

**The Art Gallery  
of Western Australia**

# **Pulse Perspectives 2020**



## A message from Healthway

In 2021, Healthway is delighted to continue support of the Art Gallery of Western Australia's *Pulse Perspectives* exhibition. At its heart, this exhibition is a celebration of the creative expression of young Western Australians. It is also an example of the importance of supporting positive community mental health through the Act-Belong-Commit mental health message, particularly in what has been a challenging past year.

*Pulse Perspectives 2020* is an important part of the Art Gallery of Western Australia's local calendar.

This year's exhibition contains some of the most impressive and creative artwork of last year's graduating high school artists. Through painting, sculpture, print and multi-media, these young artists wow us with their talent and touch us all with their moving work.

I hope that we will see some of these young artists continue to pursue art as a career; and that all contributors retain an artistic perspective throughout their personal and professional lives. The richness that art and culture bring to our community is well established. *Pulse Perspectives 2020* demonstrates the richness of emerging talent among our young people and reminds us all that making time to create and experience art enriches our lives.

Enjoy this wonderful exhibition. Please don't forget to vote for your favourite artwork in the People's Choice Award, supported by Healthway's Act-Belong-Commit.

You can find out more at [www.actbelongcommit.org.au](http://www.actbelongcommit.org.au).

### Susan Hunt PSM

Chief Executive Officer  
Healthway



## Minister's Foreword

2020 was a challenging year. For graduating Year 12 students, we recognise the impact of the ongoing uncertainty on their final year of secondary schooling. I would like to acknowledge and applaud this year's *Pulse Perspective* selected artists, and all graduating students, on the resilience, determination, and positivity they have shown. Thank you also to the educators and families who supported our young artists during this time.

Congratulations to the 30 student artists whose work was selected for the *Pulse Perspectives* exhibition this year. It is an honour and testament to your skill and commitment to creativity. I also wish to acknowledge all the student artists who submitted work for *Pulse Perspectives*. It is always challenging for the judging panel to select from the hundreds of submissions received around Western Australia. I hope that you will continue your involvement with the arts.

The visual arts have always been instrumental in creating a vibrant cultural life. This has been heightened over the past year. Creativity is a critical skill in today's world. A creative society is essential to building a thriving community with a strong shared culture and social cohesion. I'm pleased to see the Art Gallery of Western Australia continuing its support for young artists through *Pulse Perspectives* and the *Pulse Youth Advisory Panel*. Both initiatives provide a vital platform for the voices of WA's young people, allowing a safe space for the free expression of ideas.

Each year, *Pulse Perspectives* provides an incredible opportunity to understand the world through our young people. It gives a remarkable insight into their concerns and views on issues relevant to us all and demonstrates their passion, intelligence and empathy. I encourage everyone to take the opportunity to view these superb works for themselves and listen to the voices of our young people.

**David Templeman, MLA**

Minister for Culture and the Arts



## Director's Foreword

Every year the highly anticipated *Pulse Perspectives* exhibition provides Western Australian audiences with an insight into the creative minds and incredible talent of young artists who have recently graduated Year 12. While the final year of high school has been a pivotal period of life for many generations, 2020 presented new challenges and uncertainty further highlighting the importance of community, social equality, and creative expression. In this moment of change, it is an honour to provide a platform to aid in elevating the voices of young Western Australian artists through the exhibition of their panel-selected works in *Pulse Perspectives 2020*.

Through *Pulse Perspectives* and its associated programming, AGWA enables authentic and meaningful engagement with thought provoking visual art produced by Western Australia's young artists shown within our State Gallery. Addressing themes of gender, identity, environmental concern, family connection and social pressures, these considered and engaging works are a marker of the depth, vision, and diverse skill of our next generation of creatives. We should accept this generous invitation to consider their world views as an entry point to an ongoing dialogue to be led by the youth of today.

I would like to acknowledge the supportive network of family, friends and teachers who have encouraged these artists in developing their creative practice. The complex ideas that manifest through practiced skill are testament to the dedication of these students, as well as the value of the visual arts in the learning space. I would also like to thank Healthway for their generosity in supporting *Pulse Perspectives*; your valuable work in the space of mental health through Act-Belong-Commit is particularly poignant for us all at this time.

I hope you enjoy *Pulse Perspectives 2020*, and I encourage you to vote for the work that resonates with you in the Act-Belong-Commit People's Choice Award.

**Colin Walker**  
Director, AGWA



# Mija Belamide

**Prendiville Catholic College**

## **Unhinged**

stoneware ceramic paper clay, recycled wooden desk,  
blue ink pen, lead pencil and charcoal  
three parts: 97 x 56 x 39 cm (overall)

*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

90 x 197 cm (overall)

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**

**C18H24O2**

porcelain, coloured underglazes, clear glaze, gold lustre,  
foam, human hair, rope, felt and gold foil  
two parts: 22 x 15 x 12 cm; 20 x 12 x 12 cm

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

two parts: 104.5 x 80 cm each (framed)

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.





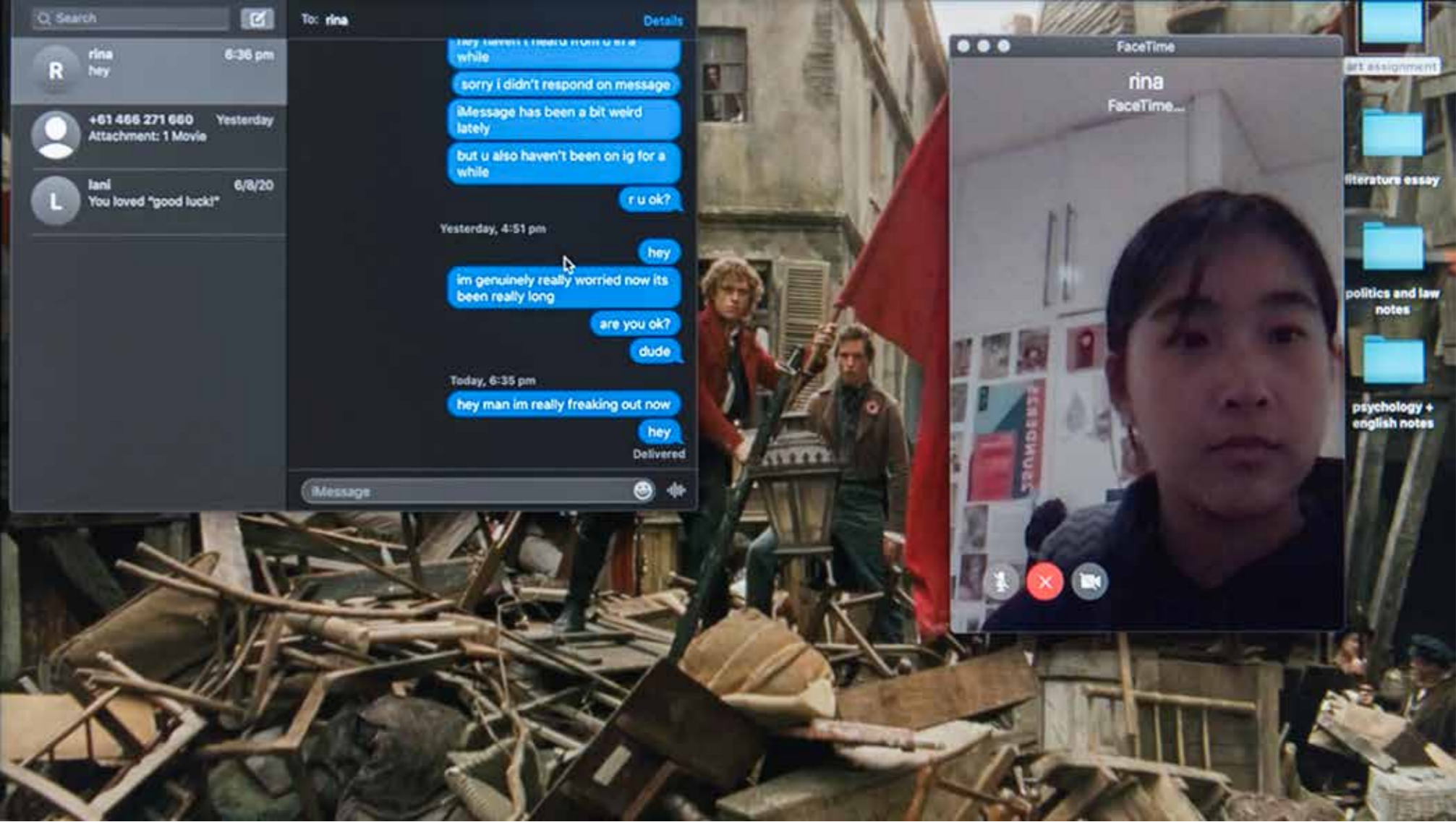
# Jas Choo

Perth Modern School

## ‘送友人’ (Farewell to a friend)

digital film and audio  
Duration: 4 minutes

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  
two parts: 87 x 127 cm each (framed)

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

three parts: two at 29.5 x 29.5 cm; 60 x 90.3 cm

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

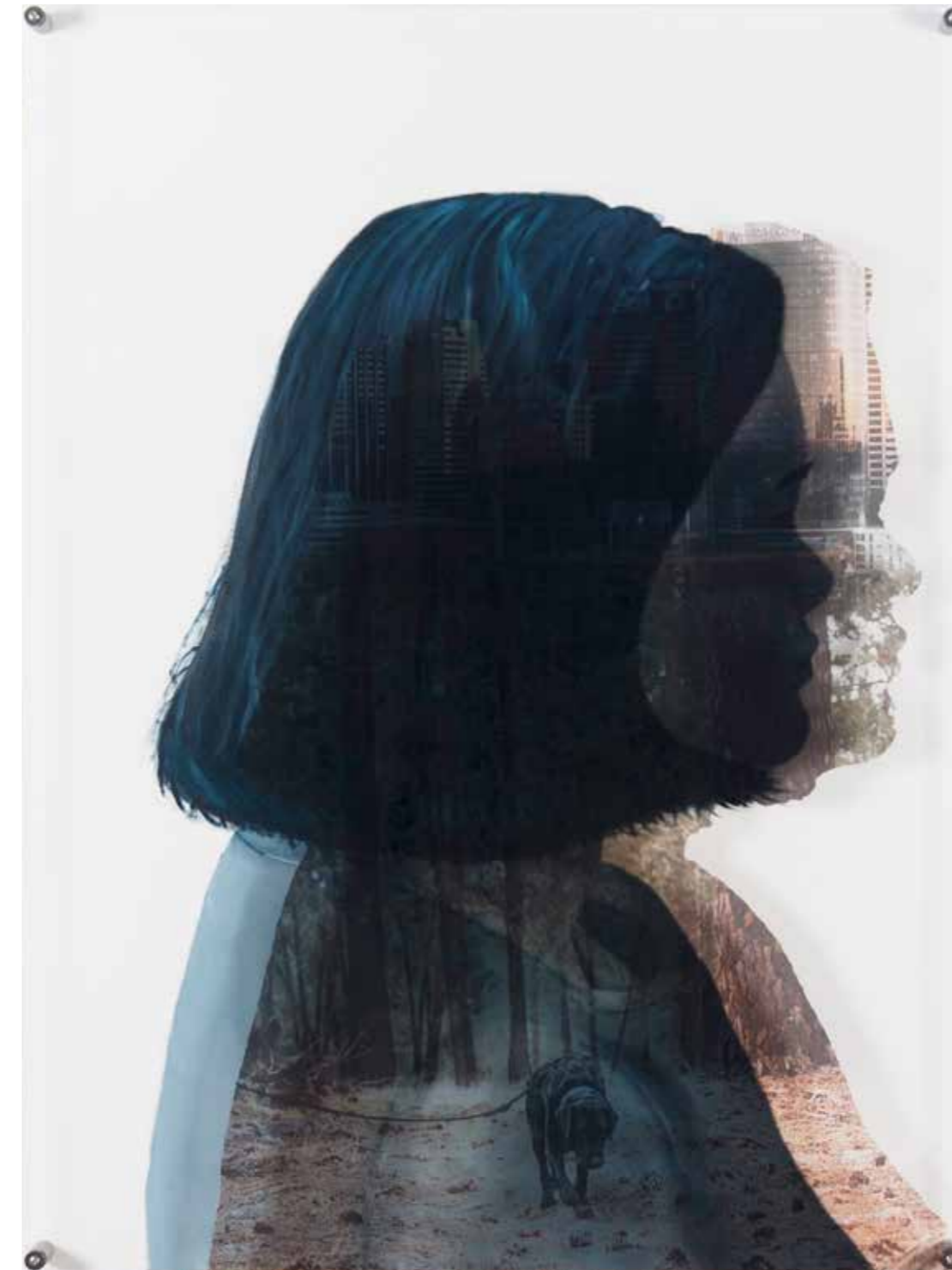
**Leeming Senior High School**

## **Adventures in Perth**

digital print on acrylic sheet and oil on canvas

122.3 x 91.3 x 7 cm

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

91.5 x 61 cm

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  
two parts: 90 x 120 cm each

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  
6.5 x 32 x 38 cm each

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.



# Cynthia Kuman

**Kelmscott Senior High School**

## **Nature orbs**

glazed terracotta

seven parts: 17 x 65 x 65 cm (overall)

*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  
92 x 60.8 cm

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  
123 x 100 x 2.5 cm

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 countries 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  
seventeen parts: dimensions variable

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  
52 x 95 x 53 cm

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  
230 x 54 x 3 cm (variable)

*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

three parts : 136 x 21 x 16 cm; 144 x 17 x 20 cm; 153 x 19 x 21 cm

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

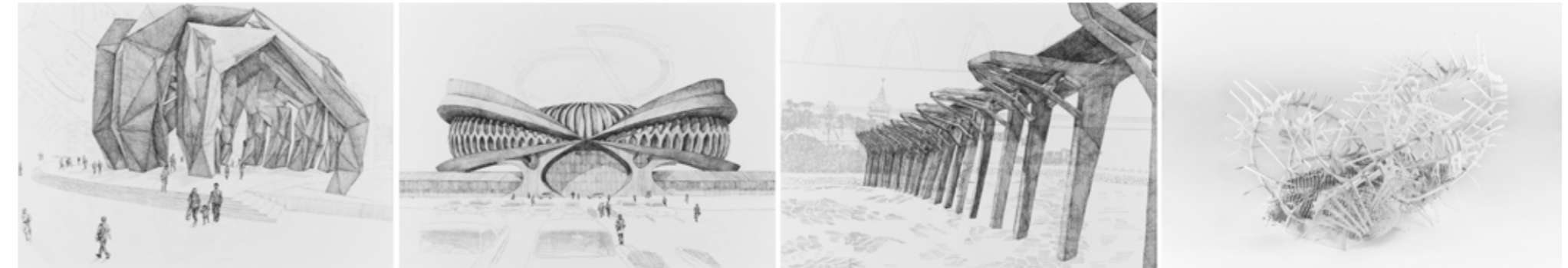
### St Hilda's Anglican School for Girls

#### Urban anatomy

paper, wire, ink and spray paint

four parts: three at 62.5 x 80 cm each; one at 42 x 62 x 62 cm

*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  
two parts: 58.4 x 40.6 cm each (image)

*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

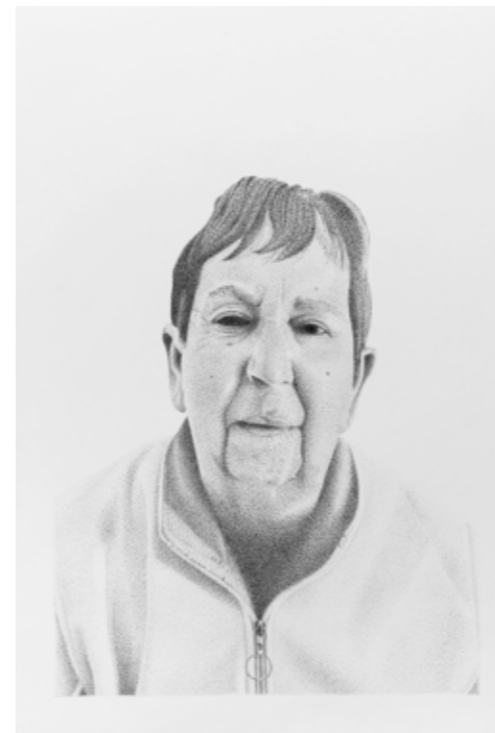
**Iona Presentation College**

**You can't judge a book by its cover**

ink marker on paper

two parts: 84.4 x 59.5 cm each

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  
64.3 x 204 x 16 cm

*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  
78 x 100.1 x 30 cm

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

165 x 46 x 14 cm

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

73 x 66 x 68 cm

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  
110.5 x 110.5 cm

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**  
dehydrated fruit and vegetables  
155 x 45 x 25 cm

*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 Franklin, 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

91 x 61 cm

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

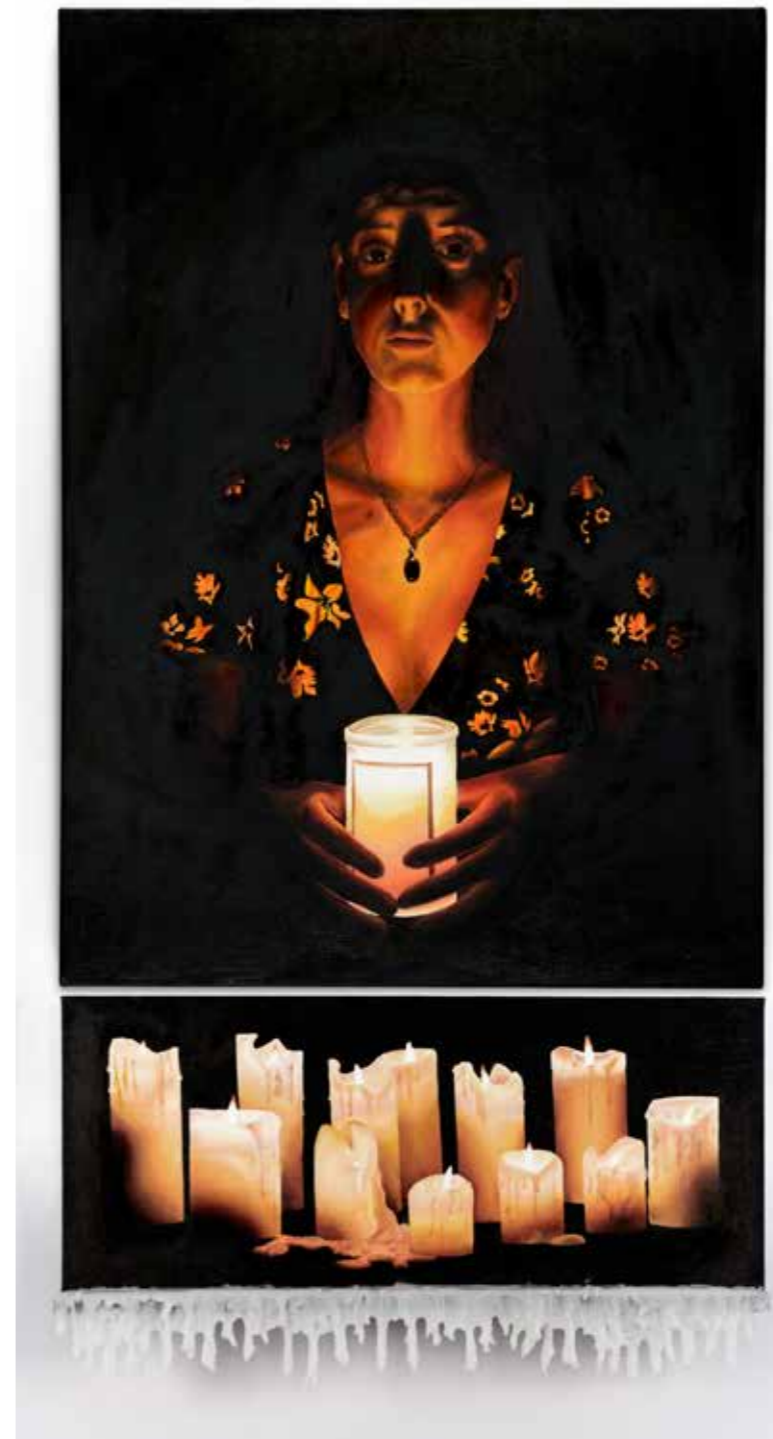
**Iona Presentation College**

## **You light the way**

oil on canvas, wax on plywood and audio

two parts: 112 x 56 x 4 cm (overall)

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  
121.8 x 91.2 cm

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.



# Pulse Perspectives 2020

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Principal Partner

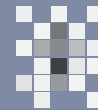


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