

The West Australian Pulse 2025

Artwork Labels

Introduction

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The West Australian Pulse

The West Australian Pulse is an annual exhibition showcasing the highest calibre of artworks selected from 2024's Year 12 Visual Arts graduates. The exhibition presents a range of artistic approaches, offering a disparate and enticing insight into the creative output, experimentation and innovation of Western Australia's youth.

The 61 artists selected to exhibit in 2025 examine broad themes ranging from understandings of selfhood to concern for broader social issues. Explorations of cross-cultural and gender identity, physical and mental health challenges, neurodiversity and sexuality are contrasted with concerns for the environment, equality, social justice, processing grief and loss, as well as the loss of innocence in the transition from childhood to adulthood. A strong recurrent theme centers on societal and familial pressures of conforming and performing through Year 12 and beyond.

The West Australian Pulse celebrates the breadth of media, from textile to digital soundscape, drawing to ceramic, and the diverse skills of today's young creatives. Their artwork offers an opportunity to contemplate what is meaningful to them and their vision for our social futures. Through their art, the artists create spaces for reflection, critique and self-expression, inviting audiences to engage with the complexities of our world in creative ways.

Fia Aoina-Scott

Fale/Homegrown

2024

synthetic polymer paint, silver and gold leaf on canvas

Melville Senior High School

2024/E669

This artwork reflects the multicultural experience of Pacific women in Australia, blending Samoan and Australian cultural motifs and colours. Inspired by Paul Gauguin's *Contes Barbares* (1902), the woman in the foreground adopts a pose of comfort and agency, surrounded by symbols of her heritage. In the background, a portrait of my mother adds a familial touch. The painting integrates flowers like hibiscus and frangipanis alongside native Australian flora, set against a rural Australian landscape. This setting represents my deep connection to the land, which has shaped my identity and cultural appreciation.

Mena Tabeshfar

State Capture

2024

oil, silkscreen, collage, silicone on canvas

Shenton College

2024/E670.a-b

My artwork critiques the political ties between fossil fuel companies and government support for destructive projects such as Burrup Hub. Located near the sacred Murujuga Rock Art site, this gas project threatens to emit 6 billion tons of pollutants, destroying invaluable cultural heritage. I painted Woodside's CEO, incorporating the endangered Numbat and referencing protest art. It is a homage to the Disrupt Burrup Hub action wherein the iconic Australian painting, *Down on His Luck*, was sprayed with the Woodside logo. Inspired by Barbara Kruger and Robert Rauschenberg, my work combines collage and punk aesthetics using materials sourced from biased media.

Ema Poon

Ideal (理想)

2024

oil on canvas

Shenton College

2024/E671

This deeply personal oil painting reflects the intense pressures within Asian families. Inspired by Gabriel Vinas' use of light and shadow and Jocelin Carmes' warm, cinematic tones, I portrayed my family dynamics through symbolic figures. My father, emotionally distant but hardworking, is on the left; my devoted mother is represented on the right with a teddy bear for her children; and I, burdened by academic expectations, sit surrounded by books. The contrasting tones capture the weight of these roles, while warm colours convey underlying love and support. Created from blended photos in Procreate, this work narrates the hidden toll of ideals.

Ava Komnick

Be still, and know that I am God

2024

oil on board

Corpus Christi College

2024/E672.a-c

This triptych reflects the peace and intimacy of faith through the sacrament of baptism and Eucharist. Inspired by Renaissance tondo artworks, I used circular canvases to echo the Eucharistic host. The warm, complementary palette and fine sable brushwork create verisimilitude, capturing moments of stillness between God and the believer. The bread symbolises Jesus' broken body, the chalice His blood, and the water forms a cross, alluding to the rosary. The shallow depth of field draws viewers into these sacred moments, conveying the comfort and foundation faith provides, inspired by Psalm 46:10: "Be still, and know that I am God."

Xavia Variyan

My environment and I: A dynamic duo

2024

silkscreen, pencil on paper

Corpus Christi College

2024/E673

My work explores the duality of my identity, blending my Malaysian heritage with youth culture. The orange hoodie symbolises comfort and renewal, while the uniform plaid cloth contrasts conformity and individuality. Inspired by gestural poses and movement, I combined coloured pencil and screen printing to depict my identity as a dancer and student. The layered, shifting colours create dynamic variations across eight prints, each reflecting a unique perspective. This work captures the creative freedom of dance, juxtaposed with the structured expectations of education.

Sara Tan

Zinnia 百日草

2024

digital animation, 3 min 50 sec

Shenton College

2024/E674

Zinnia 百日草 is hand-drawn animation exploring themes of life, death, and memory, inspired by my late cat. Alternating between the perspectives of a girl and her cat, it symbolises connection and the transient nature of life. The zinnia flower, meaning 'to always remember' in Japanese, anchors the narrative. Inspired by Hayao Miyazaki's nostalgic landscapes and Dali's *The Persistence of Memory*, I used gouache, acrylic, and digital tools like Procreate Dreams to depict time's volatility. From vibrant summers to the subdued hues of winter, the animation conveys the profound impact of loss and the transformative power of acceptance and looking forward.

Lucy McDermid

Gold Star

2024

oil on canvas

Iona Presentation College

2024/E675.a-e

The gold star is a universal symbol of excellence and recognition. The foil balloon represents the pressures Year 12 students face, symbolising the initial buoyancy and confidence of their achievements. As time passes, the balloon gradually loses its lustre, mirroring the exhaustion that follows early enthusiasm. The final image features a self-labelled helium tank, reflecting the cycle of the balloons. Inspired by Gemma Gené's hyperreal depictions of reflective objects, this work reimagines the foil balloon to comment playfully on the life of a Year 12 student.

Zoe Robinson

Aldinga

2024

synthetic polymer paint, spray paint, rust guard, posca pens, coloured charcoal on 1977 FJ 45 Landcruiser

Methodist Ladies' College

2024/E676

My artwork is inspired by the unique beauty of the rural Australian landscape, particularly Gidgegannup and Aldinga, where I spend part of my life. I painted on the rusting bonnet of a 1977 FJ 45 Landcruiser. Coupled with the decaying infrastructure that maps my family's history on this land and how it has transformed over generations, the bonnet's rust serves as a metaphor for decay and transformation. As the rust grows, the painting alters, creating a living, evolving piece that mirrors the changing Australian landscape. The interplay between organic forms and mechanical structures reflects the resilience and fragility of nature and the impact of human presence.

Mary Berry

Just another girl on a red carpet (2024)

2024

oil on canvas, found objects, wood, lino print on paper

Iona Presentation College

2024/E677.a-b

This work is a contemporary reinterpretation of *Girl on a Red Carpet* (1912) by Italian artist Felice Casorati. Inspired by the original composition and palette, my self-portrait explores themes of childhood and womanhood. The bird nest serves as a metaphor for gathering memories, symbolised by the selected objects surrounding me. Arranged on a self-designed bookshelf to evoke a bedroom scene, each item holds personal significance, representing different aspects of my journey from childhood to adulthood.

Shanti Simpson

More than a moment

2024

oil, synthetic polymer paint, gold leaf on board

Methodist Ladies' College

2024/E678.a-c

My project focuses on the inherent, unavoidable connection we all have to each other. I wanted to acknowledge and dissect these fleeting seconds, taking the time endeavouring to encapsulate a sense of familiarity and sympathy one encounters with a stranger. By creating a motion blur in the background of each figure in the triptic, I unified these strangers making them central to the viewer. Through the use of gold leaf in small areas, my work alludes to the myth of the golden thread that links all humans together.

Melissa Homodza

Through Her Hair

2024

synthetic polymer paint on board, photographic prints

Court Grammar School

2024/E679.a-e

My work explores the intimate relationships between black women, focusing on the bond between mother and daughter during hair care. Celebrating black culture, it highlights how hair is deeply tied to tradition, community, and history. Growing up as a black woman, I recognise that hair care is not just about beauty; it's about storytelling, patience, and connection. The lengthy process symbolises the broader experience of black women, whose stories are often overlooked or simplified. This act of care is a powerful metaphor for the strength, resilience, and artistry integral to black womanhood.

Richard Xu

Resonance Chamber

2024

digital video, 4 min

Wesley College

2024/E680

I was inspired by *The Hermit* (2022) by Viron Erol Vert, which used metal as its main medium, and the works of Swiss sound artist Zimoun, and German sound artist Carsten Nicolai. Their fusion of performance and installation art motivated me to merge my visual art practice with my first love – music. Sourcing metal parts from discarded materials, I created a sound installation with unpredictable timbre and pitch. The performance, filmed and edited using Blackmagic cameras, features a projection of a busy street in China. My work captures the meditative essence of sound healing practices from Tibet, India, and China, in a world increasingly disconnected from its spiritual roots.

Ben Ioannou

The Heart

2024

wood, metal, synthetic polymer resin, feathers, plant fibre, polymer clay, synthetic polymer paint

Wesley College

2024/E681

My artwork explores emotions and how they guide or sometimes drive us. I chose the heart as a symbol because art that stirs emotion resonates with me. Inspired by Antony Gormley's precise metal figures and Luna Lu's *The Anatomy of a Hug*, my work comprises five hearts, each made from different materials reflecting the varying states of my heart at key moments in my life. Date stamps mark the times my heart physically felt different, such as feathers representing the joy of my sister's birth and twisted metal symbolising the cold, crushing feeling of self-doubt.

Charley-Marie Travia

Stored Away

2024

oil on canvas

Iona Presentation College

2024/E682

Stored Away depicts personal ballet possessions carefully stored in plastic. After 13 years of dancing, I stopped at age 17 due to the toxic culture surrounding the sport. These costumes, trophies and pointe shoes, once integral to my life, are now obsolete. Preserved in plastic, they represent a past from which I have moved on. The work uses this metaphor to comment on nostalgia and growing beyond past passions. Inspired by Barbara Kruger's use of slogans and pronouns, phrases like 'I was once your favourite' and 'Side-lined' emphasise the narrative of loss and transition. The limited palette reflects my detachment, while the thin plastic barriers suggest the gradual acceptance of moving on.

Hina Saegusa

私の花 (My Flower)

2024

cotton, textile, eco-dyed silk, beads, thread

All Saints' College

2024/E683.a-b

Exploring my Japanese and Australian heritage, I was inspired by my obaachan's (grandmother's) traditional weaving to create a kimono featuring Australian flower motifs. The kimono, a symbol of Japanese culture and traditional artistry, forms the foundation, while Australian flora like banksia represent the natural beauty of my Australian roots. Eco-dying the interior silk with eucalyptus leaves merges Japanese elegance with Australian colours, symbolising the embracing of multiple cultural identities. This kimono celebrates the unity of my heritage and encourages others to explore the beauty of their own cultural intersections.

Jodie Rankin

Eternity

2024

textile, cotton embroidery, vintage beads, buttons, branches, rust and copper-dyed twine, jewellery, nylon-coated steel wire

All Saints' College

2024/E684.a-c

“From my rotting body, flowers shall grow, and I am in them and that is eternity.” Inspired by Edvard Munch’s quote, I have interpreted these words through the lens of my anxiety disorder. My textile work also draws from the eco-dyeing and embroidery techniques of West Australian artist Susan Flavell. Using a rust-dyeing technique, I created the background, producing unique ‘rotting’ patterns on fabric. Through stitching, I have come to understand my disorder’s complexity, with the embroidery process helping to ease my anxieties.

Ashleigh Smith

Mind Map

2024

acrylic spheres, ephemera, invisible thread, swivels, steel hanging structure

All Saints' College

2024/E685

Mind Map is a large installation of clear acrylic spheres, each holding a variety of memories that are significant to me. These spheres form a larger orb, representing how our memories shape who we are. Inside each sphere are photographs, childhood artworks, toys, and other ephemera. Influenced by Yhonnie Scarce's exhibition *The Light of Day*, I wanted to create a hanging sculpture that encapsulates how we are shaped by both positive and negative memories. My work reflects that our experiences, not just character traits, define us. Whether joyous or painful, they form the essence of who we are.

Matilda Bingham

The Lotus and the Leap

2024

watercolour, pen, fabric on paper

Mandurah Baptist College

2024/E686

My work depicts an orange carp flowing from cascading waters, symbolising the overcoming of adversity. Inspired by the Chinese legend where a carp that navigates rough waters and leaps over a waterfall transforms into a dragon, this piece reflects the journey of students facing exams. The koi (carp) represents the student, while delicate waves and lotus flowers symbolise the pieces of ourselves discovered along this path of growth. Influenced by Lauren Marx's exploration of life and death, as well as her rendering style, this work captures the student's struggle through soft watercolour and material, highlighting the transition and development of self.

Yury Rivas

Extraterrestrial Jeremy

2024

oil on canvas

Emmanuel Catholic College

2024/E687

My artwork explores the realm of dreams and the unconscious mind, where thoughts and sights merge into surreal, hazy images. I aim to capture the elusive quality of dreams – vivid yet disjointed, familiar yet strange. Influenced by the Austrian and German Expressionist movement, especially Egon Schiele's raw expression of human faces and animated hands, I sought to convey similar emotion and life through distorted forms. Limiting my palette to three vibrant colours (green, blue, and red), I used linseed oil to blend them, creating a sense of movement. The contrast between detailed faces and an expansive, expressive background amplifies this effect.

Alex Hassan

Dami Falastini

2024

textile, feathers

St George's Anglican Grammar School

2024/E688

Dami Falastini draws on multiple motifs of Palestinian identity, symbolising it as a flower rising from concrete. Inspired by the art of George Gittoes, this wearable piece aims to empower the Palestinian people while memorialising their identity. The title references ‘*Ana Dami Falastini*’ (My Blood is Palestinian) by Mohammed Assaf, a song celebrating Palestinian pride. The lower two-thirds of the artwork comprise hand-dyed grey fabric, mimicking rubble and traditional Palestinian clothing. The bodice, made from a feed bag, represents food scarcity and malnutrition. Painted flowers in *tatreez* embroidery decorate the bodice, and wings of green-blue feathers symbolise the Palestinian sunbird, a symbol of nationalism. The colours of the Palestinian flag (red, green, white and black) are layered over ashy concrete. While the front exudes empowerment, the open back with fragile feathers reveals the hidden struggles of Palestinian women. This piece uses symbolism to confront the oppressive reality of Palestinian existence, offering empowerment amidst cultural and ethnic genocide.

Manami Teo

Suisen

2024

oil on canvas

Kalamunda Senior High School

2024/E689

This painting captures my father, an important figure in my life, as he works tirelessly in the kitchen of our Japanese takeaway shop, Suisen. Named after the daffodil, the shop was started by my dad to support our family. Despite his introverted nature, my dad is generous and hardworking. The chaotic kitchen – water running, utensils scattered, and multiple dishes being prepared at once – reflects his dedication. I used linseed oil for its layering properties and built texture in the fire to give the scene depth. Inspired by Vincent Fantauzzo's approach to blending art with culinary craft, I aimed to depict my dad as the heart of our family, captured in his element.

Laura Hughes

Drained

2024

colour pencil on wood

Leeming Senior High School

2024/E690

Drained is a self-portrait exploring my experience with autism and highlighting the exhaustion of masking autistic traits. Using coloured pencil on layered laser-cut wood, I symbolise the cumulative effect of sensory overload, social pressures and academic demands. The composition, with my hands pulling at my face, illustrates how masking my true self drains my energy, leading to burnout. The cool tones reflect both numbness and raw emotion, common in autistic experiences. The claustrophobic black box represents the feeling of being trapped. My expression of quiet endurance calls for empathy and change in the systems that force many autistic people into silent struggles.

Ruby Stockden

Carol

2024

ink, synthetic polymer paint on card

Sacred Heart College

2024/E691

Carol explores the theme of inspiration, drawing on my grandmother's strength and persistence. Influenced by Max Gasparini, I used a multimedia approach and dry brushing technique to create a textured background, reflecting her challenging past. Tearing and cutting the cardboard adds texture, symbolising her struggles. My grandmother's face, painted over the textured surface, highlights her resilience, with white streaks radiating from her head to emphasise her strength. This artwork portrays my grandmother as a powerful figure, embodying her enduring spirit that continues to inspire me.

Bella Scaddan

Will Work for Habitat

2024

ceramic, wood, synthetic polymer paint, ink

Carine Senior High School

2024/E692.a-g

My sculpture highlights the impact of forest fires on Australia's wildlife, particularly the endangered numbat. Inspired by the devastating fires which caused habitat loss and pushed numbats closer to extinction, the piece symbolises the displacement and homelessness of these creatures. Using clay to create anamorphic numbats, I captured their struggle on ashy streets, with a burnt tree branch circling behind them, representing the loss of their home. This piece draws influence from Kate MacDowell's sculptures, which explore the destructive relationship between humanity and wildlife through texture and symbolism.

Riki Rhee

Otsukimi (Moon Viewing)

2024

oil, Tasmanian oak, medium-density fibreboard, tin

Christ Church Grammar School

2024/E693

Otsukimi explores the significance of the moon in my life. My parents, of Japanese and Korean descent, tell the story that I was conceived on the night of the full moon, earning me the title of 'the moon boy.' To honour this story, I depict my family, our home, Australian flora and fauna, and my pet dog, Sara, who I have playfully imagined as the moon rabbit. Magpies are symbolic of both Australian culture and Korean myths about love. The painting incorporates traditional Japanese art elements, with the panels framed like sliding doors, mimicking the screens often found in Japanese architecture.

Tayla Fardon

Treasured

2024

oil on canvas

Iona Presentation College

2024/E694.a-c

In my work, I explore the deep personal value we place on seemingly insignificant objects, particularly those that trigger memories and nostalgia. For me, these items (my doll, first pair of shoes, and pink musical jewellery box) carry profound meaning, representing a safe, happy, and loving childhood. Although to others these objects may appear worthless, I depict their value by wrapping them in gold, symbolising their preciousness. Inspired by Gemma Gené's series 'unapologetic paintings', I contrast a cool, neutral palette with warm, glittering gold to emphasise the significance of the objects, rather than the identity of their owner.

Sebastian Atkinson

Tagged Labels

2024

oil on board

Mazenod College

2024/E696

Tagged Labels is a self-portrait set in a back alley in Fremantle, capturing my personal experiences and identity through the visual language of street culture. In the scene, I am depicted in casual streetwear, gazing at a graffiti-covered wall, reflecting the creative spirit of Australian urban spaces where young people gather. The layered street art represents the complexity of identity, inviting viewers to interpret the connection between youth and their surroundings. Inspired by the tradition of large-scale portraiture, I experimented with oil on board, blending detailed areas with abstract textures and text to express my ideas.

Sophie Pakes

Impending Doom

2024

oil on board, LED light, cellophane, acrylic sheet,
medium-density fibreboard, EpiPen

Penrhos College

2024/E697.a-b

This artwork reflects the constant vigilance required to live with life-threatening allergies to dairy, eggs and peanuts. The figure, clad in a hazmat suit, holds a glowing EpiPen – a symbol of both fear and salvation. The hazard sign-shaped panel and dystopian background evoke the looming threat of anaphylaxis, while the LED glow amplifies the sense of urgency. A real EpiPen encased in a box with hazard signs highlights the life-saving intervention needed during severe reactions. This piece explores the fragility of life, vulnerability, and the tension between survival and impending danger.

Caitlyn Roshkov

나의 죽음, 나의 삶 (My Death, My Life)

2024

ceramic with underglaze decoration and imitation
gold leaf

Penrhos College

2024/E698.a-b

This sculpture reflects the intersection of chance and fate, symbolising the journey of Korean adoptees. The face, stamped with the National Seal of the Republic of Korea, represents the official recognition of my Korean heritage. Using porcelain I explore the idea of the human body as a vessel holding spirit and life. Inspired by Yeesookyung's exploration of identity and the art of Kintsugi, I convey how adopted children, like myself, redefine family narratives. This work is a personal meditation on love, identity, and the merging of two worlds.

Georgia Jackson

Flow

2024

pencil, embroidery thread on paper

Tranby College

2024/E699

Flow represents my journey into mindfulness, capturing the creative practices I use to calm my overactive mind. Recently diagnosed with ADHD, I now understand that activities like drawing and embroidery help me escape my constant overthinking. The artwork features three practices that bring me into the present moment: a pencil drawing requiring patience and time, an embroidery of a crane symbolising hope, and the suggestion of origami. Each element embodies the concept of 'flow' where I am completely immersed, losing track of time and self, and achieving a sense of calm and focus.

Joseph Radford

Untitled

2024

textile, safety pin, jewellery

Ocean Reef Senior High School

2024/E700.ab

This self-portrait explores my internal struggle within a heteronormative society that does not embrace my identity. Using textiles, I reflect how clothing has served as both protection and self-expression. The harsh red fabric and frayed edges symbolise my anger and frustration towards a society that excludes me. The messy pleating and warped fabric mirror the inner turmoil and disorientation felt by those facing homophobia. The leopard print represents my attempt to camouflage, yet standing out. The embroidered jewellery expresses duality – one side representing self-expression, while the other side conveys the sadness of being demonised and ridiculed.

Sophia Landuyt

皮剥の刑 (kawa hagi no kei) (Flaying)

2024

gouache, leather, canvas, charred pine

Butler College

2024/E701

Influenced by post-modernist artist, Xooang Choi, my work critiques the societal pressures of uniformity and conformity, shaped by Confucian ideals and modern social hierarchies. The Japanese symbol branded on the arm signifies how these ideals are embedded into personal identity. Using a palette inspired by Nicolai Ganichev, I depict the emotional pain of conforming through a figure stitched into new skin to meet societal expectations. The contorted form, drawn in an expressionist style with gouache, amplifies discomfort and alienation. Leather cord stitches reflect the painful process of altering oneself.

Angel Papalazaros

Hellenic Habitat

2024

oil on canvas

Chisholm Catholic College

2024/E702.a-b

Hellenic Habitat is a diptych that explores Greek immigration, cultural identity, and adaptation within Australian society. The exterior scene, set in the 1970s, blends Australian suburbia with traditional Greek elements, symbolising the creative labour migrants invested in their gardens as expressions of cultural connection. The interior, reflecting the era's décor, replaces figures with Greek sculptures, representing the cultural heritage immigrants carried. The male and female figures highlight traditional gender roles of the time, reflecting on the fluidity of cultural change, inspired by my Greek immigrant grandparents' journey.

Olivia Plant

Threads of the Sea

2024

digital video, 45 sec

Canning Vale College

2024/E703

Threads of the Sea explores coral spawning through a blend of textile techniques and modern technologies, inspired by Vanessa Barragão's textile art, Izana Nordhaus's Sentro knitting machine, and Dessie Jackson's stop motion. Over 100 handmade corals, created through various crochet techniques, needle looping, and beading, form a pillar covered in a knitted 'beanie' made with a Sentro machine. The stop motion video depicts the process of coral spawning with handmade pom poms, paired with authentic sounds from Ningaloo's coral reefs. This work challenges the boundaries of textile art to reflect the beauty and fragility of marine ecosystems.

Loklan Taylor-Long

Untitled

2024

oil, synthetic polymer paint on canvas

Ocean Reef Senior High School

2024/E704

This artwork explores the theme of relationships through portraiture, capturing a personal connection and the concept of immortalising memories. Like a photograph, the piece freezes a moment in time, with fragmented elements symbolising the passage of time and the fading nature of memory. The work poses the question: Will this memory become a lasting part of my life story? By documenting fleeting moments, the artwork reflects on how, even as we grow apart, memories can persist and hold significance.

Freya Byrne

Aeonian

2024

lino print, pen on paper

John Curtin College of the Arts

2024/E705

Aeonian celebrates the timeless beauty of human history and our deep, intrinsic connections. Inspired by the patterns of fingerprints and Earth's natural spirals, the artwork reflects humanity's constant longing for connection and love. The flowing rhythm of black and white, along with the interchanging negative and positive spaces, symbolises the intertwined nature of human relationships. It emphasises that our connections are not linear; we are part of a continuous cycle, shaped by those who came before us and those who follow. In a world of change, love remains the enduring force that unites us across time.

Jamie Churchill

Unravelling

2024

cotton thread, copper wire, entomology pins, pin box on board

John Curtin College of the Arts

2024/E706

Exploring the metaphor of taking flight, my work symbolises the transition from Year 12 to life beyond. Influenced by textile artists Jannick Deslauriers, Do Ho Suh, and Rebecca Manson's butterfly wing sculptures, I used three-dimensional embroidery to express the delicate balance between schoolwork, friendships, and identity. The unraveling of threads reflects the internal turmoil of my final year – stress, hope, and aspiration. The pin box represents the confinement of the school environment, with the cotton thread and copper wire breaking free, symbolising emergence into a new, reformed self. The entomology pins reference the scientific examination of school assessments.

Tommy Petkovich

Burden of the Invisible

2024

coloured pencil, gouache on board

John Curtin College of the Arts

2024/E707

My self-portrait delves into the chaotic and complex experience of mental health struggles. The composition is dominated by biomorphic shapes resembling human anatomy, representing nightmarish thoughts that twist and scream for attention, competing with each other. The figure in the corner attempts to ignore their presence, allowing the mental chaos to grow uncontrollably.

Inspired by surrealists like Salvador Dalí and Hieronymus Bosch, the artwork uses coloured pencils and gouache to capture disturbing details. The vibrant red hues symbolise danger and flesh, while contrasting greens accentuate the emotional turmoil of these internal battles.

Evie Holdcroft

Moving On

2024

etching on paper

La Salle College

2024/E708.a-d

Moving On is a series of four etchings created using damp watercolour paper and a pressed printing machine. This work explores my personal struggles with mental health, particularly the hypersensitivity that shapes my emotional landscape. The series conveys the intense attachment I often feel to past relationships and memories, hoping they will revive old emotions. Influenced by Kathe Kollwitz's emotive line work, I used harsh, scratchy lines to express anger, sadness, and longing. The skeletal figure of death symbolises the death of the past, while halos represent the purity I place on these memories, highlighting the emotional weight I struggle to release.

Brinie Naughton

Scroll

2024

oil on canvas, print on acrylic sheet, LED light

Peter Moyes Anglican Community School

2024/E709

My work, created with oils on canvas, explores the concept of identity and how it can be masked, particularly in the digital age. Through the inclusion of a phone, the piece reflects the superficial relationship between humans and technology, examining its effect on self-perception and how we are viewed through social media. The flashing light at the centre represents the addictive nature of endless scrolling, inspired by Gali May Lucas and Karoline Hinz's light installation. Repeated coding patterns on Perspex mimic the entrapment of a technology-driven society, while the black frame creates the illusion of a phone screen, intensifying the sense of digital confinement.

Damien Hoffman

The 51st State

2024

oil, synthetic polymer paint on canvas

Perth College Anglican School for Girls

2024/E710.a-b

This series reflects the growing distrust towards the government in Western Australia, particularly highlighted by the housing crisis. The crisis has left many six-figure households sleeping in vans beside Hyde Park, only to be moved on by police. Inspired by Howard Arkley's suburban depictions, the two figures (an elderly person and a youth) symbolise the generational impact of this crisis. The stop sign in each piece represents the barriers to progress. My paintings raise questions about what happens when people are neglected by the very institutions meant to protect them, urging reflection on the need for a fairer future for all Western Australians.

Erica Schweitzer

Self-Portraits: of the Self

2024

oil, oil pastel, coloured pencil on canvas, wax crayon,
coloured pencil on wood panel

Perth College Anglican School for Girls

2024/E711.a-b

This body of work is a response to the societal pressures placed on those who do not conform, exploring my personal journey of self-expression within these rigid constraints. The first piece, a self-portrait from my childhood, uses blue and pink hues to symbolise the tension between societal expectations and my own identity. The pink heart represents vulnerability, while the surrounding blue reflects suppression. The bird symbolises freedom and aspiration. In contrast, the second piece reflects my present reality. The birds represent a persistent longing for freedom, but they remain trapped within invisible societal barriers.

Claire Haye

Vibrant, Vanished

2024

wool, cotton, beads, plastic bags, rug mesh, sculpture wire, fishing line

Canning Vale College

2024/E712

My artwork explores the transformation of coral reefs, influenced by Vanessa Barragão's textile art. I began by crocheting vibrant coral forms from coloured cotton yarn, inspired by the natural beauty of coral reefs often seen online. I then bleached some pieces to symbolise the bleaching and degradation of real coral reefs due to human pollution. The artwork is constructed as a rug canvas – one side filled with colourful coral forms and the other side with bleached ones. On the bleached side, I used plastic for latch-hooking and created 'plastic yarn' from plastic bags to crochet entirely plastic coral forms.

Ashton Gibson

Hands-Up

2024

synthetic polymer paint on canvas

Hale School

2024/E713

My artwork *Hands-Up* is a visual statement influenced by Jean-Michel Basquiat's post-modernist style, offering a commentary on the legitimacy of technology in art creation. It features motifs of contemporary technology, such as phones and computers, alongside a target symbolising the artist as a target for criticism for using technology. The intention is not to question the validity of technology in art production, but to challenge the frequent criticism of its use, despite the fact that technology and art production have been intertwined and accepted in both modern and post-modern art periods.

Tyson Barwood

Graff ft. me

2024

ceramic, synthetic polymer paint, spray paint, zirconium

Hale School

2024/E714

My artwork transforms a graffiti-style character into a sculptural form. Using white paper clay, I used both additive and subtractive processes to shape the piece, then embellished it with acrylic, spray paint, and real zirconium earrings. The intention behind this artwork was to capture a thoughtful, reflective mood, offering me a new way to explore my identity and the world of graffiti. In many ways, the sculpture serves as a self-portrait, presenting myself as a cartoon graffiti character, blending personal expression with street art influences.

Lola Beagley

Reflections of Light, Life and Love

2024

oil, tissue paper transfer on canvas, digital projection, 2 min

Swan Christian College

2024/E715.a-b

This artwork reflects on my Grandpa's life, capturing the profound sense of gratitude and reflection he experienced before his passing. As Pa grew older, he often expressed appreciation for the time he had lived and the days still ahead. I sought to convey this sentiment in my work. Behind him are photographs, a gallery of cherished moments that pay tribute to his life. In front of the canvas, projected images light up the room, while Pa stands beside his beloved slide projector, gazing at the photos in quiet contemplation.

Zoe Darling

Well-read

2024

synthetic polymer paint on canvas, metal charms, satin ribbon, dry-point etching, ink on paper, books on acrylic stands

Guildford Grammar School

2024/E716.a-c

Well-read explores the relationship between literature and our reality, illustrating how fiction shapes our perspectives. In this work, I blend the human form with books to challenge the idea that novels are purely fictitious, arguing that our lives are mirrored in their pages. The artwork reflects how literature shapes our perceptions, with each book depicted carrying a commentary that deeply influenced me. Drawing from the immersive works of artist RONE, the sculptural element extends the piece into a physical space, blurring the lines between fiction and reality and echoing Oscar Wilde's quote, '*Life imitates art.*'

Samantha McKinley

Born Again

2024

chicken-wire, wood, tissue paper-mache, foam
flyscreen spline

Swan Christian College

2024/E717

This artwork represents the transformative journey of overcoming darkness, symbolising the tension between being trapped and emerging into light. From my Christian perspective, the golden book represents the transformative power of the Holy Spirit. John 15:4 speaks to the importance of staying connected to Jesus for spiritual renewal and growth. The book, flowers, and gold leaf reaching toward the heart embody themes of renewal and connection, illustrating beauty and growth, even in adversity. Even in the darkest times, life and beauty can emerge, and that overcoming hardship often leads to personal growth and spiritual transformation.

Elisha Ong

Hackneyed

2024

oil on canvas

Willetton Senior High School

2024/E718

Hackneyed is a self-portrait that conveys the exhausting routine faced by many Year 12 students. This work draws inspiration from Andrew Lee's *Aperture, 2023* and graphic designer Jati Putra Pratama's surrealist landscapes. Through the manipulation of perspective, using the 0.5 lens on my camera, I created a distorted sense of illusion. The portrait isolates the figure, while cool-toned overhead lighting amplifies the discomfort, immersing viewers in the sleepless nights and relentless deadlines of student life. The foreground's hyper-realistic paint application contrasts with the stylised pixels that represent the overwhelming screen time students endure.

Celeste Bastian

A Spectrum

2024

synthetic polymer paint on canvas

Perth Waldorf School

2024/E719

My paintings highlight the importance of individuality, incorporating themes of neurodivergence and the societal connections to this categorisation of people. For *A Spectrum*, I started with a reference photo to guide the positioning of the head and shoulders, sketching the outline on the canvas with pencil. I initially planned to use an inverse lighting scheme, with yellow in the shadowed areas and blue in the lit sections. However, on reflection, I realised that lighting was secondary to the piece's intention. I decided to incorporate a variety of colours using acrylic paint pens, and the outcome was striking.

Holly Granger

Glimmer of Self

2024

synthetic polymer paint, acrylic gems, adhesive,
wallpaper, gold leaf on plywood

St Hilda's Anglican School for Girls

2024/E720

This large-scale self-portrait, inspired by Mickalene Thomas, explores the complexity of identity through personal and familial influences. The figure, representing me, appears confident yet clings to the familiar, symbolised by my mother's dress, jewellery, and the comforting presence of Fred, the cat. The spilled coffee and school tie ground me in my current life stage. Combining abstraction, figuration, and collage techniques, I used materials like gel medium, laser-cut shapes, and acrylic gems to create texture, representing the multifaceted nature of identity.

Lucy Oosterhoff

Tossed

2024

oil, fabric on canvas

Peter Moyes Anglican Community School

2024/E721

Stepping out of my comfort zone, I depict my experience with Tourette syndrome through an abstract painting. The aggressive storm represents the unpredictability of my condition, while being underwater symbolises the suffocation I feel, not knowing when I can breathe next. I use loose brush strokes and shadows to create artificial forms, allowing the audience to interpret the painting in their own way. Through this work, I aim to become more comfortable discussing my Tourette's and to build confidence in myself.

Brodie Rowand

Ruby Reverie

2024

oil on plywood

St Hilda's Anglican School for Girls

2024/E722

In my artwork, I reflect on the grief of losing a close friend, someone with whom I had dreamed of traveling after school. Influenced by Adriane Strampp's *Cornucopia* (1995) and Rosemary Laing's exploration of life changes, I use my own red ball dress as a metaphor for my transition through grief. The empty, suspended silhouettes against a turbulent ocean and sky represent the absence of my friend and the feeling of being trapped in time. Oil paint allowed me to capture the smooth textures and emotions of grief, with the repeated dresses symbolising reflection, loss, and the passage of time.

I would like to dedicate this to my beautiful friend Stella Berry.

Catherine Majer

Oh My Soul

2024

thread, felting wool, wire, gold leaf on lime-washed plywood

Applecross Senior High School

2024/E723

In my artwork, I explore the role of religion (particularly Christianity) in the modern world, where its influence has been shaped by historical forces aimed at control. While religion may seem less central today, I believe its true purpose lies in the community it creates, offering hope and comfort. I used felt-making techniques alongside jewellery and installation work to symbolise religious themes. Wool represents the lamb motif, while gold-coloured wires evoke wealth. The jewellery-like pieces are surrounded by soft felt forms, reflecting how people are drawn to value and community, despite imperfections, as symbols of hope and connection.

Olivia Williams

Blooming Through the Age

2024

ink on linoleum

Presbyterian Ladies' College

2024/E724

Blooming Through the Age is a lino carving that explores growth, wisdom, and the beauty of ageing. The transition from delicate buds to vibrant blooms symbolises the journey of life and the accumulation of experience. Flowers, representing beauty and the fleeting nature of existence, challenge societal views that ageing is a decline. As someone with anxiety, I once feared growing old, influenced by the pressure to preserve youth. But ageing, I realised, is not the issue – it is our tendency to criticise external changes while overlooking internal growth. This piece encourages viewers to embrace ageing as a process of wisdom and strength.

Elizabeth McFarlane

Fleeting, Fleecing

2024

graphite, solvent transfer on hand-made paper, shredder bin

Applecross Senior High School

2024/E725.a-l

Fleeting, Fleecing critiques the Australian government's repeated hollow declarations to 'Close the Gap' with First Nations people, despite promises made by multiple Prime Ministers since Kevin Rudd's 'Sorry' speech. The work features original graphite drawings of Prime Ministers, printed on hand-made paper made from shredded speeches, emphasising the emptiness of their words. In the background, a faded drawing of Eddie Mabo symbolises the potential for progress when First Nations voices are heard. The fragmented faces and quotes reflect broken promises, questioning whether future leaders will finally take meaningful action or continue this cycle of failure.

Molly Rovis-Hermann

Suspended in an Altered State of Consciousness

2024

graphite on paper

Applecross Senior High School

2024/E726

Suspended in an Altered State of Consciousness explores the concept of sleep as an elusive space where reality dissolves and time pauses. Through a large-scale drawing, the subject's tranquil expression represents a deeper state of suspended consciousness, caught between wakefulness and sleep. Influenced by the pressures of teenage life and the search for peace, the work conveys how sleep becomes a fragile boundary, a fleeting respite from life's demands, yet always just out of reach. This piece reflects the tension between overwhelming reality and the mind's yearning for escape and peace.

Mia Bechar

Romantic Expectations

2024

cardboard, staples, aluminium foil, masking tape, gum tape, pop rivets, expanding foam, shellac

Applecross Senior High School

2024/E727.a-h

Romantic Expectations uses human limbs crafted from cardboard, staples, and expanding foam to critique societal ideals of the human form. The work references classical Greek sculptures but subverts them with chaotic, disjointed limbs that barely hold together. The sculpture's mechanical construction and use of materials, like shellac and gum tape, highlight the fragility of these ideals, portraying an unsustainable and fractured version of romanticised beauty. The precariously held together work critiques the unrealistic expectations placed on the body, questioning the stability and authenticity of idealised forms.

Mikki Lu

Get ready with me

2024

oil on canvas

Willetton Senior High School

2024/E728

Get ready with me is a self-portrait inspired by candid portraiture and contemporary social media culture, capturing the essence of girlhood. Influenced by photographers like Lucille Groleau and Camila Salinas, the work invites the viewer into an intimate, shared moment of getting ready. Drawing from memes and phrases like “*I’m just a girl*” and Lana Del Rey’s, *This is What Makes Us Girls*, the painting explores the humorous and relatable aspects of contemporary girlhood. Through a hyper-realistic oil painting, I aim to create a fun, open atmosphere, encouraging others to see art as a lighthearted and personal form of self-expression.

Yi Yong

Life's well when your tummy's swell

2024

oil and synthetic polymer paint on board

Willetton Senior High School

2024/E729

Food, much like art has the unique ability to transcend cultural barriers and initiate conversations. Exploring my Malaysian heritage through vibrant depictions of food, my work showcases its role in storytelling and identity. The painting reflects my immigrant experience and growing appreciation for my culture. My mother holds a plate of Nasi Lemak, a symbol of our heritage, while I, in caricatured form, joyfully celebrate the food. Inspired by Taiwanese film poster artist Chen Tzu-fu, the work incorporates geometric text and organic figures. The title is a rough translation for the large Chinese print down the left side.

Taylor O'Sullivan

First Dance

2024

pyrography on pine and aluminium

Seton Catholic College

2024/E730

First Dance depicts two skeletons dancing in the Garden of Eden, exploring the delicate balance between life and death. Drawing from medieval European pyrography, the piece uses wood-burning techniques to highlight the fragility of life within a space of innocence. The skeletons, without identity, represent life's enduring essence beyond physical form. Surrounding them, flora and fauna burned into pine evoke themes of transformation and decay. A Latin poem inscribed on the piece underscores mortality's inevitability. Influenced by Memento Mori, the work invites reflection on life's transience and the eternal nature of death.