of Indian women throughout time.



Jacinta Garden

Turramurra High School

Nature's Quiet Rebellion

Ceramics

I've imagined a world underwater where coral and marine life grow amid the rubbish humans leave behind. Discarded objects like oil drums, jerrycans, Coke bottles, takeaway coffee cups and old tyres are overtaken as nature reclaims not in ignorance, but in quiet defiance.

This collection of ceramic work speaks to the resilience of marine ecosystems, crafting a collection of blooms from the remnants of human excess. Each piece reflects an underwater garden grown from neglect: coral forms entwining the hard edges of consumption, sea life adapting around symbols of fossil fuel dependence and throwaway culture.

While we look away, nature rebels – not with fury but with slow, deliberate beauty. This is not healing; it is survival – a fragile balance where reefs bloom in the ruins we leave behind.

This installation invites viewers to witness the magic we endanger, to reconsider what we discard and to see resistance not as rage but as reclamation.



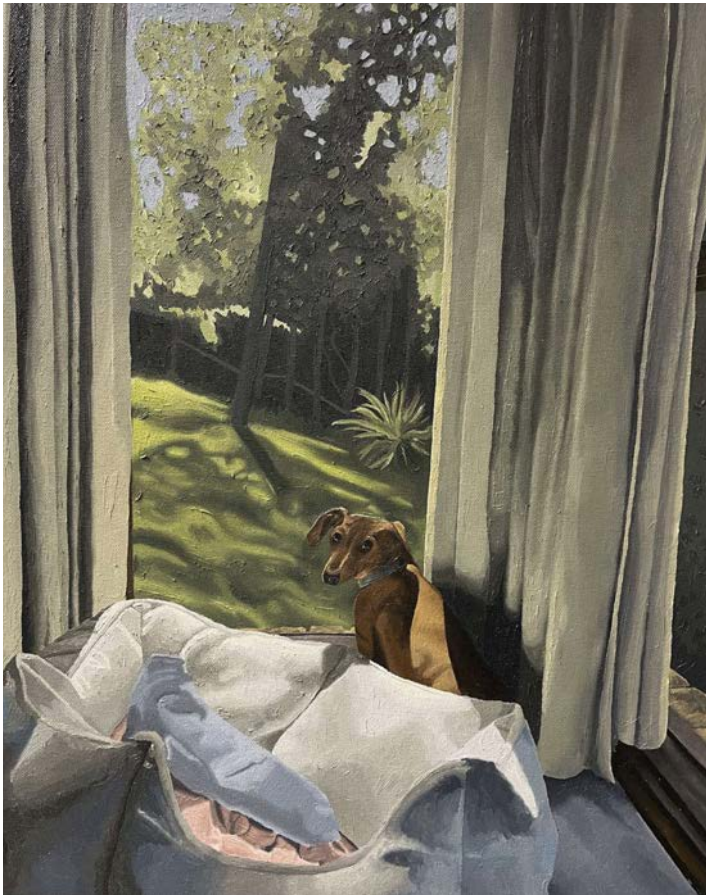
Olive Gibson

Hornsby Girls High School

There's No Place Like Home

Painting and photography

If home is an expression of the self, I have turned myself inside out in documenting my perception of the unbridled comfort brought by familiarity through various forms. An observation of the unique atmosphere of one's home, my collection of work explores the collision of light and curated corners of rooms to reveal an exclusive perspective of a physical structure. I capture my experience in spaces in a way that is palatable for the unfamiliar eye, as inspired by Do Ho Suh and Cressida Campbell, intertwining the transcendent presence of light in homely spaces to evoke intangible emotions.



Liam Goosen

Killara High School

dialectics of connection

Painting

My work explores the tension between yearning for human connection and the fear of vulnerability that intimacy demands. I retreat from closeness yet paradoxically long for understanding and warmth. This piece examines how men navigate vulnerability within platonic relationships, reframing confrontation as an opportunity for repair. Two male figures engage in contact, not conflict; their positioning invites reflection on masculine intimacy when performance falls away. Here, vulnerability becomes strength: the willingness to be seen without defence. Sewn with materials from the domestic sphere, the act of stitching becomes symbolic: a gesture of care, mending and integration. The work proposes a masculinity that is open to connection, held together by both strength and softness, learning to coexist with our contradictions.



Penelope Hart

Ravenswood School for Girls

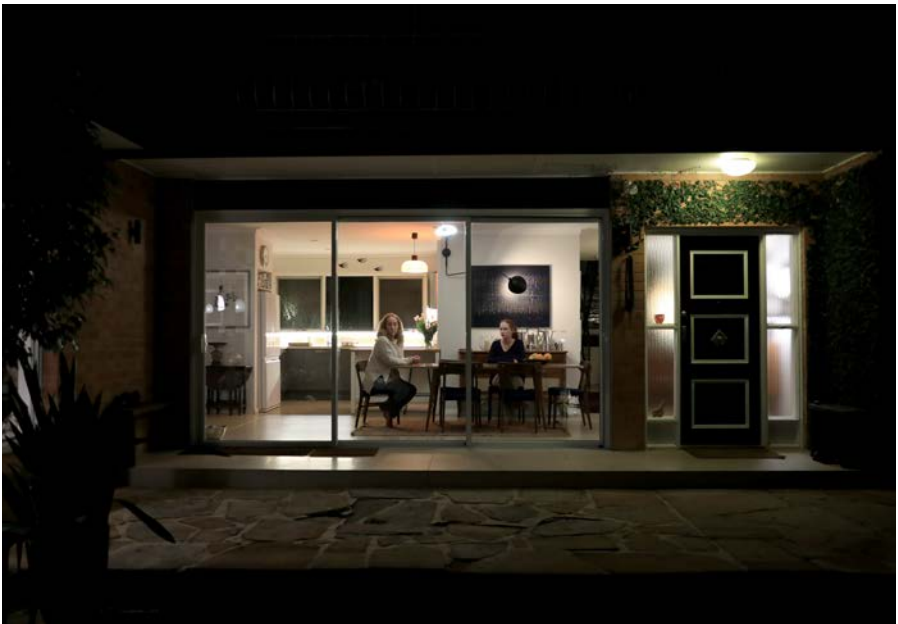
Domestic Observatory

Photo media

Domestic Observatory is a photographic series that examines the complex terrain of mother-daughter relationships through the metaphor of architectural boundaries. Each image is captured from outside the family home, framing intimate moments through windows to create a deliberate tension between proximity and distance, belonging and observation.

The cinematic widescreen format transforms everyday domestic scenes into narrative fragments, suggesting both the constructed nature of family dynamics and their inherent theatricality. Positioned as both subject and observer, I explore the dual perspective embedded in familial relationships – simultaneously living within the experience and stepping outside it to understand.

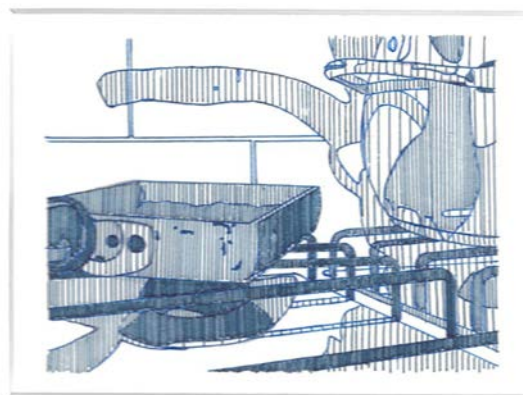
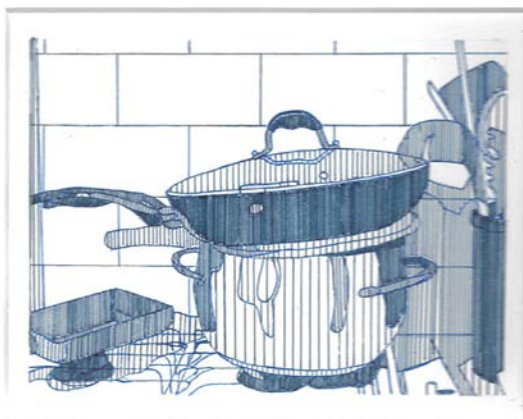
Through this voyeuristic lens, ordinary gestures – looking, turning away, coexisting – become profound investigations of connection, independence and the evolving nature of maternal bonds. The work invites viewers to reflect on the quiet choreography of shared space and the emotional architecture that shapes our most intimate relationships.



Through the Lines

Drawing

Through the Lines reflects my intimate connection with familial surroundings, portraying subjects in their natural state and embracing the mess and clutter that define lived spaces. Structured through vertical lines, each interval signifies the traces objects leave in the home, transforming absence into presence. Using only a retail pen and ruler, the work foregrounds the tactile appreciation of paper and pen, situating creativity within everyday materials. By capturing figures and shadows, the piece becomes both documentation and reflection, reasserting the enduring cultural value of analogue practices in a world increasingly dominated by technology.



Jemma Horley

Pymble Ladies' College

Traces of Renewal

Drawing

Traces of Renewal explores the quiet, transformative rhythms that unfold within natural surfaces over time. Each panel captures the fleeting marks, shadows and weathered textures that speak to cycles of decay and regeneration. By isolating these vertical forms and presenting them in sequences, the work imitates the act of looking closely at bark as it changes under light and age.



Kayley Hucker

Ravenswood School for Girls

The Serenity

Drawing

In a fast-paced world of overstimulating productivity, my Body of Work celebrates everyday moments within a domestic sphere. I aim to pay homage to being in the presence and the gentle richness found day to day. My collection of small-scale drawings invites the viewer to reflect on connections and intimate moments, which are represented by my family and home.



Iru Kim

Normanhurst Boys High School

Splintering, Drifting, Nesting

Collection of Works

Splintering, Drifting, Nesting explores the journey of immigration, a process mirrored through the migration of birds. Each linocut frames a stage of this journey: the loss of culture, the loss of identity and the washing up on an unknown shore. Yet, the visual metaphors of the birds become emblematic of hope and the fruits of the journey. The birds are native Australian, reflecting a personal appreciation for the new land. Ultimately, 'nesting' represents the acceptance of a new home and the necessary adaptation of the immigrant experience.



1 Peter 4:8

Painting

Within my Body of Work, I have chosen to incorporate oil paints and pens to depict sign language. Working with familiar mediums, I sought to present realistic paintings that can immerse the audience in the details and emotional capability of hands.

1 Peter 4:8 is created to present an uplifting moral message in a time of global distress; wars, hunger and discrimination are abundant in today's society, but are often undermined – presenting this through a new perspective of Auslan (Australian Sign Language). Rather than any moral statement, the work presents a bible verse, acknowledging its role as a moral foundation in humanity for thousands of years. It reads 'Above all, let's keep loving one another earnestly for love covers a multitude of sins.' It is a simple message we have heard through words countless times in some way or another, yet we forget, as evidenced by the state of the world (war, racism, crime). Whilst portraying the beauty of sign language, the work prompts the reader to take action on these morals.



Annalise Klepetko

Cheltenham Girls' High School

My Bird's Eye View

Drawing

My Bird's Eye View explores my daily life through lively, chaotic narratives from the perspective of birds in our overlapping environment. I have preserved and exaggerated seemingly mundane aspects of my daily life to create works that are busy, revealing the commotion of life that would normally appear trivial to observers. Furthermore, I wish to reinterpret domestic familiarity through the chaotic yet interconnected composition of birds interacting in our shared environment.

I have used coloured pencils to emphasise the significant features of the birds that appeal to me, inspired by the works of Sabine Fasching. Careful attention to detail brings out the complexity in otherwise simple scenes, inviting the observer to reinterpret the mundane and reflect on their own experiences of daily life. I convey these narratives from my personal experience of growing up with birds, whether domestic or native. I have used a mix of layered coloured pencil and graphite pencil to create a contrast between the textured objects and a natural environment, which encompasses my daily living spaces.



Jayden Ko

Normanhurst Boys High School

Traces

Drawing

My Body of Work intimately memorialises my grandparents' identity and immigrant experience of our shared memories through portraits and symbolic objects. I sought to create soft and ethereal imagery, with abstract elements within my portraits to evoke the sense of fleeting temporality tied to the fragile essence of memory. After my grandfather passed, my work naturally came to reflect both mourning and loss, yet it also celebrates life and the small, punctuated moments that paradoxically persist, even if imperfectly, through memory and recollection. In doing so, I aim to convey the universal, bittersweet nature of farewell.



Emilyn Lu

Loreto Normanhurst

A Taste of Home

Oil painting and ceramics

My Body of Work visualises the impactful connection of family and food in defining my comprehension of culture. My three-piece oil on canvas and steamers of porcelain dumplings delves into how my grandmother has taught me about my Chinese heritage, expressed through simple acts of love such as making dumplings, depicted in the sequence of her hands. These link to the delicate designs on the dumplings, the hand-drawn details examining what I've learnt about her life, her story and the significance it holds in my own journey. Through the integration of porcelain and the Chinese ink-painting technique to apply thin layers of oil paint, I seek to capture the way culture and traditions are intrinsically woven into daily life, just like my grandmother teaching me to make dumplings.



Le Carnaval de l'Âme Numérique

Video with AI video and audio generation, multi-panelled

Le Carnaval de l'Âme Numérique explores the authenticity of media and the cult of personality. Utilising Artificial Intelligence language models, deep-fake tools and surrealist film conventions, the artist has digitally fused the image of Salvador Dali with their own. In a symbiotic relation of personas, Dali becomes an absurd puppet-like construction.

The outcome of this digital fusion is a dictatorial Dali, supporter of Spain's fascist dictator Francisco Franco and now self-declared 'Emperor of the Universe', a reference to Alejandro Jodorowsky's *Dune*. Immersed as part of the video's political language, Dali is directly quoted through dialogue appropriated from his authoritarian manifesto and belief in self-immortality.

The generation of this persona using AI, Dali's quotations and Surrealist symbols and themes, probes the blurred lines between mechanical and organic intelligence and the media AI models have been trained on, their 'digital subconscious'.

Through this spectacle, the viewer is asked to consider the relations between media manipulation, celebrity extravagance and authoritarianism as a distinct and ongoing political phenomenon.



Meera Murali

Mount St Benedict College

கலாச்சார தொடர்ச்சி *Cultural Continuity*

Drawing and printmaking

My collection of works celebrates Tamil culture by depicting moments of cultural inheritance, emphasising the intergenerational aspect. My two drawings explicitly capture these moments, highlighting the intersection between the past (tradition) and present (contemporary society) through representations of both the older and younger generations. My print revolves around a religious allusion to Hindu mythology, repeating an image of Lord Shiva's dancer form, Nataraja. In religious iconography, Nataraja is posed whilst performing a traditional Tandava dance, symbolising the cycles of creation and destruction.



CTRL-Z Cannot Save Us

Drawing

Within my Body of Work, I created four A1-sized graphite drawings to evoke an immersive and collective experience that compels audiences to engage with the works as a unified whole. Using graphite on a white background, I established a high contrast and dramatic graphic style, refined through the integration of cross-hatching and blending to evoke etching-like textures and atmospheric depth. My deliberate process is intended to guide the viewer's eye across interconnected forms. While inspired by traditional drawing and contemporary surrealism, I combined natural and artificial imagery with a comic-inspired edge to create a satirical and dynamic work of social commentary.



David O'Connell

Knox Grammar School

The Scribbly Gum, Middle Harbour Creek, Garigal National Park Collection of Works

In my Body of Work, I have employed the techniques of printmaking to produce my interpretation of the natural bushland and its forms. My work represents the textures and patterns of trees in different environments throughout the forest. The trees on the ridges are scribbly gums and red gums. The patterns on the trees by the shady creek have dark spots and stripes, like a rainforest. The scribbly gums are white with flashes of colour. The connection between mangrove roots, water ripples and scribbly bark patterns offers the viewer ways to see the real world while blocking out the rest of the physical object.

My prints have taken inspiration from these natural shapes. I used different wood etching methods to add layers of colour to assemble my small prints. I have used many different printing practices for my medium prints. Instead of just wood etchings to add texture, I used a carborundum plate and charcoal lines to interpret the scribbly line on the white bark. Lastly, for my large prints, I created a template using Glasso and Medium to paint the full texture of a tree.

My sculptures are inspired by Camie Lyons' works. My twisted shapes were created from mixed media and mounted on wood stands. They represent the outlines of the twisted trees and patterns found in the forest.



Ojiichan

Drawing

Ojiichan captures the unique relationship between grandparents and grandchildren, grounded in my bond with my grandfather and my Japanese heritage. I have created a large-scale drawing that captures a real-life moment my grandparents experienced. My work also includes photographs from their younger years, as well as a drawing of a traditional Japanese house that my grandfather designed and lived in. Additionally, another drawing features two hands holding each other, symbolising unity and the unique connection between grandparents and their grandchild, as well as two acrylic-painted vinyls that illuminate an appropriation of my grandpa's artwork.

My inspiration for this work was captured through my grandparents' lives and childhoods. It symbolises my own experience with my grandpa and the moments we shared. I remember hot summer afternoons on pool days, just before dinner, when he would teach me how to draw and paint, which sparked my interest in art, as he was an artist himself.

I chose charcoal and graphite for their tonal depth and rawness, echoing the nostalgia and fragility of memory. The texture and smudging of charcoal mirrors how memories fade, blur and yet leave a lasting imprint. The vinyls act as a modern contrast, symbolising the way art and memory can be replayed, like a record, passed down across generations. Ultimately, I crafted this piece as a remembrance, to honour my grandfather, and to illuminate our cultural heritage and the quiet beauty I shared with him.



Making Others See: A Pathway to Connection to Bush Painting

My art is deeply inspired by my love for the bush, as I am constantly surrounded by its landscape. What fascinates me most is walking along pathways, as moving from one location to another reveals new, exciting views. When I walk in the bush, any stress or worries seem to melt away, and I become immersed in the sounds and sights around me. I am captivated by the shapes and colours of the flora, as well as the way light interacts with different parts of the environment. I resonate most with Impressionist art, as it captures the beauty of these moments. While I have experimented with oil-based paints, I prefer water-based paints because they are quicker to work with and easier to clean. In my painting process, I use various techniques such as layering and incorporating gesso with charcoal to help me understand the interplay of light and dark areas. I also begin my paintings from the background to create a more three-dimensional effect. Over time, I have been influenced by many artists with diverse practices, but I am particularly drawn to Clair Bremner. I admire her use of vibrant colours, which bring the bush to life and make it appear even more vivid.



Sarah Richardson

Abbotsleigh

Lost, still

Drawing

Through appropriating Australian artist Frederick McCubbin's paintings, I aim to capture the hidden pain and suffering associated with places. From a distance, these landscapes are a source of comfort and beauty, but the intricate stippled dots form the harsh history and experiences of human suffering that remain attached, invisible to us as the wider world is to a child.



Symbiosis

Painting

My Body of work, *Symbiosis*, explores the interconnection and interaction between organisms and Australia's coastal landscape, particularly through the depiction of beach and rockpool environments and human figures. In painting scenes inspired by my personal photographs of the Australian eastern coast, I intend to communicate the living nature of water and the affinity between water, light and human interaction. Through this, my works convey the ways we are all connected to the environments we interact with.

The process of creating my work included using gouache paint on paper. I employed a variety of brushstrokes, including smooth fluid strokes to create water textures and rough, stippled strokes to create rock textures. Key elements include rockpools, water, movement, light and human figures.

Through my Body of Work, I aim for audiences to consider the interconnected nature of humans and our natural environment. I hope to invoke a sense of memory and appreciation for the complex living nature of our coastal environment. Through this, I aim to create a deeper understanding of our symbiotic relationship with the natural world.



Scarlett Shin

Hornsby Girls High School

Vanishing Childhood Syndrome Painting

Vanishing Childhood Syndrome, coined as the psychological disarray of traditional childhood experiences amid rapid social change, evokes a poignant paradox: Is it possible to feel nostalgic for a version of ourselves we only just left behind? Motivated by a shared sense of disillusionment among my peers, my work explores the melancholic essence of growing up; the underlying grief for a time before adult-defined trajectories. The triptych structure, stylistic in Malaysian artist Gan Chin Lee's work, maps the encroachment of adult expectation, whilst the purposeful artificiality of my work commodifies the subject through a lens of performative success and internalisation of societal expectations.



A Tenuous Co-existence

Collection of Works

In my Body of Work, I have employed a postmodern approach towards the practice through my found object sculptures and relief prints to explore the tenuous co-existence between natural and man-made worlds. Through juxtaposing industrial remnants with intricately woven organic forms, my work exposes the inherently invasive industrialised world. Through my work, I aim to foreshadow the overlooked intricacies of mechanical detritus, rebirthing the industrialised objects as vessels of both aesthetic and conceptual value. The tension between the corroded and rustic surfaces opposing the controlled, woven patterns of copper invites reflection on the collision of manmade and natural worlds. Through my sculptural forms, I seek to honour the hidden potential of discarded materials, transforming them into objects of complexity and unexpected beauty.



Allegra Stritt

Brigidine College St Ives

She is why I am

Painting

Identity is not simply bestowed upon us at birth; it is intricately woven from the stories, sacrifices and lives that came before us. Through intimate, closely cropped portraits of my Nonna, Mum and myself, my work delves into how our faces act as maps of inherited history. The subtle nuances in each visage symbolise the distinct paths we have traversed through time, yet they invariably lead us back to a shared origin. Each face tells a story that is not only personal but deeply rooted in the collective experiences of generations past. We owe our existence to them. Though they may have departed, their essence lingers powerfully in our identities. I invite you to ponder your own 'echo.' What are the faces you wear, and from whom do they originate?



Fool's Gold Sculpture

Fool's Gold invites viewers to reflect on the true cost of war, both in human lives and economic expense. While battles throughout history may differ in time and place, they often repeat the same patterns of destruction. By arranging historical wars in a circular composition, I highlight this relentless cycle. I chose to work with chocolate coin wrappers because of their shiny, golden appearance, which mimics something valuable and glorious. However, like the concept of fool's gold, this surface beauty is deceptive. The material is fragile, just like the lives lost in war, and what may appear precious often hides a harsh and bitter truth underneath.



Scholar's Rock/Connections (Pèng)

Collection of Works

My artwork explores identity as a synthesis of form and spirit, reinterpreting Shan Shui philosophy by merging traditional Chinese aesthetics with contemporary realism. The title *Connections (Pèng)* is derived from a move in Mahjong with a double polysemic meaning of 'to touch'. This links with the purpose of my work and the game of Mahjong, as the game itself is first and foremost about social connection, while my work is exploring the connection between family, tradition and personal identity. Inspired by Liu Dan's realism and Zheng Zeduan's classical forms, this work navigates the space between inherited tradition and personal transformation, embodying my dual cultural identity.



Jessica Tai

Lindfield Learning Village

Counting Sheep

Painting

My self-portrait *Counting Sheep* reflects the bittersweet struggle of growing up and a longing to return to childhood. Drawing from my own nostalgia, the toy sheep symbolise the innocence and simplicity of my early school years, filled with days of play and freedom from responsibility. In literature, sheep often represent innocence and comfort, mirroring the safe, dreamlike world of youth that feels like it is slowly escaping me. Now, as I prepare to graduate and face the uncertainty the future holds, I find myself yearning for those moments of childhood whimsy. The act of 'counting sheep' becomes a metaphor for this daydreaming, an attempt to revisit a time when my worries dissolved into sleep, and living was simply an act of endless exploration and joy.



The Inherited Silences

Drawing

My Body of Work explores the entanglement of identity and the enduring influence of Neo-Confucian traditions that continue to shape the lives of women. Drawing on my South Korean cultural heritage, I examine how values such as obedience, labour, modesty and appearance are passed down and internalised. These works reveal the quiet persistence of prescribed roles and the tension between inherited tradition and individual selfhood. I seek to honour the resilience of women who continue to navigate these expectations.

Influenced by William Kentridge, Zhang Xiaogang, Frida Kahlo and Edgar Degas, my practice weaves together public ideals and private realities. Through this, I invite viewers to reflect on the systems we inherit and the silent expressions through which they begin to unravel.



Resurfaced Sculpture

Resurfaced explores the impact of human pollution on marine ecosystems, using a pod of sculpted whales as both subject and symbol. The concept was born from the confronting reality that in some parts of the ocean, there is now more plastic by weight than fish. These whales – creatures often associated with intelligence, grace and environmental harmony – are constructed entirely from waste: plastic bottles, aluminium cans and cardboard. Their bodies, made of materials that pollute and destroy their real-life counterparts, become a visual contradiction that challenges perceptions of beauty, responsibility and survival. Recycled and repurposed rubbish, with visible branding from single-use items, emphasises the artificial and invasive nature of the materials. The fluid poses echo natural whale movements, contrasting their elegant silhouettes with the destructive, man-made debris they are built from. This tension invites audiences to reflect on the consequences of overconsumption and environmental neglect.



Helena Wymer

Barker College

Exitless

Drawing

Exitless symbolises the psychological burden of isolation, alienation and loneliness through stark uninhabited urban spaces. Corridors, stairs and tunnels become metaphors for the subconscious spaces of endless descent, transition and disconnection. The absence of figures, excluding one distant silhouette, intensifies emotional estrangement, suggesting isolation as a constructed, enduring condition. Light becomes a fragile symbol of hope, overwhelmed by the intensity of shadow. Each of the 12 works, crafted in tonal graphite, invites the viewer into a silent world where human presence is seen with no humour or soul. This Body of Work visualises the unseen architecture of loneliness – engineered, imposed and internalised in the modern psyche.



风雨同舟: *In Search of a Better Life* Painting

My Body of Work reflects the enduring courage and resilience of my grandparents, who embarked on their journey from China to Australia in the 1980s. I aim to capture the quiet strength and determination that defined their immigration experience. This painting honours their journey not just as immigrants, but also as a celebration of their spirit, which continues to inspire future generations with profound strength and bravery.



The Cowherd and the Weaver Girl

Ceramics

This ceramic series reimagines the ancient Chinese myth of 'The Cowherd and the Weaver Girl', a timeless love story between a mortal and a celestial being – scan QR code. Banished by the Mother King, the lovers are divided by the Milky Way, destined to reunite only once a year when magpies form a bridge across the sky. Through hand-built forms and handwritten calligraphy, the work explores enduring themes of longing, sacrifice and the strength of connection. Referencing the Qixi Festival, still celebrated today on the 7th day of the 7th lunar month, the series honours the hope of reunion in the face of distance and fate.



Grace Cossington Smith Gallery 2026 exhibition calendar

lines and lines and lines Drawing projects from Jon McCormack and Gary Warner	30 January to 28 February
ART NORTH HSC 2025 Visual Arts from schools in Hornsby and Ku-ring-gai	7 to 28 March
Beyond Utility Seven artists with diverse ideas and approaches to Still Life	9 April to 2 May
Activisms Robert Adamson and Juno Gemes Reflections on life, poetry, photography and the Hawkesbury River. Curated by Rhonda Davis	8 to 30 May
Young Curators Young Curators and 3:33 Art Projects with Utopia Art Sydney	4 to 13 June
Pulse Works from Joanna Cole, Yvonne Langshaw, Julia Kennedy-Bell and Jan Handel	24 June to 11 July
Abbotsleigh Grace Cossington Smith art award Finalists	18 July to 15 August
HSC 2026 Showcase Abbotsleigh Year 12 Visual Arts	25 to 29 August
Follow You Home Cambodian and Australian-Cambodian female artists explore belonging in transnational spaces	4 to 26 September
The Event of a Thread 20 emerging artists engaging with fabric	3 to 24 October
Richard Dunn After Namatjira Explorations on place and meaning in the gorge paintings of Albert Namatjira	31 October to 28 November
Local artists Christmas Sale	3 to 12 December



Dates subject to change

Please check our website gscgallery.com.au and social media sites for updates and events



The Grace Cossington Smith Gallery and Abbotsleigh respect and acknowledge the unique status of Aboriginal and Torres Strait Islander people as the original owners and traditional custodians of lands and waters, including the land and waters of our region.

Gallery hours Tues to Sat 10 am-5 pm | FREE ENTRY
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| An Anglican Pre K-12 Day and Boarding School for Girls