

# **The West Australian Pulse 2022**

## **Artwork Labels**

## **The West Australian Pulse**

Welcome to *The West Australian Pulse*, the thirtieth presentation of work from last year's graduating year 12 students. From the inception of the exhibition in the early 1990s, audiences showed immense enthusiasm and support, and the popularity of the exhibition quickly grew. Joining our alumni, these artists continue an evolving trace of creative practice that demonstrates the technical and conceptual skills of contemporary youth as well as the important role of the arts in communicating complex ideas.

The value of developing material processes and conceptual reasoning alongside peers and within safe learning spaces was reaffirmed in 2021 as students faced uncertainty around school access and face to face learning. Quickly adapting to new frameworks and restrictions, these artists have shown depth in their creative output examining themes such as consumerism and environmentalism; connections to family, culture and country; social pressure and aspirations. Coupled with works that celebrate the simple joys in life, this year's selection provides considered and engaged insight into contemporary youth culture.

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As we mark thirty-years of this exhibition we would like to recognise our six year partnership with Healthway, promoting the Act Belong Commit message while delivering programs that engage young audiences and emphasise the importance of access to the arts for health and wellbeing. We also welcome a new partner for this exhibition, The West Australian, with whom we celebrate young artists and offer opportunities to consider what is meaningful to them. We hope that the future creative pursuits of these young people will guide them in today's fast paced world and provide meaning throughout their life.

Reflect, marvel, enjoy!

# **Sara Al Hussein**

Wanneroo Secondary College

## **On Her Shoulders**

ink on fabric

My work represents how the beauty of Muslim culture is often ignored to favour a negative narrative of Islam. I have created my own hijab, drawing on the Qalamkari style of printing from Persian culture. The outer side of the hijab is black and white to represent negative Muslim stereotypes, such as Saddam Hussein, 9/11 and ISIS. The inner side, a side that many never seek to understand, depicts bold colours and ornate repeat patterns which frame what is truly of importance in Muslim culture; friends and family.

**ARTIST STATEMENT**

# **Bailey Arundell**

John XXIII College

## **We're All in the Same Boat**

oil on canvas

My artwork depicts Captain Cook situated in a boat with two asylum seekers, emphasising how Europeans have only occupied Australia for 233 years which is almost nothing in comparison to the 65,000 years that Aboriginal peoples have lived here. My work acts as a reminder for viewers to rethink the way in which they see Australia's past, so that they may ask themselves; if our ancestors came to this country to annex Indigenous land, what right do we have to turn away those who are seeking a better life?

**ARTIST STATEMENT**

# Bailey Arundell

John XXIII College

## Effeminate Flamboyance

coloured pencil and gold leaf on paper

Macaronis were an effeminate group of men who rose to popularity in eighteenth century England and were persecuted for their rejection of English culture. My work depicts an androgynous teenage boy who is dressed in traditional macaroni attire, his bruised face indicates that he is the victim of both psychological and physical trauma. The drawing highlights how the heteronormative social paradigms that supported the persecution of macaronis in the eighteenth century still heavily prevail in society today, resulting in men being shunned by society for their expression of femininity.

**ARTIST STATEMENT**

# **Ainun Beck**

Willetton Senior High School

## **Let me Take a Selfie**

oil on board

In my artwork I communicate the value of enjoying the moment and not taking things too seriously. I used highly saturated colours with a warm, yellow tone to evoke a sense of joy. The contrasting orange and reds of my lips and glasses against my skin help draw emphasis to my playful expression. I was inspired by the contemporary works of Erica Lee Sears and Sari Shryack, who heavily employ light, shade and bright colours to aid their lively compositions.

**ARTIST STATEMENT**

# Meganne Betteridge

St Mark's Anglican Community School

## Otherworld

charcoal on board

*Otherworld* is a charcoal self-portrait inspired by the works of John Singer Sargent and Dimitra Milan. I wanted to create an artwork that I felt reflected my idea of heritage and the connection I have with my family and ancestors. My intention was to convey a sense of past and present through symbolism connected to Celtic and Anglo-Saxon culture, demonstrating that although restrictions are causing many of us to be separated from family, we are parts of a whole that is connected to us no matter where we are.

**ARTIST STATEMENT**



# Juliet Caliva

Lesmurdie Senior High School

## Capgras Delusion

acrylic on canvas

This family portrait features two kinds of birds, two meadow pipit parents and a cuckoo bird child. The cuckoo is a parasitic bird which lays its eggs in the nests of others tricking them into raising its offspring. In my artwork, the cuckoo represents an imposter pretending to be a part of this family after having replaced the parent's real child. I painted in acrylics on primed canvas, and was inspired by *The Robing of the Bride*, a painting by artist Max Ernst.

**ARTIST STATEMENT**

# Juliet Caliva

Lesmurdie Senior High School

## Life in Motion

aluminium foil, wire, polymer clay, spray paint, red string and glue

My artwork is about the evolution of the human race and represents the idea that our appearance might change so much in the future that we may be unrecognisable as 'humans'. I made it using an aluminium foil and wire skeleton covered in polymer clay. I then spray-painted the sculpture silver before gluing the string on. The paint was used to make it look like a metal cast and the pattern of the string was made to resemble twisting DNA. I was inspired by the work of Umberto Boccioni.

**ARTIST STATEMENT**

# **Sophie Catchpole**

Kalamunda Senior High School

## **Bare Necessities**

oil on canvas

The barefoot man shearing a ram pays homage to Australia's agricultural roots. The man faces the large animal with nothing on his feet, using only the bare minimum to complete his job. It represents the connection between people, their purpose, and their place. The farm is the shearers own place and there he finds his purpose. I used oil paints as I felt it linked to the lanolin oils of the sheep's wool and the medium of many early Australian paintings. I took great inspiration from early Australian artist, Tom Roberts.

**ARTIST STATEMENT**

# Luke Chapman

Corpus Christi College

## 90s icon

ink on paper

This work explores my entrepreneurial identity through the process of a four-colour silk screen and photography. I utilised pattern and colour through collage to create form and movement. The images in my piece are a direct reference to 90s hip hop and fashion, in which Kris Kross and Denis Rodman were a major inspiration. I chose to model myself in the piece due to my desire to become an influencer in the DIY fashion world, an industry I hope to be a part of in the future.

**ARTIST STATEMENT**

# Rory Charles

Wunambal Gaambera/Balangarra/Nykina peoples  
Trinity College

## Memories of My People

synthetic polymer on canvas

My grandfather spoke about the frontier wars, the massacres of our people by police and white settlers, and how they burnt the bodies down by the river. He talked quietly with great sadness and solemnity. The memories and loss are etched deeply into my DNA.

ARTIST STATEMENT

# Lee Connor

St Mary's Anglican Girls' School

## Heritage

ink on paper, MDF board, textiles and mixed media

I have always appreciated observing the growth of modern architecture around historic buildings. There is constant tension between the old and new as historic buildings are demolished and built over by contemporary structures, particularly ones of more capitalist value. My piece highlights the contrasting relationship between new and old structures by exploring the Coop's Shot Tower, a heritage building in the middle of a shopping centre in central Melbourne, which is protected from the natural elements by a modern glass cone.

**ARTIST STATEMENT**

# Joseph Cook

School of Isolated and Distance Education

## Blankie

oil on canvas, dyed fabric and bleached cyanotype prints

My piece depicts my nostalgia for both positive and negative experiences due to personal issues with derealisation. I have sewn warm oil paintings, suggesting happy memories among doleful blue cyanotypes, to symbolise my uncertainty about whether specific recollections have benefited or harmed me. By creating a blanket covering a plaster-cast figure, this reflects the comfort these memories give me now, even though I am unsure if I truly enjoyed them at the time.

**ARTIST STATEMENT**

# Abbey Cooke

St Hilda's Anglican School for Girls

## Close to Home

ink on paper, wooden box with mixed media and found objects

Growing up on a farm I gained an appreciation for the land that I called home, as well as a deep-rooted connection with my surroundings. Through sharing a narrative of my own experience, my work explores this sense of place and the gradual removal from it. Drawing inspiration from Joseph Cornell's shadow boxes, I created a box made with found materials from my home. Together with the triptych of lino prints depicting progressively distancing scenes, the left-to-right movement of the work reinforces leaving home.

**ARTIST STATEMENT**



# **Mathew Cox**

Aquinas College

## **Volare al'alba (Flying at dawn)**

oil on MDF board

My work explores the beauty of volare (flying). I learnt to fly a plane solo before I learnt to drive a car. The feeling of euphoria enters my body when at high altitude, viewing our beautiful land from an unfamiliar angle, which can only be experienced through flight. Dawn brings a new day where we are blessed to wake up and consciously choose what we accomplish and what talents we use to better ourselves, others, and our world.

**ARTIST STATEMENT**

# Ahleigha Davidson

Iona Presentation College

## Warning Signs

oil on wood with audio, 2 min 22 sec

I have reimagined the instantly recognisable 'wrong way go back' and 'danger ahead' road signs to stand as visual metaphors for the confusion and memory loss that my grandmother, Valmai, is currently experiencing due to her dementia. The two oil on wood paintings, depicting my grandmother and the beloved home in the country she was forced to leave, are displayed with a self-recorded traffic soundscape. The soundscape is composed of beeping horns and revving engines to add to the atmosphere of disorientation.

### ARTIST STATEMENT

Please use the QR code below to access the Soundscape.



# **Bridie Dempster**

Perth Modern School

## **Where I Stand**

oil on canvas

This artwork explores the significance of naming and how these names allow us to relate in different ways to the world in which we live. I highlight the dissimilitude of First Nations and Western naming practices by focusing on street signs. The transparent and barely visible signs displaying the Whadjuk Noongar names for places in my local area are juxtaposed with the highly visible and defined Western names, illustrating how traditional Aboriginal language names for places have been disregarded.

**ARTIST STATEMENT**

# Jenny Do

Perth College Anglican School for Girls

## Home Away from Home

synthetic polymer and varnish on canvas

This painting captures my forsaken childhood experience influenced by the survival of my immigrant parents and our family's cultural juxtaposition within the West. The composition of my parents facing me shows their subtle form of love for me, while my inability to recognise their love is represented by my back turned towards the viewer. I've learnt that love in Vietnamese families isn't always expressed as obviously as it is in the West. I seek to display an emotional moment that those, like me, can relate to.

**ARTIST STATEMENT**

# Tanami Dundas-Steedman

Governor Stirling Senior High School

## Home

oil on canvas

*Home* comments on the insidious brutality of domestic violence, depicting its intergenerational impact from different points of view within an abusive household. Drawn from personal experience and created in a Realist style, *Home* is intentionally graphically raw. In one image a child peers from behind a door witnessing domestic violence, depicted in the reflection in their eye. This symbolises how children and witnesses are shaped by abusive moments. The second image explores domestic violence from another perspective, depicting a woman holding her hands up, covering in fear, where the viewer is positioned inside the abusive scene.

**ARTIST STATEMENT**

# Suki Elson-Spencer

John Curtin College of the Arts

## **foliatum**

natural dye on wool and silk, embroidery and cotton thread, dried leaves and paper

*foliatum* is a tactile work aiming to mimic the overwhelming sense of calm and stillness which envelops me whenever I enter the natural environment. The twelve pages were all created through a natural dyeing process utilising the leaves of different eucalyptus trees, the embroidery which overlays them imitates the original shape and colour of the plant. I encourage you to immerse yourself in the quiet place my work creates in amongst an otherwise loud and intrusive world.

**ARTIST STATEMENT**

# Pippa Ford

Presbyterian Ladies College

## ZEITGEIST OF GLOBAL- CHAOS AND VERBIAGE

ink on gesso board, posca marker,  
digital print, audio, 2 min 22 sec

My immersive artwork explores the impact of mass media and the overwhelming presence it has. We are constantly overstimulated by words, technology, and opinions regarding numerous political, economic and social issues. The installation consists of a 2D weaving and a prism, constructed from screen printed line drawings on board. Typography and drawings interlink, combining when woven and overlapped to create a visual vibration. The artwork challenges the viewers point of view on various commentaries globally, forcing them to look closer at the words I consider to be poignant and important.

**ARTIST STATEMENT**

# Michaela Oberlin-Brown

Governor Stirling Senior High School

## The Modern Vices

oil and synthetic polymer on canvas

*The Modern Vices* is a series of paintings I created to expose the harsh reality of being a teenager. Inspired by Lucian Freud's raw and exposing works, I aimed for a hyper realistic work that puts the viewer in the position of a modern-day teenager. The hands are positioned to offer the viewer objects I have a troubling context with, as my friends and I struggle with pressures of drinking, drugs, makeup and the normalisation of sex.

ARTIST STATEMENT



# Melissa Howman

Melville Senior High School

## What a waste!

oil paint, pencil, glazed ceramic and wood

Inspired by site visits to the Fremantle port area, *What a waste!* is a commentary on the beauty in the overlooked. Jeffery Smart transformed ordinary objects into extraordinary forms by painting bright colours and simplistic shapes in a polished and appealing way. I wished to pay homage to these artworks, emulating the same romanticised approach to Fremantle's port. I used ceramic rendered pieces of rubbish to create beautiful, idealistic versions to encourage these objects to be recognised as art rather than throw away items.

ARTIST STATEMENT

# **Sanoe King**

Broome Senior High School

## **Ground**

acrylic paint, oil pastels, chalk on marine plywood

Using acrylic paint, water colour and oil pastels I wanted to share a unique point of view that I see in my community; the deep connection between country and people. Creating the atmosphere in the artwork was most important. Throughout the final stages, I worked towards the unity and relationship between sky, water, land and people, all seen as connected. Country is not just the land but it is the sea, sky, and beings that live and share life on it.

**ARTIST STATEMENT**

# **Sophie Kirk**

Perth Modern School

## **From One Thing to Another**

oil on canvas

My artwork was influenced by the pressures and uncertainties I experienced approaching graduation and the end of my school years, unsure of what came next and how things would change as I left behind the place I'd grown up in. My painting intends to capture a slice-of-life moment between the conclusion of one journey and the start of the next, morphing the initial fearful response to change into one of anticipation for whichever pathway lies ahead.

**ARTIST STATEMENT**

# Sophie Kirk

Perth Modern School

## The Labour of Love

oil on board

*The Labour of Love* is a reflective work, aiming to showcase the serenity and encompassing beauty associated with our environment, even when working within it. The painting reflects a snapshot scene from my backyard at home, highlighting the routine and everyday nature of these pockets of life found within our lives – if we care to look. My work was influenced by global climate concerns and the uncertainties into what the state of our natural world will be in 50 years, bringing awareness to its magnificence before it is lost.

**ARTIST STATEMENT**

# **Sophie Kostkova**

Corpus Christi College

## **good luck rabbit**

mixed media and textiles

In Western culture, stitching is seen as 'women's work'. In Greek mythology, Arachne used stitch to challenge the patriarchal order, and in the early twentieth century the Suffragettes used stitched banners to symbolise their struggle. These stories of protest continue long after the women who made the marks were silenced. I developed this work through numerous stages and processes of sketching, sewing paper, experimenting with oil paint, and using pens. My use of pink and purple speaks of feminism, while the stitches over the eyes and faces reference the stories that are silenced by power.

**ARTIST STATEMENT**

# Finnity McHoull

Willetton Senior High School

## Candy

oil on canvas

Inspired by the works of Lucy Culliton, the static composition of this work is a moment of stillness amongst the chaos of living with mental illness. *Candy* reflects my personal experience with the health system as a teenager struggling with mental health. The irony of reading “keep out of reach of children” written on every box of medication I was taking at the age of fifteen made me to feel older than I was. The title of the artwork mirrors the gradual loss of childhood innocence as medication replaces candy.

**ARTIST STATEMENT**

# **Nathan Mahney**

Aquinas College

## **Trashed**

oil and mixed media on wood

My artwork explores the human impact on the natural environment through the consequences of tourism on the rich natural beauty of Bali, Indonesia. Organic, natural and lush paint strokes are contrasted with the artificial, hard and unnatural colours and materials of the man-made elements, conveying human interference and trashing of pristine environments. The result of this is shown by the rubbish animal head sculptures of species that have now become either endangered or extinct from this area.

**ARTIST STATEMENT**

# Michael Marangelis

Wesley College

## A Morning Row

oil on canvas

One morning after a gruelling 5am rowing session, a friend bumped into me and asked, “You look exhausted, what have you been up to?” “Mmm... rowing” I replied. He looked at me like I was crazy before asking “Why do you do it then?” My work is a philosophical response to the question of why we do anything, particularly things that can be both painstaking and rewarding, not always in equal measure. *A Morning Row* depicts a snapshot in time, capturing that moment of exhaustion and exultation experienced after an enduring row.

ARTIST STATEMENT



# Emma Moore

John Curtin College of the Arts

## Reminiscence

graphite on paper

*Reminiscence* is a series of photo realistic drawings, a collection of memories connecting us to our often neglected past. While searching through a box of family possessions I discovered the shared experience of family memories. Using photographs that captured blissfulness and graphite pencil for meticulous detail, I carefully constructed compositions with omitted figures to reflect temporality. I encourage the viewer to position themselves into these memories as if they are their own, allowing for a close reflection as to how truly beautiful yet ephemeral life is.

ARTIST STATEMENT

# Julia Musial

Applecross Senior High School

## Thanks for all the Fish

graphite on paper with solvent transfer print and clear synthetic polymer on fabric, metal hook and pulley, and rope

*Thanks for all the Fish* speaks on unsustainable fishing practices occurring in the world. I began by researching the subject and learning about the damages caused by the fishing industry. I initially sketched the subjects, pre-cut my fabric of choice, then photocopied and transferred my sketches onto the fabric. The wear and tear of the fabric brings awareness to the fragile state of the ocean's ecosystems and its inhabitants.

**ARTIST STATEMENT**

# Jasmin Naish

Iona Presentation College

## **Mini effusione cutis (My shedding skin)**

hand built wooden cabinet, oil on canvas, feathers, lizard skin, clay, Perspex and glass jar

Metamorphosis is a functional modification during development. Transformation, the physical and metaphorical shedding of skin, can be observed widely in the natural world. Baby teeth are replaced by stronger, permanent teeth. The juvenile plumage of fledgling birds moult, their downy covering replaced by adult flight feathers. Lizards shed the skin that they have outgrown. Crayfish can regenerate themselves, while octopus not only regrow lost arms but can also physically adapt to their environment by squeezing themselves into minuscule crevices. Evolutional change occurs in response to external, uncontrolled factors.

**ARTIST STATEMENT**

# Ruby Nunn

Seton Catholic College

## Cowboys Don't Cry

oil on board

*Cowboys Don't Cry* is an oil on board painting featuring a cowboy metaphorically clutching onto himself as he mourns the last moments of his life. The painting is an exercise in tragedy, appropriating the compositions of the Italian Spaghetti Westerns of the 1960s to explore the importance of positive male role models in media, while also debunking the myth of the cowboy as a stoic and controlled figure in the face of violence. This myth has led many young men to attempt an equally violent and depressing mimicry, sacrificing self-expression for bravado and connection for solitude.

ARTIST STATEMENT

# Bill Oversby

Kennedy Baptist College

## The Everyman's Chrysalis

watercolour, gouache and colour pencil on paper

*The Everyman's Chrysalis* is a mixed media series that represents human metamorphosis. It follows a bespectacled man's progression from larva to chrysalis, from thence to beauty. My work is influenced by the film *Safety Last!* (1923) which features the iconography of a man hanging from the hands of a clock. To create this artwork, I first produced sketches of ideas using pencil on paper, then used photo editing software to construct collage-like images to inform the final compositions. I then rendered the final images using watercolour, coloured pencil and gouache.

ARTIST STATEMENT

# **Eloise Pavlinovich**

Applecross Senior High School

## **Buzz Guaranteed**

inkjet prints on paper, wood, fabric and metal fasteners

I used the idea of commentaries to focus on how consumerism drives product advertising. I shot photographs of kitchen objects, then applied the colour halftone filter in Photoshop to convert the dots to CMYK colour mode to achieve the patterns. I decided to present the prints in a swatch book to imitate the act of consuming products through viewing them. My work comments on how products are advertised through the influence of Pop Art and buzz words to catch the viewer's attention.

**ARTIST STATEMENT**

# **Oliver Pemberton**

Christ Church Grammar School

## **Disoriented**

digital print on Perspex, acrylic and epoxy resin

In this work I explore the emotional landscape connected to surfing. The exhilaration of catching a wave contrasts with the feeling of vulnerability towards the power of the ocean and its inhabitants. I wanted to convey a sense of disorientation but also of relaxation. The underwater photographs were printed onto acrylic, then overlaid with sculpted fins cast from individually dyed resins. The fin arrangements represent that of a surf board and evoke a fear common to all surfers in our ocean.

**ARTIST STATEMENT**

# **Eva Perrella**

Swan Christian College

## **The Cost of Success**

ballpoint pen on paper

This is an autobiographical work reflecting the experience of a year twelve ATAR student. The intent of my art is to warn students against overworking themselves. The smoke acts as a leading line to the figure symbolising success, which for year twelves is often graduating comfortably. After gluing the notes pages against the canvas and sealing them, I transferred the reference image onto the pages and began sketching using a blue ballpoint pen. The class notes used in the background are authentic, with some reproduced for aesthetic purposes.

**ARTIST STATEMENT**



# Martin Phan

Ursula Frayne Catholic College

## **HEADSPACE: The Inner Sanctuary of The Adolescent Mind**

MDF, glue, vinyl, synthetic polymer, epoxy resin, wood filler, plaster and acrylic

Conceptualised from a joke mocking my mate who tends to zone out and avoid his mounting responsibilities, *HEADSPACE* developed into a representation of the typical teenager who commonly retreats into their own homely and safe headspace. The piece consists of many layers of laser-cut MDF, making up the layers of the teen's developing self-identity. This voyeuristic perspective draws inspiration from Edward Hopper's depictions of tightly sealed environments, alluding to a sense of entrapment and isolation while exploring ideas of loneliness, self-comfort, and social identity.

**ARTIST STATEMENT**

# Harriet Robertson

Frederick Irwin Anglican School

## 52 & Me

digital print on ACM metal

As a person who struggles with connection, I often long for closer bonds. My digital print on metal depicts an imaginative story I painted using oils on canvas and further developed into a children's book. Inspired by the lonely 52-hertz whale, an animal who sings at an unheard frequency, my work portrays an unexpected friendship between a young girl and her toy whale. My narration includes a symbolic scuba helmet that protects one from sadness, a magical raincoat that provides strength, and a journey to finding comfort and happiness within oneself.

**ARTIST STATEMENT**

# Lani Robinson

All Saints' College

## Te Haerenga o Tetahi (The Journey of One)

hessian, feathers, wool, whaea peara (mother of pearl shell), pāua (abalone shell) anga kau (cowrie shell), video and audio, 1 min 39 sec

*Te Haerenga o Tetahi (The Journey of One)* is a story about my own personal identity and journey towards a deeper connection with the Maori culture, which I share through my family's heritage. Traditional Maori materials, such as pāua shells, feathers, flax and wool, are woven throughout the piece, connecting my cultural heritage throughout the work. With my passion for contemporary dance, I have incorporated materials and repetition of movement to emphasise a wearable form to express myself.

ARTIST STATEMENT

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## TRANSCRIPT OF AUDIO

*Kia Ora, my name is Lani Tara Robinson and I am a direct descendant of the late Wikitoria Tuihana Wairakau Taite Atkinson.*

*Wikitoria was my great grandmother from my mother's family, and she was born on the 10th day of September, 1914. Her birth and baptized name she believed was Te Kuini Wikitoria. Her name came about through the visit of the Queen to Hawke's Bay. They were not able to bring the boat into Wairoa river-township. Whether the Queen was on the boat, I wouldn't know. But it was close. She was often referred to by her father that if she was late coming home, in Maori, "anei Kuinui Wikitoria e haere mai nei", here is Queen Victoria coming back!*

## TEXT USED IN VIDEO WORK

Haere - Journey

Tipuna - Ancestors

Kua Honoa - Connected

Whakapapa - Maori Genealogy

Whanau - Family

# **Charlotte Simmons**

Melville Senior High School

## **Echoes of Cheoung Ek**

oil paint, ink and pencil on canvas

My artwork highlights Cambodia's contemporary history involving the Khmer Rouge regime. The woman, whilst having experienced the genocide of her people, acts as a motif of hope. I have incorporated Khmer writing and mixed media in the background to create a murky textural surface to represent the largest killing field in Cambodia, Choeung Ek. It acts as a subtle reminder that power can decay human morality and that such atrocities can happen in our lifetime.

**ARTIST STATEMENT**

# **Gabby Smith**

Presbyterian Ladies' College

## **Herbarium Heritage**

plant matter, thread, calico, bamboo and dissolvable bags

My artwork is constructed from perishable flora embedded in cotton thread. The exterior of the garment is naturally dyed and hand stitched with grass roots. It celebrates the strength and fragility of the Australian bush. The inspiration for this work came from my granny and childhood memories of time spent in her enchanting garden. The cape references Little Red Riding Hood to expose our inner childlike virtues of innocence and playfulness, akin to peering into the cape for the first time.

**ARTIST STATEMENT**

# Sophie Smith

All Saints' College

## Holding On

repurposed sleeping bag, fabric, thread, text message and memories

After spending time in and out of hospital my father took his own life in 2020. Throughout this time we started texting more. Looking back at these exchanges offers me comfort, particularly the texts incorporated in my artwork. I miss his strong and loving hugs. Similarly, sleeping bags provide safety, warmth and comfort. They encompass you and keep you safe. I have used clothing items belonging to me, my brother and my dad to show our connection. The threads left loose symbolise my journey with grief; messy and unforgiving.

**ARTIST STATEMENT**

# Mitchell Thompson

Hale School

## Wildfire

oil on canvas, found objects and scrap metal

The Stirling Ranges bushfires near my home inspired me to create a multi-media work with environmental commentary. The malleefowl, outlined in the fire, is a symbol for endangered species. The non-indigenous fox and the bushfire symbolise the threats to the native flora and fauna. The sculpture is made from bits of scrap metal I found around my home property. The outline of fire around the malleefowl was inspired by Australian artist, Tim Storrier. The sculptural component was influenced by a variety of artists, as well as my own welding and repairs experience which I have learnt on my home property.

**ARTIST STATEMENT**



# Emilia Traverso

All Saints' College

## It Will Pass

ink on paper

The symbolism of mushrooms became the central concept of my artwork. They are a vessel through which decay can occur and new life can begin. Through the technique of spore printing I highlight the areas on my body where my anxiety physically manifests, depicting these moments as fleeting and delicate. The two prints represent different layers of the earth, with the white ink being the mycelium of the fungi and the black ink being the surface. Belief in the ability for change and the temporality of everything brings me comfort.

**ARTIST STATEMENT**

# Emilia Traverso

All Saints' College

## Offerings

ink on paper

The prints are a recreation of the paintings *Death of Sappho* (1881) and *Circe Offering the Cup to Ulysses* (1891). Both works were born from the Neo-classical and Romantic periods. I found inspiration in these works and grew an obsession with the images to the point of emulation. This forced me to stay present with a single idea in order to understand its intricacies and functions. Being present to the detail created a space for reflection and meditation.

ARTIST STATEMENT

# Bridget Walter

Iona Presentation College

## W.A.S. Kohlbardi - Sheep Farm

oil and synthetic polymer, fleece and processed wool on a synthetic wool bale

My wool bale sculpture captures the rich aesthetic of the Australian farming community. Through the sun kissed style of portraits depicting my father and brothers, the sunspots and red pigments highlight their experiences as farmers. Inspired by *Shearing the Rams* (1890) by Tom Roberts, my work echoes Roberts' celebration of pastoral life. My work pays homage to the significance that the wool industry played in the economic development of Australia. Through my narrative, my artwork portrays my family's past within the wool and wheat industry, commenting on the lush country lifestyle of my home in Australia.

**ARTIST STATEMENT**

# Noa Williams

St Mary MacKillop College

## **Animals, Animals, We Are All Animals**

aerosol paint, permanent marker, manipulated Perspex,  
found object, riso print, ink jet print, and animation,  
5 min 54 sec

We are part of the animal kingdom, sharing the same mannerisms and instincts of animals. My artwork is a reinterpretation of the song *Animals* by Australian garage punk band Mini Skirt; the text and imagery are derived from the lyrics. The style and composition are influenced by underground artists such as Rad Dan and Nasty Neck Face. I have utilised spray paint stencils, free hand drawings with permanent marker, riso prints, manipulation of Perspex, found object and animation. Remember, we are all just smart monkeys.

**ARTIST STATEMENT**

# Mckenzie Wilson

St George's Anglican Grammar School

## Afterglow

oil on canvas

I chose to complete a diptych of oil on canvas to show the debilitating shadow that eating disorders cast. In my first painting, I have placed myself in a foetal position curled up to represent myself as a child needing to be nourished. In my second painting, I have contrasted with this idea showing references to recovery. I have placed the papaya in my arms to symbolise the healthy relationship that I have discovered with food. In both works, I used a limited palette with a blocking technique.

**ARTIST STATEMENT**