

Pulse Perspectives

Artwork Labels

Welcome to *Pulse Perspectives*, the twenty-ninth presentation of the work of last year's graduating high school students at the Art Gallery of Western Australia. Through their skilfully executed works these young artists demonstrate the potential for art to synthesise and articulate complex ideas that are both personal and universal.

2020 presented unique challenges that impacted our community as a whole and placed particular pressure on Year 12 students. This time of global change highlighted the importance of community, social equality and creative expression, ideals that have been addressed by these young artists through the examination of themes such as gender, identity, environmental concern, family connection and social pressures. Coupled with works that celebrate the simple joys in life, this year's selection provides considered and engaging insight into contemporary youth culture.

A marker of the depth, vision and diverse skill of our next generation of creatives, *Pulse Perspectives* celebrates these artists and offers an opportunity to consider what is meaningful to them. We hope that their future creative pursuits will guide them in today's fast paced world and provide meaning throughout their life.

Mija Belamide

Prendiville Catholic College

Unhinged

stoneware ceramic paper clay, recycled wooden desk, blue ink pen, lead pencil and charcoal

Unhinged is a sculptural installation created to challenge the education system. Drawn from my experience as a student, I have used a reclaimed wooden desk as my canvas. Influenced by Ben Turnbull, I have used a wood burnishing to carve equations and portraits of students, creating visual tension to depict the conception of academic stress and “atychiphobia” the fear of failure. These carvings are a poignant reminder of the truth of the school system.

Sean Cameron

Applecross Senior High School

Collected views from dinner

pencil and ink on paper with mixed media

I've always felt that my sexuality has influenced the way I connect with my family and how they connect with me. This work aims to celebrate the process of establishing community or chosen family. Through displaying the plates in a formal dining table setting I wish to reflect upon traditional notions of family itself - those of which are traditionally heteronormative, as well as notions of coming together and sharing experiences.

Evelyn Carapetis

Methodist Ladies College

C18H2402

porcelain, coloured underglazes, clear glaze, gold lustre, foam, human hair, rope, felt and gold foil

I am intrigued by the enigma of human attraction, and the common link of skin: a site of primal attraction, but also what we augment to increase appeal. To use art to explore this, I took risks working with an unexplored medium, porcelain, and used gold lustre to allude to luxury and human hair to reference biology. Influenced by Patricia Piccinini, Andrea Hassler and Felix Deac, I create an amalgamated dichotomy of mundane textures and beautiful forms that challenges perceptions of attraction.

Nicholas Carter

Wesley College

Dad

graphite on paper

Webster's Dictionary defines a Dad as "a male parent", but I cannot encompass my relationship with my Dad by just that one word as he means so much more to me. He is my mentor, my friend, my guidance when I have nowhere else to go. The portraits of my father depict the front and the back of his head and shows how he will always be there to teach, to listen and to guide me. I have tried to capture his experiences and character with every mark on his face and through the look in his eyes.

Jas Choo

Perth Modern School

‘送友人’ (*Farewell to a friend*)

digital film and audio, 4 min

The traditional Tang Dynasty poem ‘送友人’ (Farewell to a Friend) and the ways humankind adapts to maintain social connection through technology inspired me to tell a tale of losing a friend never met but missed. I turned to contemporary desktop cinema and multilingual soundscapes to depict the barrier of proximity and cultures now surmountable by our devices and social media. It is my hope that viewers will reminisce on friendships, past and present, with fondness.

Max De Vries

Corpus Christi College

Golden days

silk screen and mixed media on paper

Using the “Boxing Kangaroo” as a symbolic relic of the sailing ship Australia II winning the America’s Cup in 1983, this painting seeks to connect our present moment to a historical time and place where Fremantle hosted the America’s Cup in 1987.

Michelle Edward

St Mary's Anglican Girls' School

Louis in suburbia I, II and III

oil on canvas

In *Louis in suburbia*, I was aiming to communicate my appreciation of life's simple pleasures through the representation of my playful and curious pet dachshund in the safe haven suburbia of my backyard. I believe we can all incorporate his zestful attitude into our own fast-paced lives, particularly in the precarious age of prolific technology and destructive consumer culture that is clouding our mindful values. The compositions and viewpoints of David Hockney's paintings informed those in my work.

Claire Ha

Leeming Senior High School

Adventures in Perth

digital print on acrylic sheet and oil on canvas

My artwork is a self-portrait that represents my sense of place. I have used my own photographs to show the places where I feel my true self, where together they create a more personal approach to my artwork. The city represents my home, and the forest symbolizes my desire to explore. I decided to use a double exposure effect as it shows all the concepts that are personal to me and looks as if it were a “memory” and an integral part of who I am.

Sarah Hoey

Kalamunda Senior High School

Androgyny

oil on canvas

Gender stereotypes associate masculinity with dominance, strength and assertiveness, whilst femininity stresses vulnerability, warmth and passivity. Through this piece I am conveying the balance of masculinity and femininity in all of us by using stereo-typically “male” blue and “female” pink to illuminate how the model’s masculine characteristics juxtapose with their feminine pose. The piece aims to encourage a re-assessment of gender labels.

Lily Kellahan

Seton Catholic College

Impressionable

oil on board

I have aimed to encapsulate the way in which children, from birth, through childhood, and consequently into adulthood, are the subject of racial differentiation, and in cases of minorities, forms of subjugation; owing to the outdated systems and structures throughout society, and the prejudices these create. My choice to depict children with their mouths “cut-off” at the bottom of the works was deliberate, as I intended to comment on the voicelessness of the young.

Charlotte Kennedy

John Curtin College of the Arts

Defunct

embroidery threads, fabric, copper, glue, acrylic paint and Marri blood resin dyes

I've always found peace in nature. I worry when I am old there will not be any left, so when I can, I take a moment to look around, sometimes at the ground. It is something we so often walk over. People seem to care less and less about it. The world is wonderful. We need to nourish it.

The artist invites you to explore their work in more detail using the iPad provided.

Cynthia Kuman

Kelmscott Senior High School

Nature orbs

glazed terracotta

Nature orbs is based on the little details that we tend to overlook when viewing the environment. The orbs contain textures and patterns that are seen in the different areas of nature. Some reflect coastal landscapes whilst others are reminiscent of earthy inland environments, barks and even fungi textures. The works were completed during isolation, I had no ceramic tools so resorted to utilising kitchen utensils to model the clay.

Jiamu Li

Perth Modern School

The bride

oil on canvas

In this painting I want to explore the history and different types of marriage in China, and in extension, the treatment of women throughout history in traditional Asian societies. In the past women were often seen as objects and vessels for children, lacking autonomy or even dignity as humans. They were often put into arranged marriages by their parents, sometimes soon after they were born, married off to men much older than them.

Lucy Lin

Nagle Catholic College

Grandma's garden

oil on board

My grandma lived a simplistic peaceful village life in rural China, nurturing her own garden growing nourishing healthy food. Now I'm in Australia, I crave her home cooking. Each individual food is specifically selected to reflect each seasonal food she grew herself, then travelling from the country to us in the city even when she was frail. This artwork is dedicated to her.

Sarah Lin

Penrhos College

Culture in the freezer aisle

glazed southern-ice porcelain, white rake clay and steel fork

Making dumplings with my family has become less frequent. Many Chinese families go to restaurants or buy readymade Chinese food. However, nothing can replicate the feeling of loud laughter and joy as we sit around the table and make jiaozi together. I chose to explore this realisation in my artwork by showing the shift and lack of authenticity of Chinese food in Australia. I wanted to explore the misinterpretation of the Chinese culture and the authentic cuisine that I love.

Kye Lockwood

Christ Church Grammar School

HOME

steel, acrylic perspex, gravel, balsa wood, found objects and battery-powered light

Life on the farm encapsulates hard work, passion and luck; sometimes no matter how hard you work, or how much you love what you do and where you are, luck doesn't fall your way. It's a turbulent life of extremes and I wanted to capture that in my work.

Annabelle Lovegrove

St Hilda's Anglican School for Girls

Generations of damage

oil paint, acrylic paint, epoxy resin, plywood, polycarbonate petri dishes, bamboo/cotton yarn and cotton

Generations of damage is a polyptych shadow box, the collection depicts the knitting hands of older generations, whose actions are the reason the environment is the way it, including the impact of scientific revelations and technological advancements. The effect created is as if the hands have knitted the environment and impacted climate change in a tangible way.

Jorja Mulroy

Penrhos College

Entrapment

earthenware, cotton, rope and fishing net

I have investigated the “silent killers” of the sea, discarded nets thrown overboard by fishing trawlers also known as Ghost Nets. Ghost Nets injure marine life, destroy coral reefs, and contribute to the topical issue of plastic pollution in oceans. I was inspired by WA artist Holly O’Meehan who fuses the juxtaposing media of porcelain and fibre. The process of crochet and mending a material with connotations of destruction and waste brings to life these Ghost Nets.

Mia Patroni

St Hilda's Anglican School for Girls

Urban anatomy

paper, wire, ink and spray paint

Urban anatomy explores the relationships people form both with and in their environment, offering the perspective that relationships and the environment are inextricably linked. These ideas are explored in *Urban anatomy* through depicting urban infrastructure influenced by elements of human anatomy, including hands, eye and jaw bone, symbolising the link between the environment and human wellbeing and relationships. This work is influenced by artists Rosalie Gascoyne, Santiago Calatrava and the film *Metropolis*.

Sarah Raphael

Willetton Senior High School

Both sides now

coloured pencil on illustration board

Both sides now aims to explore how my maternal grandmother has helped me during the liminal period of adolescence. When viewed together, the aged hand that reaches out towards the younger subject communicates the knowledge and qualities of my Grandma. “Work hard, be patient and appreciate the little things in life”. These values are instilled within me by my maternal bloodline and by using coloured pencil in my artistic process, I was able to effectively put them into practice.

Jordee Simmons

Iona Presentation College

You can't judge a book by its cover

ink marker on paper

This artwork is a celebration of my personal and cultural experience; the relationship between my nanna and I, and my relationship with my Indigenous ancestry. Inspired by Indigenous artist Julie Dowling, the placement and interconnection of the portraits is integral to the meaning of this piece. I have depicted nanna raised above me, alluding to her revered and respected status. The work reflects, despite my external appearance, my ever-growing absorption of Aboriginal tradition and heritage.

Madison Snelling

Prendiville Catholic College

Vascular decay

cast glass on lightbox

Vascular decay explores the vital relationship between humankind and the natural world, and consequently, my concerns when this relationship is exploited. My hope for society to harmoniously embrace our cohesive existence is conveyed through the biophilic patterns of plants, which undertake the shape of human lungs. This highlights the similarities between the human respiratory system and the bio systems of plants.

Dawn Taylor

John Curtin College of the Arts

Fly in fly out

porcelain, various textiles, plasticine, pewter, wire, stuffing and glue

This work is a reflection of my own experience as a member of a FIFO family, with the figures being a representation of my mother, father and myself. Through the careful selection of materials I explore ideas of disconnection and abandonment.

Ella Van Leeuwen

Perth College

Memoria innocentes

charcoal, acrylic paint, gesso, wood, fabric and eucalyptus oil

The hardships and triumphs of the Great and Silent generations have been recounted in history books and media. As each generation grows older and time passes, the first-hand experiences of the past are slowly slipping away. *Memoria innocentes* (innocent memory) explores how the preservation of these memories becomes a burden on successive generations. It investigates the childhood of my Grandparents in war-torn Europe embedded in my own acquired memory from familial stories and social history.

Anooja Vazhalanickal

Methodist Ladies College

49 years and everything in between

suitcase, paper, medium-density fibreboard and velvet

The sculpture is built as a tribute to my grandfather who helped me explore my own identity due to migration. The sculptural assemblage embodies symbols of travel, an old suitcase frames the elements of the sculpture. Each element of the work coincides with three countries. I have incorporated photocopied immigration documents, constructing them as flowers (festival of Onam); marvahatho, an object used in Syrian Christianity; a digitally manipulated fries packet; and a quilled and improved Ganesh.

Jessica Walsh

Seton Catholic College

Mirage

oil on board

The fragility of a woman's self-perception and the perspective in which the female figure is viewed within society are constructs that I find vital to explore due to my first-hand experience of both. I considered both sides of the criterion, input by society where a woman's face is often hidden to objectify her and place focus on her body, and as seen in this work, when her face is shown it is only through a filter of corruption in which her emotions, thoughts and words are blurred into confusion.

Tanna Wasserman

Carmel School

Made from 100% fruit

photograph of mixed media work made from dehydrated fruit and vegetables

Made from 100% fruit is about the fashion industry being the leading contributor towards environmental degradation. Searching for an alternative material that wouldn't harm the environment, but rather enhance it, I discovered bio plastics. Inspired by Donna Franklyn, who works with different organic materials, I produced a garment using dehydrated fruits and vegetables. By considering alternative fabrics I hope companies will produce clothing that doesn't negatively impact the environment.

Tayla Wetherall

Iona Presentation College

Don't you forget about me

oil on canvas

My painting comments on the banality of isolation within the elderly community; an issue particularly pertinent today during the Covid-19 pandemic. The subject of this work is my grandmother, who has lived alone for many decades after the death of her husband. A key element of the work is, ironically, the cigarette. My gran finds comfort in smoking one cigarette per day, over many sittings. Perceived as “her friend or companion”, her daily puffs have been a constant in her life.

Rachael Whitechurch

Iona Presentation College

You light the way

oil on canvas, wax on plywood and audio, 2 min 9 sec

Many of us are ignorant to the realities of bereavement until we are confronted with it, specifically the life-altering loss of a loved one. When I was 14, I experienced the passing of my mother after her brave and hard-fought battle with cancer. The warm candlelit glow illuminates the space creating a focal point on the necklace, which belonged to my mother. Although this work is about the absence of my mother, the illumination of the candles also communicates a feeling of contentedness.

Ayla Woodland

All Saints' College

Next in line

oil on canvas

To be a successful wife is a career in itself - Emily Mudd (1959). In my self-portrait as a 1950's bride I am stuck in an awkward position, feeling pressured by society to get married. I believe that contemporary society should stop idolising marriage as a life goal and instead encourage women to be happy with or without a partner.