



**NEXT**

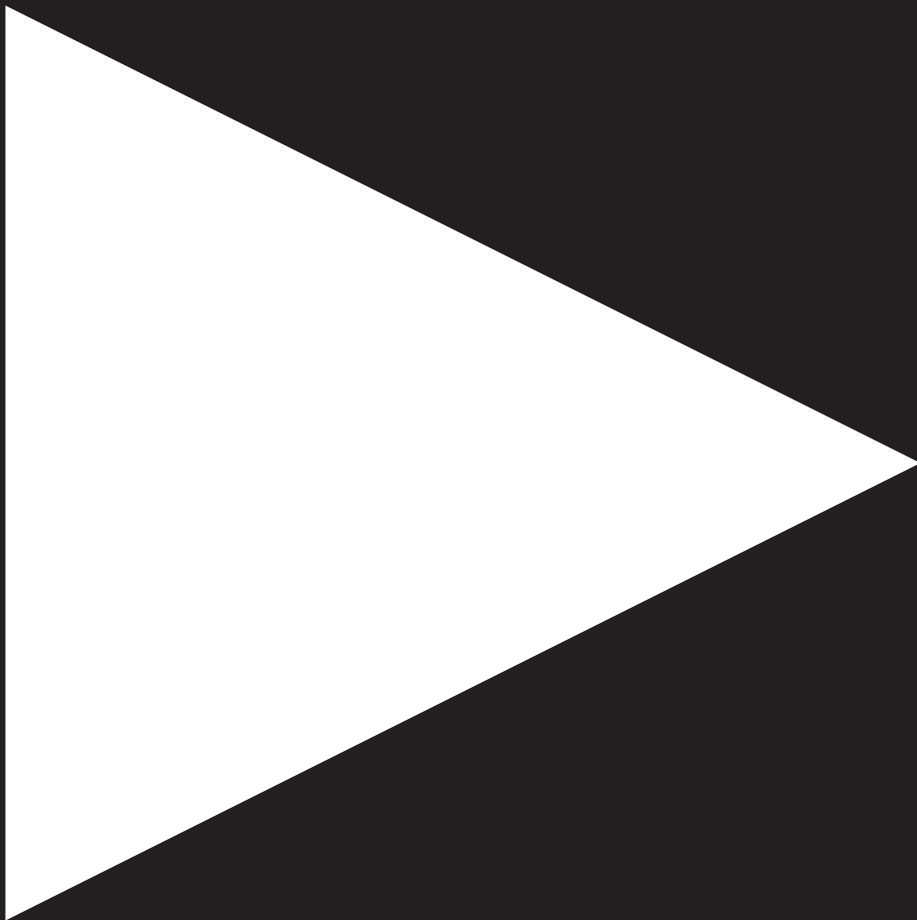
**10 February —  
18 March 2018**



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An annual exhibition of HSC artworks from local high schools. Featuring over twenty promising South Western Sydney artists, these highlights have been selected from 17 local high schools located in the City of Liverpool.



# PROJECT TEAM

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Producer Public Programs & Education – Roy Marchant

Public Programs and Education Officers – Cayn Rosmarin/ Dianne McClaughlin

Registration – Semi Ozacardi / Megan Hillyer

Design – Studio Mira Yuna

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Printing: Casula Powerhouse Arts Centre Print Shop

With many thanks to the principals, teachers and teaching support staff from the participating schools: Al Amanah College, All Saints Catholic Senior College, Amity College, Ashcroft High School, Clancy Catholic College, Freeman Catholic College, Hoxton Park High School, Hurlstone Agricultural High School, Holsworthy High School, James Busby High School, Liverpool Boys High School, Liverpool Girls' High School, Lurnea High School, Miller Technology High School, Moorebank High School, Sir Joseph Banks High School and William Carey Christian School.

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Front Cover: Zahra Kusnadi, *It lies beneath the skin (Detail)*, 2017, Watercolour, and Photomedia

Back Cover: Sofia Mileska, *Conventional Adaptations (Detail)*, 2017, Photomedia with hand-stitching

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## FROM THE DIRECTOR

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This is the second time I have had the pleasure of viewing and reviewing the extraordinary annual exhibition that we call NEXT, and I'll be darned if it isn't even more exciting than last year's selection.

Within the 23 works by 23 students from 17 local high schools, you'll find a whole wide world of creativity coming from an incredibly diverse range of perspectives. The techniques they are using to tell their stories or express their points of view are equally diverse, ranging from the relentlessly digital to the unrepentantly analogue, with many interesting hybrids between.

But no matter how it's made, or even why, this is the good stuff. John Giorno said "you've gotta burn to shine" and these young artists burn bright. I hope to see them become the shining stars of the future. I hope to see their works on our walls again. I hope we will be saying "I saw their work when they first started" like we had been given a privileged glimpse of things to come. Perhaps we have.

Craig Donarski  
Director – Casula Powerhouse Arts Centre



Lina Rahma, *Fast Fashion (Detail)*  
2017, Painting



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Zahra Kusnadi  
*It lies beneath the skin* (Detail)  
2017, Watercolour, and Photomedia

The faces within my artwork are deliberately masked and contorted. This shows the impossibility of physical appearances in wholeheartedly conforming to and defining 'idealistic' aspects of self-identity. This fundamentally disregards the preconfigured perceptions of identity influenced by society and captures the true recognition of self-growth. Metaphorically, each flower is an individual's characteristics, representing personal traits rising from within the individual's roots and brought to the surface. It is this that inspired the title, *It lies beneath the skin*.



# ALL SAINTS CATHOLIC SENIOR COLLEGE

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Johannah Wood  
*Made (Detail)*  
2017, Photomedia

This series of photographs investigates light in architectural space. Light is central to the process of photography and informs visual arts practice as exemplified by artists including Dan Flavin and James Turrell.

# AMITY COLLEGE

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Ramie Saleh  
*A Smile at Every Seat (Detail)*  
2017, Photomedia

My work explores the identity of the server as inspired by my work in a McDonald's environment. Each individual's persona is centralised within the familiar. The images are a personal interpretation of the bonds I have made and the personalities I have been exposed to, exemplified by the emotion of each individual portrayed. The individual behind your burger is brought to light as a figure that is commonly taken for granted. Encouraging the audience to consider the identity of the server as individualistic.



Casula Powerhouse would like to thank McDonald's® for allowing permission to include these images as part of NEXT.

# ASHCROFT HIGH SCHOOL

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Alexandra Luong  
*Will You Remember?* (Detail)  
2017, Sculpture and Drawing

My artwork can be interpreted as the three factors which have been significant in my life; the people, environment and drawings. It displays the positive and negative interplay of school and my personal life. The imagery plays with the audience's interpretation as it can be read as friendly and inviting or intimidating and constricting. The drawings in the basket bin can be interpreted as the loss of individuality as well as an understanding that one must disregard the drafts in order to create a greater work.



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Nawal Kataieh  
*Bleaching Adaptations (Detail)*  
2017, Sculpture

My sculptures are based on the theme of coral bleaching and the devastation and rejuvenation of our underwater world. Much pollution and human waste is destroying our waterways, which has impacted upon the beautiful natural qualities of sea life and coral. Despite this intrusion, nature is a powerful force and always finds a way to grow and prosper, ultimately finding a different kind of aesthetic beauty. Courtney Mattison's advocacy for conservation and preservation has influenced my artmaking.

I have hand-sculpted objects that appear as forgotten pieces of rubbish, I have transformed them into intricate pieces of full of fragile beauty.



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Kirstie Brookes  
*Manifestation of Creation (Detail)*  
2017, Painting

In this work, I wanted to explore an abstract notion of evolution through geometry. Inspired by the inextricable connections mankind have with the animal kingdom, I wanted to represent the relationship between human life originating from the geometric formation of cells and the past theories of humanisation. Each piece uses a combination of harmonious colours to symbolise existence of life with the incorporation of Camille Walala's playful patterns and Genevieve Felix Reynold's composition of shapes.

# CLANCY CATHOLIC COLLEGE

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Sofia Mileska  
*Conventional Adaptations (Detail)*  
2017, Photomedia with hand-stitching

Through my personal experience within Macedonian culture in Australia, I have explored the numerous challenges faced. Inspired by the work of Anne Zahalka, my work encapsulates my personal journey and understanding of cross-cultural identity and the preservation of my culture in today's world as a third generation woman.



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Elaina Barbuto  
*Beyond Life (Detail)*  
2017, Photomedia

Life experiences shape who we are and creates an imprint on our faces. Through age, colour and the different experiences of the subjects I have portrayed a complete life to date in imagery.

My grandfather exhibits 80 years of life which show his experiences from the army, difficulties of migration, to current fullness of family and great joy of grandchildren.

My twin cousins at only 32 years of life, have experienced the hardship and sadness of parental loss, being orphans and growing up with each other as their greatest support. Whilst, they are twins there is still variance in their lives.

My sister demonstrates 15 years of life yet her life experiences have taken her around the world and allowed her the abundances of worldliness. The tenderness of her few years are still evident.

I have portrayed life as a collection of moments which come together through layers, creating a fullness of the soul for each individual yet are viewed diversely by the audience.



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Helena Hanna  
*Girl (Detail)*  
2017, Painting

One in four Australian women has experienced emotional abuse by a current or former partner. Through appropriating Lichtenstein's works my work looks at the issues surrounding the emotional abuse towards women in a contemporary society.

The triptych symbolises three current issues young women face today- bullying, self-esteem and domestic violence whilst the mismatched canvas highlights the women's fragmented identity, her pleading facial expression invites the audience to witness the despair and loneliness she is facing alone.



# HOLSWORTHY HIGH SCHOOL

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Jordan Richardson  
*Growth (Detail)*  
2017, Wire Sculpture

*Growth* is a series that has been intended to encourage a personal connection and the experience of an array of emotions within the audience. My personal relationship with the trees include my family, friends and life in general. The artwork could also be interpreted as a comment on our impact on the environment as deforestation is a major issue globally particularly as the use of manmade material to represent the natural reinforces this idea.

# HOXTON PARK HIGH SCHOOL

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Taylor Steinbruckner  
*Spelling it Out* (Detail)  
2017, Sculpture

In exploring men's infantile projections of the female gender throughout the history of modern western media, imaginings that persist despite all the legal and political headway women have gained in more recent times, I decided that this artwork would take the form of a series of children's letter blocks. This is further evoked through the 'peep show' in each of them. Each 'peep show' explores media representations of women at a time when significant steps towards gender equality had been won. The juxtaposition of the representation of women in the media with that of their simultaneous achievement challenges the authority of masculine perception of women in the mass media.



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Chris Wang  
*It is just the bee's right?* (Detail)  
2017, Watercolour

Our modern world has not been kind on our natural world and I see it to be pivotal that the discussion and dialogue of environmental issues intensify in the present day. In my work, I explore the declining population of the honey bees by bringing the struggle up close. By adopting imagery of scientific illustrations, rendering bees in detail with delicate watercolour, I endeavour to raise the duality in our interest for our natural environment and the blatant disregard to it.

# JAMES BUSBY HIGH SCHOOL

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Tony Dahn (Thanh Quang Danh)  
*Opposites*  
2017, Ceramics

My work is inspired by the unpredictability of life. It can feel like a roller-coaster full of emotions, one second you are on top of the world and before you know it you have hit rock bottom. I believe that a willingness to understand that there is an opposite experience when put in a hard situation helps to get you through the hard times. Sir Isaac Newton's Third Law of Motion stated that "for every action, there is an equal and opposite reaction". Meaning for every up, there is a down and every down has an up.

# LIVERPOOL BOYS HIGH SCHOOL

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Josh Obeng  
*A Diverse Move* (Detail)  
2017, Found Objects

Art is never about just drawing but things you see, things you do and even things you say. My culture and ethnicity is one of my first priorities and influences many of my actions. In Australia we are experiencing a new wave of multiculturalism, this lead me to create an artwork combining different coloured handprints, representing all kinds of people working together. I have done this on found objects using spray paint. I have also painted on an old chair that I found. I chose to use the old chair in its original form, from the 1980s. I have used the colours of the Aboriginal flag on the legs of the chair to symbolize the cultural foundation of Australia. On the top half of the chair I have painted symbols of various different flags to show the mix of cultures that have migrated to Australia since the beginning of time. What I enjoyed most about making this artwork is getting to show the positive things that are happening inside Australia. Some people think that just because they are living in this country, they can take things for granted, such as choosing not to work or not contributing to society, I wanted to show the opposite of this. The first thing I want my audience to see I when they look at my artwork is mixed nationalities, multiculturalism and tolerance.

# LIVERPOOL GIRLS' HIGH SCHOOL

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Jenny Bella  
*Up for Grabs (Detail)*  
2017, Textile and stitching

My artwork reflects a subject that is often not voiced – abusive relationships. Through the use of stitching, a traditional women’s craft, the embroidery hoops tell the story of an individual being in an abusive relationship involving physical, emotional and physical abuse. The nature of the subject is portrayed through symbolic flowers. The fact that they symbolise abuse shows she is subverting the damage that she has endured. Being tricked into staying in a relationship makes it difficult to cut ties but seeing the signs of an abusive relationship is the first step to ending it. No one should fear the person they love.

# LIVERPOOL GIRLS' HIGH SCHOOL

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Elżbieta Madejska  
*It's My Life (Detail)*  
2017, Photomedia

I love the idea of capturing an individual's life. We all live our lives differently, are interested in different things and encounter different obstacles. Objects and spaces reflect a lot about who we are as individuals and how similar things are sentimental to people. In my work, I want to emphasise the individual's life, characteristics and interests, regardless of age. As I took these photographs, I constantly spoke to the individual so I could capture a candid and intimate moment in their life.



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Lina Rahma  
*Fast Fashion (Detail)*  
2017, Painting

Through my work I aim to explore how fashion trends change over time. While fashion might seem superficial at first glance it involves much more. Fashion is about identity, time, place, culture, politics, economics and ties to individual memory.

I have embedded found objects and fabrics into the paintings. This creates a direct link to the subject matter through textiles, but also addresses the manufacturing process. These clothing items are only identifiable because of their commercial success, trend and mass production. When you place these concepts side by side we expose a contradiction. On an individual level, we assume that our fashion reflects our unique identity, however when we delve deeper we see that fashion is concerned with profits, marketing and commerce.



# LURNEA HIGH SCHOOL

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Melarnie Salim  
*Within the Frame*  
2017, Photomedia

I am interested in the abstract patterns and images formed by the built environment, how geometric shapes and sharp angles surround and literally shape our view of our world. Through my work I have used images that explore shadow and light, highlighting positive and negative space. Buildings have a facade that hides the interior, forming both private and public spaces, and they determine how we move and navigate through cities thereby affecting how we act without us even being aware. Through my artworks and artists book I have tried to echo this interaction of hiding and revealing information through the action of opening and closing.



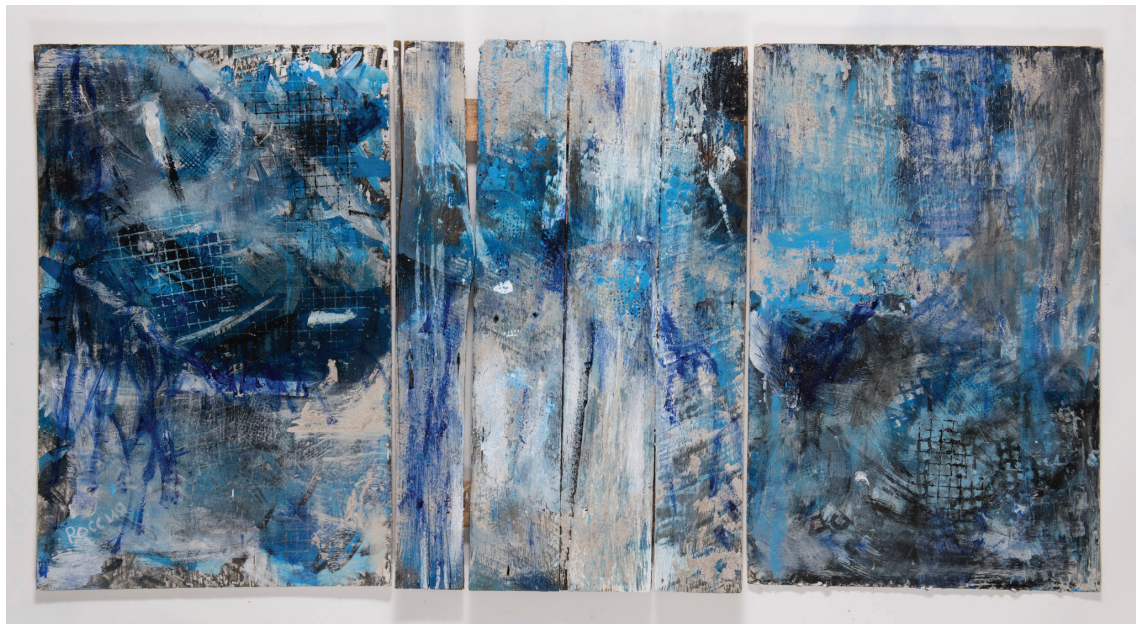
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Talyah Keepence  
*Dimensions of Light*  
2017, Mixed media

My body of work is a representation of pretending to be someone you're not. The sticky tape symbolises the superficiality layer of someone's external personality whilst the colours of the lights represent different emotions. The warm orange-yellow coloured lights represent mellow to ecstatic emotions. The blue light in the smaller ball, which the child figure is holding, represents sadness.

# MOOREBANK HIGH SCHOOL

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Mitchell Murphy  
*Divide and Conquer* (Detail)  
2017, Painting

“I start a picture and I finish it” – Basquiat

Inspired by Tiger Yaltangki and Basquiat as their cultural traditions, fun symbols and the layers of history are never to be lost in their paintings. *Divide and Conquer*, conveys the environment, the landscape, the country and how it has changed over time. Society has conquered the landscape and has divided it into states, towns, streets and houses.

*Divide and Conquer* relates to fences and train tracks symbolising dividing and conquering.

My medium displays the concept of home where many pieces of old wood, house paint and bricklaying sand has been used in different aspects of a home. My painting technique involved household items like fly squats, peg baskets, house paint brushes and rollers. I then sanded back areas or wiped the area with a sponge to show the past history of the wood.

# SIR JOSEPH BANKS HIGH SCHOOL

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Mariam Abbas  
*Form of Art*  
2017, Photography

I have investigated the re-contextualization of traditional still life artworks and the reclining nude. Using food, I have tried to play on the concepts of still life/still and life. The title *Form* suggests the multilayered meaning of different forms of art.

I used the technique of light painting to create a painterly quality. It involves blackening out a room and using a torch to “paint in” areas of the still life the camera needs to capture. Using a long shutter speed allowed the camera to stay open long enough to capture the areas of light I wanted to focus on. It is an experimental technique and because of this I took roughly 300-400 photos for this series of work.

# SIR JOSEPH BANKS HIGH SCHOOL

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Hajar Assad  
*Just in Case* (Detail)  
2017, Sculpture

My work explores the very poignant topic of refugees, displacement and journey. The suitcases, symbolising the journey, are created in tissue paper. This represents the fragility of the situation highlighting the way that people, processes and opinions are delicate. The light projections reveal the emotional realities suffered due to displacement.



Jenny Faanu  
*Matriarch Bloodline (Detail)*  
2017, Printmaking

My work explores my Samoan cultural heritage. Women in Samoan culture have very specific roles and family is the glue that binds our culture. The matriarch or the mother is the nurturer, the nutritionist, the guardian and the protector. My work looks at the important women in my own world and how each of these women have their own role and personality. The weaving, the fish and the tattoo designs are all significant in a Samoan woman's life, from basic needs of food to the painful inscription of ink on skin telling stories of bloodlines. I explored several printmaking techniques including mono printing, linoprinting, woodcuts and a traditional Japanese style called gyotaku printing using actual fish.

# WILLIAM CAREY CHRISTIAN SCHOOL

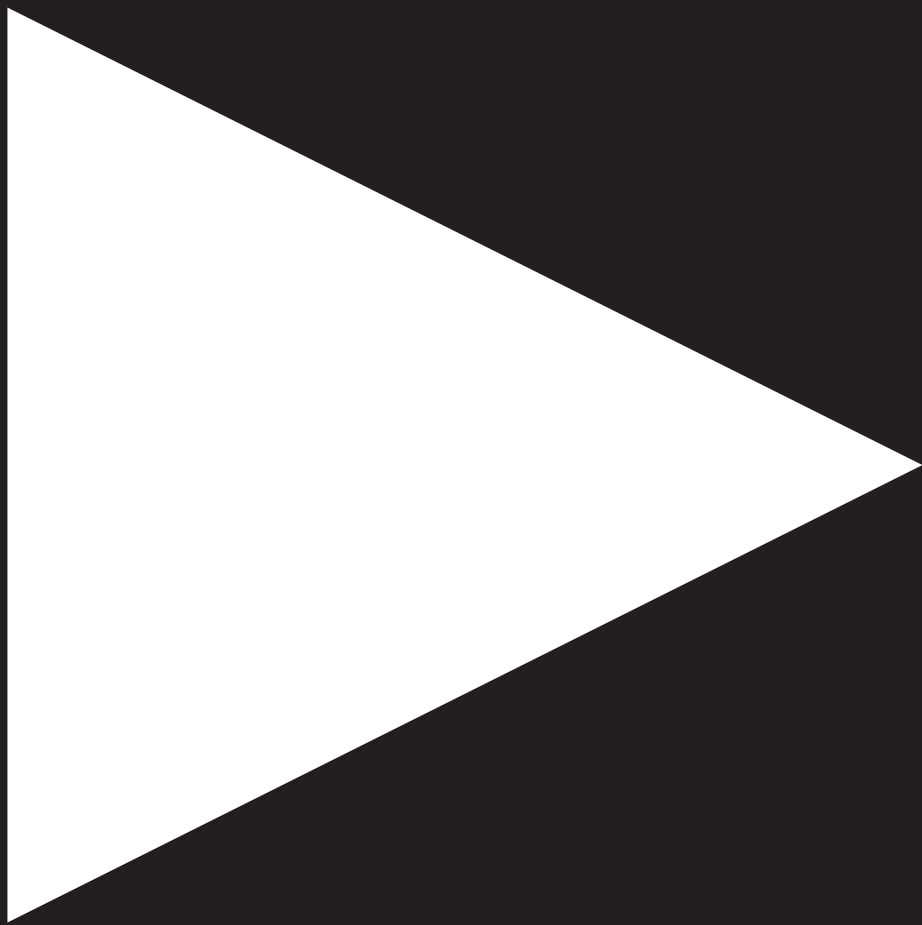
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Deepali Patil  
*Movement* (Still from video)  
2017, Time Based Media

My work has been inspired by land art, movement and timeless nature.

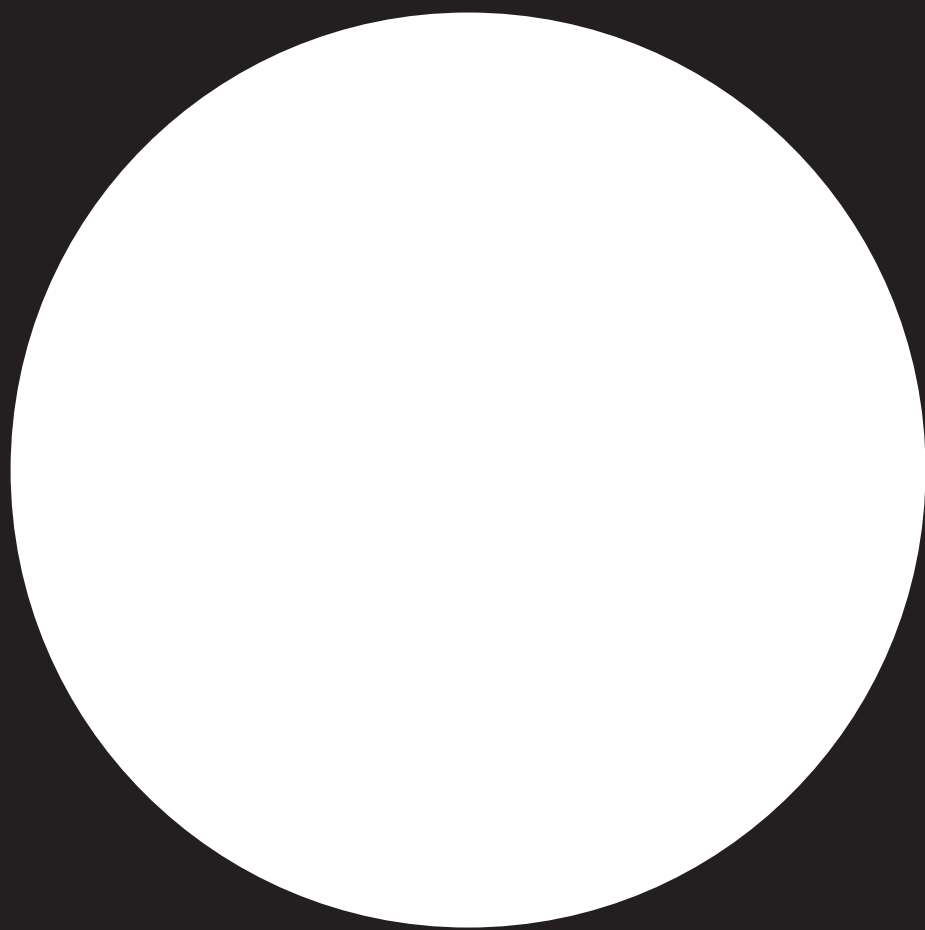




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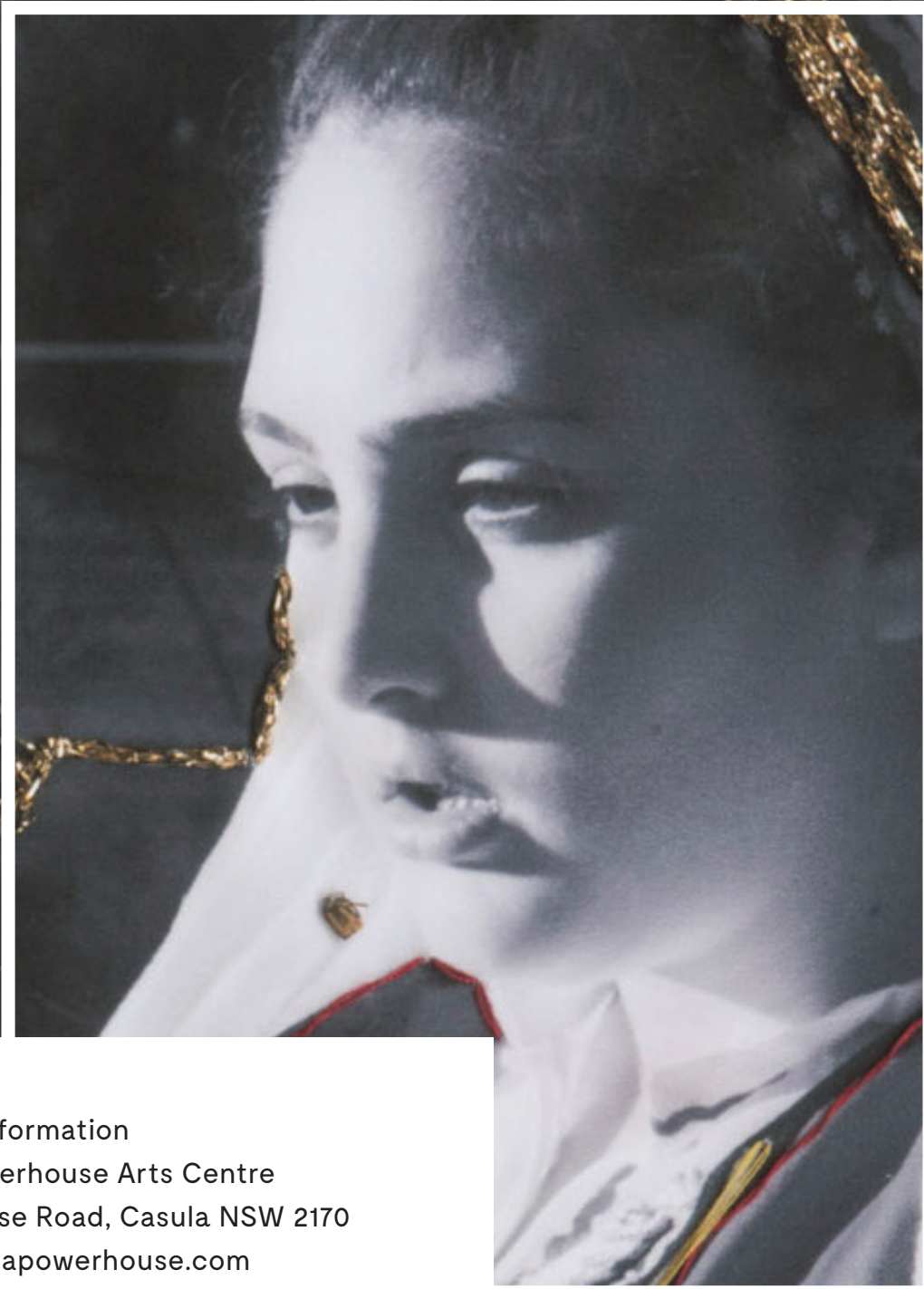


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