

# **The West Australian Pulse 2024**

## **Artwork Labels**

Wall text:

## **The West Australian Pulse 2024**

Welcome to *The West Australian Pulse*, the annual presentation featuring the artwork of last year's graduating Year 12 Visual Arts students. Through their skilfully executed works, these young artists demonstrate the power of art to articulate complex ideas and impress upon our personal worlds.

As contemporary youth culture has remained resilient against the ongoing global uncertainty and quickly adapted to the continuous instabilities within our local communities, young creatives have recognised the power of art to provoke, comfort, and confront viewers to contemplate new ways of being within the world. This year's exhibiting artists experiment with creative form to reveal their experiences and concerns. Showcased through a depth in their creative output, these exhibiting artists examine universal themes and urgent issues such as consumerism, environmentalism, and misogyny; connections to family, culture, and body; and social pressures and aspirations.

*The West Australian Pulse* celebrates the breadth of vision and diverse skills among young creatives. These artists offer an opportunity to contemplate what is meaningful to them and what is important for the future of our society. Through their art, they create spaces for reflection, critique, and self-expression, inviting audiences to engage with the complexities of our world in creative ways.

# Rishitha Venkatesh

Applecross Senior High School

## Still

oil on board

This series conveys my appreciation for the natural world. Inspired by photographs taken by my parents and me, these paintings honour our continuing admiration for nature. For this series, I was drawn towards landscapes associated with tranquil memories and moments of peace. I crafted visually harmonious yet unconventional compositions from these photographs employing digital manipulation and collage techniques. The final step involved using oil paints to create an emotive atmosphere, capturing the beauty of nature. The series title references nature's ability to provide calmness amid the ceaseless motion of our lives.

# Yanxi Nancy Lin

Applecross Senior High School

## Savouring the Past

bamboo, stain and glaze on stoneware

Dim sum, a Chinese cuisine, holds a special place in many hearts. The delicate, bite-sized portions encourage family and friends to share a variety of dishes, fostering connection and closeness. After all, Dim sum is a Cantonese term which translates to 'touch the heart.' These hand-crafted bamboo steamers depict stages of my life. Each steamer features hand-painted silhouettes and quotes, capturing vivid memories of heartfelt interactions and gatherings. Utilising ceramic stains, I created a smudging effect to symbolise the fleeting nature of even our most cherished memories. These steamers embody the art of preserving and savouring meaningful moments.

# Yujie Chen

Applecross Senior High School

## Veiled Geometry

glaze on stoneware and stockings

This sculptural installation explores the multifaceted qualities of femininity. The bristled and hollow clay objects threaten the delicate surface of the stockings, symbolising the feminine strength challenging societal norms. Women are expected to be well-groomed, well-mannered, soft, and nurturing, while the resilience and independence of femininity goes unnoticed. The clay objects embody this unacknowledged power, pushing against societal perceptions. The stockings serve as a metaphor for the suffocating constraints imposed on women, which can restrict their authenticity. This intricate tapestry is a delicate balance between resilience and harmony, showcasing the nuanced experiences of femininity.

# **Greta Tennant**

Applecross Senior High School

## **Respect Will Be Given When Respect is Received**

solvent transfer and lino print on paper

My artwork addresses how female artists navigate a society which celebrates men despite their known history of abusing or exploiting women. It exposes the misattribution and theft of women's artworks by men. Male artists have often evaded accountability due to societal willingness to separate art from the artist. As a way to empower young female artists, I believe women do not owe misogynistic artists respect. Influenced by Robert Rauschenberg's technique of solvent transfers and collage style, and inspired by the Dada art movement's use of satire for societal critique, this artwork exposes misogyny in the arts.

# Heidi Wong

Applecross Senior High School

## Under the Glory

polymer clay, papercut, gold leaf, synthetic polymer paint, spray paint, fabric, miniatures and LED lights on toolbox

At first glance, the work resembles a minimal and sleek closed toolbox; however, once open, it reveals the life of a 'caged artist' striving for their aspiration of the white walled gallery. My visualisation of the artist's experience exposes the messy reality behind a 'successful' career in our contemporary capitalist society. The bottom layer presents a miniature sculptural representation of the life of a confined artist. Above, a bright skyline contrasts with the life below, crafted from folded paper, white pigments, and soft lighting, evoking a sense of hope and paradise.

# Maryam Samatar

Australian Islamic College - Kewdale

## “Crippled”

digital print, synthetic polymer paint, plaster and dowel on wooden panel

“*Crippled*” addresses the mistreatment of disabled individuals in Somalia. The digital portrait features my blind and partially deaf grandfather alongside three plaster hands adorned with Somali cultural patterns, expressing ‘sorry’ in braille and sign language. This artwork serves as a tribute to those enduring discrimination due to disabilities, highlighting neglected healthcare, limited assistance, and the absence of sign language and braille education in Somalia. It calls for improved understanding and better rights for disabled individuals. Incorporating elements of Somali culture, this artwork emphasises the importance of cultural inclusion while advocating for transformative change in attitudes and practices towards those with disabilities.

# Acacia Davis

Aveley Secondary College

## Sweet on the Hips

oil on ceramic

This sculpture explores the perspective of women grappling with eating disorders. Crafted through slab hand-building, the exaggerated cereal box conveys a visual drama and weight that symbolises the burden of the disorder. One side portrays my mother's body after several weight loss surgeries. The other features my younger sister, highlighting the impact of diet culture on childhood. Each side of the sculpture depicts slogans and distorted imagery which illustrate the thoughts and feelings experienced by those with eating disorders. This artwork challenges the unhealthy standards perpetuated by diet culture, addressing how our daily routines are infiltrated by societal messaging.

# **Demi Leibowitz**

Carmel School

## **Eyes of a Lifetime**

oil on wood, glasses on acrylic

My artwork is a tribute to my grandmothers, celebrating the strength of intergenerational bonds. Using my grandmothers' eyes as a canvas, I aim to capture their beauty and immortalise their life experiences. Eyes possess an ability to convey emotions and narratives, making them a compelling focal point. Through their gaze, viewers engage in a visual dialogue with my grandmothers' life journeys, prompting reflection on wisdom, the overcoming of obstacles, cherished moments, and distinctive perspectives. You are invited to look through the glasses installation, symbolically embracing our elders and fostering empathy, understanding, and appreciation for the insights they have gained through time.

# Charlie Shinnick

Chisholm Catholic College

## Consumed by Metal

oil, spray paint and collage on canvas

*Consumed by Metal* is a mixed media artwork featuring spray painted card collage and oil painting on canvas. It explores male consumerism, particularly centred around vehicles, and addresses how these impulsive purchases can lead to tragic events. The tree is constructed from sale signs and barcodes to represent the artificiality of these desires, just like the cars and motorcycles being pursued. Men entangled in the tree symbolise being caught up in consumerism. This scene also addresses the road accidents which happen as an expense of these impulsive purchases. This artwork was influenced by personal experiences and observations within my peer group.

# Jack Collis

Christ Church Grammar School

## Insomniac

synthetic polymer paint and oil on board, electronics, magnets, acrylic, recycled monitor stand

*Insomniac* demonstrates the impact of technology-induced insomnia on contemporary society. The artwork captures the collective struggle against sleeplessness caused by our relentless pursuit of digital stimulation. Using Black 3.0 synthetic polymer, I created the darkness of the night sky to mirror the depths of a computer monitor. I used vivid oil paints to contrast against this darkness, portraying a haunting streetscape reflecting the projection on a screen. Each featured figure represents our fixation on technological stimulation, sacrificing rest for artificial illumination. The faces of these figures, consumed by screens, serve as a cautionary tale about the consequences of our pursuit for digital satisfaction.

# Thomas Lloyd

Christ Church Grammar School

## Just Add...

oil on canvas, synthetic polymer paint on board

This triptych explores the relationship between Australia's consumerism and multiculturalism, emphasising how our fast-paced, disposable lifestyles impact our connections within society. *Just Add...* depicts convenience food within the style of traditional still life paintings to symbolise the rapidly evolving culinary landscape. The placement of each painting on sculptural tablecloths pays homage to the bustling café scene, evoking a sense of the cheap and cheerful. When arranged together, they symbolise a table of global influences bound by the ubiquity of fast food and consumption. This artwork comments on the diminishing priority of traditional family meals and face-to-face connections in today's Australian culture.

# Jakob Kinney-Graham

Christ Church Grammar School

## **IDENTITY WARRIOR: It's Personal**

wood with photographic prints on acrylic, steel

My uncle Garry Sibosado, has profoundly influenced my artistic practice. He blends contemporary techniques with traditional designs to tell stories of the ethnic diversity in our family. Inspired by his approach, I merged traditional designs with contemporary methods to pay tribute to my Scottish, Indigenous, and Chinese heritage. *Identity Warrior: It's Personal* affirms strength through embracing cultural diversity. This series invites viewers to appreciate the power of honouring our multifaceted identities. In a world often divided by cultural differences, this artwork stands as a testament to the unifying force of diversity.

# Sophie Prisgrove

Corpus Christi College

## Think Inside the box

synthetic polymer paint on board

*Think Inside the Box* considers the restrictive nature of traditional schooling systems and its impact on creativity and mental health, particularly for neurodivergent students. This painting depicts the confinement of young minds within the rigid walls of educational institutions, limiting the free flow of imagination and obscuring expression. As a young adult with Autism, I struggled with the education systems conservative approach, feeling out of place and unable to keep pace. This artwork visualises neurodivergent thinking as beautiful and boundless, starkly contrasted by the constraints of the cube, symbolising the restrictive nature of traditional education.

# Josh Laboudeuse

Corpus Christi College

## Harmonie Creole

hand-pulled screen print and collage, digital video with audio, 49 sec

*Harmonie Creole* explores the tapestry of Mauritian identity, encompassing Creole, African, Middle Eastern, and European influences. Each piece weaves a visual narrative, connecting threads of Mauritian history, tradition, and collective memory. Through screen printing, I unified four layers of vibrant colours onto a single page. The rips of paper symbolise the fragmented identities joining together, emphasising the harmonious coexistence of diversity on the island. The accompanying QR video encapsulates the symbols of Mauritian culture, like the national flag, bird, and flower, highlighting the importance of nature to the identity. This artwork asserts that cultural memory must be preserved despite societal changes.

# Sophia Barber

Emmanuel Catholic College

## A Stitch in Time

charcoal on paper, stitching, quilting, wood, steel locks

*A Stitch in Time* comments on how women have historically been confined by traditional societal roles. The artwork traces the generational impacts of this containment and maps the changing landscape of feminine skills. In contemporary society, women have relinquished many traditional skills that were once integral to their identities, such as hand-stitching and embroidery. This artwork explores the impacts of the loss of these once vital traditional skills and the freedoms attained from breaking the binds of tradition.

# Isabella Pitt

Emmanuel Catholic College

## Bleeding Out

oil on MDF

*Bleeding Out* delves into the perspective and struggles of individuals with diabetes, particularly influenced by my father's experience with Type 2 diabetes. This artwork aims to confront misconceptions surrounding diabetes and shed light on the daily challenges faced by those managing the condition. By portraying the intimate details of my father's experience, including the physical and psychological toll of diabetes management, the artwork serves as a means of education for both myself and others. The close-up section features my father injecting insulin, the blood symbolising the repetitive finger pricks and insulin injections people with diabetes endure daily.

# Rue Leask-Copeman

Frederick Irwin Anglican School

## The Offering

synthetic polymer paint on canvas

Why do humans keep pets? There are a number of studies that address this question I have always been interested in the psychological aspect of this proposition. It seems counter-intuitive to devote yourself to a creature without receiving a benefit from doing so. Humans practice this in other avenues of their lives, religion being the most notable. It is an inherently human trait to want to belong to something bigger than yourself, to feel a sense of purpose. If you think about it, the bond between humans and pets is similar to the bond between humans and religion.

# Emily Sim

Hillside Christian College

## Reading, writing, 'rithmetic, ranting, ruination...

synthetic polymer paint on metal, wood carving, photograph, carving tool

*Reading, writing, 'rithmetic, ranting, ruination...*

investigates the dual nature of educational environments that support some students while harming others. It reflects on the benefits and drawbacks of Australia's school systems, drawing from my personal experience in education. The installation serves as a metaphor for the complexity of academic life. Externally, students present themselves confidently and flawlessly to teachers and assessors, concealing internal struggles and psychological breakdowns. The artwork captures the spectrum of emotions associated with the school environment, from monotony to anguish to distortion.

## Winner of The West Australian Pulse 2024 Editor's Choice Award

Selected by Anthony De Ceglie, Editor in Chief, West Australian Newspapers, in consultation with a selection of exhibitors from last year's *The West Australian Pulse 2023*.

# Chloe McDermott

Iona Presentation College

## Half the Picture

watercolour on paper, synthetic polymer paint on canvas,  
digital video with audio, 3 min 15 sec

The phrase 'only half of the picture' refers to situations where statements or memories cover only a fraction of the complete information. This artwork illustrates how perspective shapes one's view of everyday life, emphasising the importance of knowing the context. To demonstrate this, I have created a series of paintings depicting various personal objects that initially appear random. When the paintings are combined the meaning behind the objects can be deciphered. The backgrounds are painted in an abstract style, composed of blurred shapes and interwoven forms to symbolise how memories are fleeting and often difficult to fully comprehend.

# Christian Boniwell

John Curtin College of the Arts

## One More Kick

sandstone, talc stone and canvas

This artwork is a statement on the cultural values within sports, referencing my personal journey with the sport I once loved. The sculpture features a hollow cavity, a deflated football, chisel, and hammer. While ancient Greco-Roman marble carvings celebrate athletic perfection, the deflated football challenges stereotypes of masculinity in sports. The stone tools, imperfect and cracked, symbolise the toxic expectations of drive and perfectionism. The hollow form signifies the dislocation and emptiness I felt post-injury, contrasting with the once secure realm of playing AFL. The cracked exterior represents ongoing threats, revealing the vulnerability I still feel after disconnecting from a beloved pastime.

# Zoe MacFarlane Reid

John Curtin College of the Arts

## Natural Conduits

repurposed electrical copper and silver wire

The idea behind *Natural Conduits* stemmed from the concept of infestation, exploring the introduction of life forms into the environment and their gradual take over. The sculptures, resembling organ pathways and jellyfish polyps, highlight natural systems vital for sustaining life. The repetitive patterns of the work emphasise the importance of stable and interconnected life sources. While creating this work, I sensed a flow in shape, colour, and technique, as if guided by an inner force. This process revealed the autonomy of art making, positioning me as the conduit rather than the controller.

# Maedot Fasil

John Septimus Roe Anglican Community School

## Contrasting Identities

oil on board

Born in Australia to Ethiopian migrant parents, I navigate a delicate balance between embracing my heritage while pursuing new cultural experiences, often leading to judgement and isolation within the Ethiopian community. *Contrasting Identities* explores the external and internal effects of this experience. In revealing my own position in the conflict, I depict a clash of alter egos representing my struggle between worldly desires and spirituality. The external impacts of this judgement are represented by the staring figures; however, through the use of scale I highlight the insignificance of their criticism.

# Jamie Green

Kalamunda Senior High School

## William

oil on canvas

*William* explores gender nonconformity and expression. During the creative process, discussion arose about whether the focus was on gender or cross-dressing. For me, cross-dressing embodies drag, an expressive, theatrical art form portraying a feminine persona. This artwork is not a commentary on trans or nonbinary individuals but rather on the freedom of personal expression. The subject, a young man, wears a dress not for performance but for personal comfort. He steps away from toxic masculinity, embracing a freedom without conflicting feelings about his male identity. Positioned amongst soft colours, there is an emphasis that his clothing choice does not complicate his comfort with masculinity.

# Shaliko Harris

Kalamunda Senior High School

## Artology

oil on canvas

*Artology* is an oil painting developed through the study of old art masters, particularly inspired by Caravaggio's *Saint Jerome Writing*, 1606. The subject of my painting is my art teacher. Here, he assumes a similar pose to Caravaggio's depiction of the ageing scholar Saint Jerome. Having imparted knowledge to numerous students, my teacher is portrayed as a devoted art scholar. This work employs Caravaggio's chiaroscuro technique, utilising light and dark for dramatic effect. Through this homage, *Artology* reflects the enduring influence of art and learning in the teacher's life.

# Coco Boshard

John XXIII College

## Disconnect

pencil on paper

This work reappropriates Grant Wood's *American Gothic*, 1930, to capture the profound technological shifts shaping our world. My work addresses the risk of being consumed by the digital age and its impact on human interaction. The stern figures from the original painting transform, representing the blurring boundaries between online and offline relationships. The once familiar pitchfork is replaced by a metaphorical plug, symbolising the need to disconnect and prioritise real life interactions. The engulfed house signifies the destructive nature of our technological addiction. *Disconnect* challenges us to question our dependence on technology, prompting contemplation on its impact on our lives.

# Ruth Mengler

John XXIII College

## Self Portrait

synthetic polymer paint on canvas

My bedroom is filled with decorations, art, and mementoes I have collected over the years. During the painting process, friends and family noticed details in the composition, sparking conversations around our shared memories. I depicted my cat, childhood toys, photos of friends and family, and artworks I have created, all captured within the room I grew up in. *Self Portrait* delves into the ways that I express and explore my identity through my bedroom. The figure on the bed, rendered with a digital texture, emphasises the bedroom as the real portrayal of the Self.

# Hiruni Premaratne

Mandurah Baptist College

## Leave Me Alone

oil on canvas, 3D animated video and audio, 1 min 15 sec

This artwork explores the encroachment of technology, particularly AI, in the fields of art and music. While AI can mimic artists' voices, compose songs, and replicate art, it lacks the human touch and emotional depth of genuine artists. My artwork addresses the issues of authentic creativity and the rise of AI. Inspired by Dallan Weekes' music, I have depicted three robot copies of the artist representing the pursuit of fame, creativity theft, and the transformation of talent into the generic. The accompanying video depicts Dallan Weekes trapped in the digital world, pleading against AI's takeover.

# Joshua Musca

Mazenod College

## Echoes of Change

oil on canvas

Through this artwork I aim to evoke an emotional response, encouraging viewers to reflect on the sacrifices made in the pursuit of justice and civil rights. Martin Luther King Jr.'s number tag serves as a haunting symbol of his struggle and a rallying point for future generations. Despite progress, *Echoes of Change* emphasises the ongoing work needed to achieve King's dream of a just and equal society. Using decoupage, I embed newspaper articles chronicling King's activism, providing historical context. The white lino ink overlay, reminiscent of urban poster walls, echoes the visual language of propaganda.

# Sophie Straker

Melville Senior High School

## **Insupportable Beauty**

underglaze, ceramic, plywood

*Insupportable Beauty* confronts the consequences of our disposable culture, emphasising the impact of corporate greed on the environment and urging immediate change to prevent further degradation. The central sculpture, featuring an iconic Ute, symbolises loading capacity and salvage potential. The girl on the front of the Ute represents our thoughtless disposal practices. Shapes of coral and everyday objects, glazed in desaturated colours, emphasise the wasteland humans have created. Cleaners sweeping rubbish down the drain highlight our 'out of sight, out of mind' culture, while the traffic cones act as a caution against further contamination.

# Matilda Mitchell

Mercedes College

## Interwoven

graphite and embroidery thread on paper

*Interwoven* is a family portrait showcasing the power of memories to preserve human connection. It explores my relationship with my older brothers despite our differences in generation and location. Our cherished memories, weaving us together like an invisible thread, are actualised through embroidery. Recognised as the language of decorative writing, embroidery allows personalised messages of love to be expressed. Depicted through objects of our childhood, some obvious and some hidden, *Interwoven* serves as a testament to the unbreakable bond formed through a lifetime of cherished memories.

# Liliana Lane

Methodist Ladies' College

## Elevated Horror

oil on board

Horror captivates audiences by offering safe thrills despite fear. Inspired by horror film posters, my oil painting portrays the claustrophobic grip of social anxiety. The central figure, trapped in an elevator, faces threatening onlookers and eerie reflections. A green palette heightens the unnerving atmosphere. Gargoyles further intensify the anxiety, referencing their historic use to instil respect for the church. Similar to the emotional impact that art can have, this painting evokes fear in viewers to convey horror's therapeutic role in confronting anxiety.

# Niamh Fraser

Methodist Ladies' College

## Saturday morning Ataxophobia

Papier-mâché, polyfilla, synthetic polymer paint, wax, oil, crockery

My artwork explores the concept of memento mori, portraying the inevitability of death through a sculpture of rotting and decaying food. The mess left behind in my kitchen triggers an overwhelming sense of unease. This cluttered presentation evokes discomfort. The decorative vintage crockery nods to a once structured kitchen now broken and cluttered, representing my parents' separation that disturbed my family. Meaningful familial items are juxtaposed with decaying food, illustrating the end of my once comfortable and organised life. Exaggerated wax and oil paint textures convey the chaos and decay that are inevitable in life.

# Amelie Jayasundera

Methodist Ladies' College

## Samsara

oil, synthetic polymer paint and varnish on wood

My artwork explores reincarnation, a belief deeply rooted in my Sri Lankan cultural heritage. A relative once suggested that I resembled my great-grandmother and might be her reincarnation, an idea which resonated with me. *Samsara* delves into separate realms of Buddhist reincarnation. Drawing from traditional South Asian art styles, I carved a series of relief designs on wood featuring three creatures significant in Sri Lankan culture: the Naga snake, Makara, and Yakka. Through these creatures, I explore three different states of mind, focused on enlightenment, existence in the normal realm, and the influence of a negative mental state.

# Lily Johnson

Mindarie Senior College

## Melancholy Waters

fineliner on board, found fishing rope

*Melancholy Waters* explores the relationship between humankind and nature, exposing the consequences of human actions. The whale serves as a powerful symbol, representing the devastating impact of human activities on the environment. The haunting imagery of the impaled whale, entangled in a taut harpoon rope, serves as a reminder of the relentless pursuit and exploitation of marine animals, particularly reflecting on the history of whaling in Western Australia. The composition depicts the explosive harpoons used in whaling creating a vivid yet sombre image that reflects the unsettling ways human practices have impacted the environment.

# Tayah Holmes

Penrhos College

## Chance of Thunderstorms

oil on cotton, synthetic polymer paint on readymade

I love the excitement of a summer thunderstorm, the rising winds, an earthy smell, warm breeze, and clouds forming a secure blanket over the land. Then the dust settles, and the land is at ease, along with the farmers' stress. My artwork captures the life of a farmer and their relationship to the land. A pillowcase and my father's work shirt signify the connection between a farmer's work and life, the tireless efforts of the agricultural industry and its reliance on weather. Hung from a washing line, the display captures the experience of rushing to retrieve the washing – a chore in anticipation of the rain.

# Sachi Elliott

Perth Modern School

## And the Equilibrium Fractured

oil on board

My artwork explores the tension between chaos and control, portraying the struggle between the desire for order and the inevitable disorder of life. This struggle is amplified by seemingly irreparable global issues, including the ongoing climate crisis and emerging political conflicts, along with individual day-to-day challenges. It is easy to feel powerless in this era of constant flux. The visual chaos in the painting confronts the purposeful composition inspired by Classical art and the sense of balance calculated by the Fibonacci sequence. The delicately held paper plane suggests a semblance of agency, indicating an internal point of control.

# Aaron Yong

Perth Modern School

## 你回来了(You are back)

coloured pencil and digital print on paper

你回来了(*You are back*) reflects the confusion and anxiety of living between two cultures. Becoming more fluent in English led to the fading of my native language, Hakka. Now, my conversations in Hakka are short and fragmented. Losing my language parallels the vanishing memories of my childhood. The shattered depiction of Chinatown amid an industrial urban landscape symbolises this loss and fracture. The repetition of cultural and nostalgic objects creates a sense of chaos, conveying the stress of navigating my cultural heritage and the Western lifestyle. Originally detailed with graphite pencil, I transitioned the drawing to a large-scale colour print.

# Annika Carleton

Perth Modern School

## **you're so vanitas**

gloss varnish, powdered pigment, sequin and oil on canvas

My artwork challenges stereotypical perceptions of teen girls as vain, naive, and materialistic. These stereotypes are projections of our own feelings regarding beauty, mortality, and control. They serve as caricatures for criticism and mockery. Drawing on the Vanitas style of the 16th and 17th centuries, I pair traditional symbols, like mirrors, clocks, lilies, and skulls, with contemporary items, such as cameras, razors, headphones, and birth control. The vivid and bright colours subvert the melancholic atmosphere of Vanitas paintings. Through this artwork I challenge negative stereotypes by providing nuanced insight into the experiences of young women.

# Millani Booth

Perth Modern School

## **In the trees, she will live eternally**

oil and white ochre on board

This artwork honours my older sister Joliette. She has dedicated her career to fighting for recognition of this country's Indigenous history. Influenced by our Yawuru Elders and her time spent in Rubibi/Broome, Joliette has a deep understanding of our Indigenous culture. She is depicted in the landscape embraced by a chrysalis of fabric, referencing her aerial training and symbolising the support of our Indigenous culture. The handprints on her body symbolise the lasting impact of our Elders and connection to place. This artwork envisions an idealised scene where humans exist in harmony with nature, reminiscent of a heritage spanning 60,000 years.

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

# Ruby Crowther

Perth Waldorf School

## Caught With My Pants Down

oil on canvas

Initially, I struggled to find an idea or theme for my work. I am not a big fan of 'deep and meaningful.' I just wanted to paint something that related to everyday life, particularly my own. As embarrassment seems to be a general theme of my life, I decided to paint a literal interpretation of the popular expression 'caught with my pants down.' I played with perspective to create a surreal and distorted sense to the artwork. I have captured myself with a surly expression, full of my own self-importance and not realising how absurd and goofy I appear.

# Ajuni Kaur

Perth Waldorf School

## Guard Dog

watercolour on paper

For my final Year 12 art piece, I transformed my favourite album, *Guard Dog* by Searows, into an artwork with each section representing a song. Influenced by personal experiences and moods, I used photos, imagination, and personal belongings to shape the composition. The blue and yellow colour scheme conveys both sadness and warmth. Inspired by the album's lyrics, this artwork embraces personal chaos and sensitivity with the aim to express the intricacies and intimacies of human relationships.

# Ayanda-Abbee Zikali

Peter Carnley Anglican Community School

## Bring Us Back

digitally manipulated photographs

*Bring Us Back* is a photographic series paying homage to the female artists often overshadowed in art. I appropriated self-portraits by Sofonisba Anguissola, Artemisia Gentileschi, Elisabeth Vigée Le Brun, and Lois Mailou Jones, inserting women of colour in their place. The series calls for change in representing women in art, urging recognition of forgotten masters and championing diversity. Through photography and digital manipulation, women of colour are placed at the centre of Classical paintings, challenging historical erasure and rewriting art history narratives. This series aims to empower and celebrate the multifaceted identities of women of colour.

# Grace Sputore

Sacred Heart College

## Your Saving Grace

hand and machine embroidery, applique, lino print, cotton, polyester fabric

*Your Saving Grace* comments on the inconsistencies of religion through satire, drawing inspiration from new religious movements which call for light-hearted approaches to faith. The colander, a parody headgear from The Church of the Flying Spaghetti Monster, symbolises this perspective. The composition, mirroring Catholic stained-glass windows, challenges the ethereal presentation of religious figures. The tactile material bridges the gap between saints and people. The title, referencing Ephesians 2:8, plays on 'grace' as my name. I have depicted myself within the likes of religious iconography to encourage reflection on personal beliefs and spark dialogue on the complexities of faith and self-expression.

# Sasha Volesky

Sacred Heart College

## Removing the Others

digital print

My artwork challenges societal expectations and judgment towards autistic individuals and those who don't conform to binary norms. The figure is depicted having everything special and 'different' about them violently removed by a series of official medical procedures. This setting comments on the forced normalisation imposed onto us by social expectations. The stylised features, muted colours, and stark reds highlight the mental torment of surviving in a world not suitable for autistic people. I aim to shock viewers into reflecting on society's mistreatment of those considered 'other,' fostering understanding and empathy for diverse experiences.

# Conor Still

Safety Bay Senior High School

## Booby Trap

synthetic polymer paint on wood

*Booby Trap* depicts an intriguing scenario of a blue-footed booby bird on a crowded commuter train. The booby, an unconventional figure in this urban setting, captures my own sense of not quite fitting in. Exploring the emotional dynamics of public spaces, the artwork prompts reflection on the complexities of feeling both present and out of place. It delves into the discomfort, vulnerability, and solitude experienced when surrounded by people but still feeling alone. The booby's out of place presence prompts us to contemplate our uniqueness and adaptability in different environments, emphasising the impact of surroundings on identity.

# Freya Townsend

Santa Maria College

## United in Grief

coloured pencil on mount board

My artwork tells the story of my grandparents' love, focusing on the stages of my grandpa's Alzheimer's and the 'dilute grief' my grandma endured while he was alive yet fading with the disease. The rose symbolises their 67-year marriage, their connection reiterated through the water jug, clothing, and blanket. The empty jug in my grandma's hands represents the grief after grandpa's death. The blended images and transparency convey the unfeasibility of their reunion, drawing on their vows, 'til death does us part.' The use of repetition and overlay represents the afterlife and eternal bond that death cannot sever.

# Jenna Burgess

Seton Catholic College

## Multifaceted

oil on board

*Multifaceted* uses humour to challenge conventional gender stereotypes of men. The showy watch, chain, and revealing tank top symbolise societal standards for men's appearance and lifestyle. It juxtaposes a muscular physique with a delicate teacup, exploring the traditional fear of associating masculinity with femininity. This highlights the complexities of the masculine experience. The artwork questions why traits linked to femininity, such as vulnerability, sensitivity, and tenderness, are often deemed incompatible with masculinity. Through satire, the painting encourages reflection on societal expectations placed on men and the limitations of rigid gender norms.

# Lilas Areias Da Mata

Shenton College

## 6K

synthetic polymer paint and spray paint canvas

My artwork explores eshay culture, capturing the sense of belonging within this Australian subculture. 'Eshay' refers to a member of this subculture, characterised by a unique style, attitude, and community bonds. Originating from Western Sydney in the late 1980's, the term reflects an identity often misunderstood for delinquency. I aim to shed light on the identity, camaraderie, and self-expression within this subculture. I depict an urban, low-brow landscape to convey the socio-cultural factors driving eshays' need for acceptance and mutual support. My artwork invites viewers to reflect on their own yearning for acceptance.

# Amelie Williams

St Hilda's Anglican School for Girls

## Underlying Splendour

gold leaf, Akua ink, oil on canvas, MDF frames

*Underlying Splendour* celebrates life's granular details that go unnoticed, emphasising the often overlooked beauty surrounding us. By layering detailed elements of the human body, flora, and clothing, the paintings disguise their true form. One painting delves into the microscopic sacs inside human lungs, allowing natural respiration. Another focuses on the organic cascading tendencies of Romantic paintings. The final painting portrays an open rose, symbolising the beauty of nature's complexity. The paintings are framed in gold leaf resembling traditional framing practices to signify value and worth. Acknowledging these finer details encourages a deeper appreciation for the beauty that surrounds us.

# Aniela Cockerill

St Hilda's Anglican School for Girls

## Stress Ball

graphite and coloured pencil on rag paper

My artwork pays tribute to my father's remarkable ability to handle stress and adversity. After enduring a demanding workday, he is able to leave frustrations behind, refusing to carry them home. Mismanagement of stress can severely impact our relationships. I admire my father's skill in compartmentalising anxieties during interactions, a quality I hope to adopt. The drawings illustrate the build-up of pressure on the stress ball to finally biting down for relief. My father's furrowed brow and wrinkles reflect the stress transferal. Inspired by street artist MTO, vibrant colours contrast against the monochromatic portrait to reveal fine details.

# Lisamarie Joubert

St Hilda's Anglican School for Girls

## The Places I Go

FDM and SLA 3D printing, hot glue, wire, model bushes, wood, synthetic polymer paint, foam, steel, mesh, hessian, electronics

The places we mentally retreat to, for many, are fictional. For others, it is a memory we find solace in. For me, it's a flower field reminiscent of Flanders Field, tied to my British heritage. Here, I find solace in solitude. This artwork reflects the peaceful, infinite, imagined place. The circular frame represents this perfect and endless mental space; however, the figure portraying me seems out of place. Blue hues and bruised knees contradict the safety of mental refuges, hinting at the illusion of these retreats.

# Tiffany Zheng

St Mark's Anglican Community School

## In My Head

oil on canvas, clay on wood

My artwork reveals the truth behind my reserved personality, challenging perceptions of shyness with insight into my rich inner world. The clay sculpture captures my calm exterior while the fragmentation symbolises my struggle to assimilate. I employ surrealism to illustrate the duality of my life, with contorting, melting, twisting, and decomposing subject matter reflecting my inner turmoil and desires. The landscape painting portrays the unrestricted freedom I feel within my thoughts, where social fears dissipate. Through my art, I navigate the journey of a Chinese-Australian teenager adapting and growing in confidence within contrasting cultures, showcasing a glimpse of my true self.

# Louisa Lu

St Mary's Anglican Girls School

## Virtuaverse

digital and time motion video with audio, 3 min 1 sec

In the digital age, art's definition expands with the emergence of social media museums. A new type of museum has appeared, raising questions around passion versus profit. This video work guides viewers through mesmerising yet increasingly abstract installations. The accompanied AI-generated text-to-speech voiceover presents unrelated meanings, revealing the lack of thought and passion in these creations. Created using Blender, the meticulous design and navigation enhance the immersive experience to showcase the technical capabilities of modern museums. The video incorporates sound for a comprehensive exploration of arts evolving landscape in the digital era.

# Eve Hailes

St Mary's Anglican Girls School

## Pindan

lino prints, felting, embroidery, scrap metal, dying fabrics, raffia, cane, wire, fake pearls, shim, net and ink on textile, photography, digital video with audio, 1 min 39 sec

My artwork draws inspiration from the dual perspectives of locals and tourists in Broome, highlighting the contrast between the stunning natural environment and its unforgivable aspects. As a local, I see Broome as a beautiful landscape with crystal blue oceans, rich orange soil, and cultural diversity. However, the impact of commercialisation on the environment has disturbed the landscape. In response, I convey how this intrusion affects the landscape through lino prints, felting, embroidery, dyed fabrics, and raffia wrapping. My artwork emphasises the connection between the ocean and the land, serving to remind people of our connection to nature.

# Katrina Ailakis

St Mary's Anglican Girls School

## Arctic Transience

ink, synthetic polymer paint and charcoal on canvas, calico, velvet, silk and embroidery on textile, digital print on card

My artwork addresses the repercussions of thoughtless human exploitation of the environment. The canvas artwork portrays the mountain supporting the city of Trømso in Norway, sustained by the Gulf Stream's warm current. As global warming affects Greenland's ice sheets and permafrost, the Gulf Stream falters. This disruption of the Gulf Stream jeopardises Trømso's centuries-old civilisation and threatens the residents way of life. *Arctic Transience* highlights the vulnerability of ecosystems and human societies entwined with nature, urging reflection on the consequences of environmental neglect.

# Mackenzie Hector

St Mary's Anglican Girls School

## Me, Myself and It

charcoal, ink, fineliner, etching ink, pin, light

*Me, Myself and It* creates a sense of uneasiness and beauty to reveal the complex nature of neurodivergence and mental health. Inspired by experiences with ADHD, often glamorised as a 'superpower,' I explore the overlooked challenges such as executive dysfunction. A swarm of bugs escapes a blurred teacup amid warm lights and cold hues, creating an intriguing yet unsettling atmosphere. Shadows intensify the sense of unease. The gradient of materials and colours captures the spectrum of neurodivergent experiences, emphasising the difficulty in categorising them.

# Bridie Le Cornu

St Stephen's School

## Identity Fare

ceramics, glaze and audio, 1 min 15 sec

*Identity Fare* explores Australia's tendency to trivialise deep-rooted societal issues, highlighting our cultural emptiness and simplified self-perceptions. I incorporated the Delft blue colour to acknowledge our history of colonisation, specifically focusing on the impact of trading by the Dutch East India Company. This history is often ignored in order to maintain our laid-back identity. The urn was made by overlaying repeated coils to create a warped form symbolising our carelessness towards significant matter. It remains empty to signify our shallow identity. Satirical phrases and iconic symbols adorn the simple plates, emphasising Australia's superficial culture. My artwork urges meaningful reflection on our cultural identity.

# Benjamin Cronin

Trinity College

## Sola Valley

linocut print

I rediscovered my passion for art in Year 12. The process of carving the lino for this artwork was very therapeutic, helping me through times of stress during study and exams. *Sola Valley* was inspired by a photo I took of the Great Sandy Desert in the Kimberley. It reflects my connection to this region, which has shaped my character and ideals. I have depicted myself sitting on the log, surrounded by the beautiful country and rich Aboriginal culture that has profoundly influenced me.

# Christopher Rodrigo

Willetton Senior High School

## Cinematic Masterpiece

coloured pencil, graphite pencil and marker on watercolour paper

*Cinematic Masterpiece* comments on the importance of representation in film. Cinema has long neglected to authentically depict our multifaceted society. The lack of onscreen representation has negatively impacted people of colour and distorted my own self-perception. Influenced by my experiences of being a person of colour living in a predominantly white society, I superimposed myself into film posters to emphasise the importance of diverse representation. I drew inspiration from the realistic comic book compositions of Alex Ross and vintage illustrations by Norman Rockwell.

# Hannah Raphael

Willetton Senior High School

## Mothers' Garden

oil on canvas

*Mothers' Garden* is a celebration of my maternal cultural heritage, featuring my grandmother and mother. I used Malaysian batik fabric and floral patterns as cultural motifs to reflect our history. The painting on the left depicts my grandmother and her love for gardening, reminding us to appreciate life's simple moments. The rich orange and blue tones convey the comfort of my grandmother's presence. The painting on the right features my mother, who migrated to Australia at thirty-six years old, surrounded by Australian native flowers. The colours evoke the earthy green and brown tones of the Australian landscape, symbolising the development of my cultural identity.