

Young Originals | 2022

For the thirteenth consecutive year WASSEA (the Western Australian Secondary School Executives' Association) is pleased to present *Young Originals*. This annual exhibition, delivered in partnership with the Department of Education, the Sangora Education Foundation and Edith Cowan University School of Arts and Humanities is an exciting event for WA public secondary schools and promotes excellence in visual arts.



Spectrum Project Space

Opening: 10 August 2022 5pm - 7.30pm. Invitation only.
To be officially opened by **Melissa GILLETT**, president of WASSEA,
and Professor **Matthew ALLEN**, Executive Dean Arts & Humanities, ECU
Exhibition dates: 11 - 30 August 2022
Gallery opening hours: Tuesday to Friday 10am - 4pm
Saturday 13 August 11am - 2pm & Sunday 21 August 9am - 2pm
Building 3, 2 Bradford St, Mount Lawley

ECU Galleries acknowledges the traditional custodians, the Whadjuk Noongar people, and Elders past and present. We pay our respects for the great privilege of living, making and researching on these unceded lands.

Foreward

Melissa GILLETT, president of WASSEA

Welcome to the *Young Originals* exhibition.

2022 marks the thirteenth year of proud hosting of *Young Originals* by the Western Australian Secondary School Executives' Association (WASSEA). Delivered in partnership with the Sangora Education Foundation, Edith Cowan University School of Arts and Humanities and the Department of Education, the exhibition celebrates visual arts programs delivered across Western Australian public schools, and the talents of our young artists and designers.

The last thirteen years have seen *Young Originals* grow in popularity and prominence.

A total of 212 entries were received this year from city and country schools. This is a testament to our dedicated visual art teachers. The judges were hard pressed to select the finalists, with 77 pieces eventually chosen for display here at Spectrum Project Space.

As well as presenting this wonderful array of artworks in Spectrum Project Space, we are also sharing the works in an online gallery at <https://www.youngoriginals.com.au/> Viewers can find each piece, filter by school, enlarge images and read artist statements where students reflect on their creative intentions and influences.

I would like to acknowledge the work of the *Young Originals* organising committee: Cassie Bussell, Karen Lamond and Julie Brown from the Department of Education; graphic designer/website designer, Brendan Hibbert; artist, Shay Colley; Danielle Fusco, ECU Galleries coordinator and exhibition curator; Sue Starcken, ECU art collection curator and lecturer; and Donna Franklin, artist and educator.

Most importantly, on behalf of WASSEA and our event partners, I thank all students and teachers who submitted work this year and congratulate those whose work was selected for exhibition. Despite ongoing public health challenges, 2022 has yielded works of insight, power, skill, humour and keen observation – which is, of course, the essence of *Young Originals*.

- 1 **Indiana MALINTON**, *Willetton Senior High School*, year 11, **Layers**, oil on canvas, 60 x 45cm

As a teenager, my identity is dynamic, forever changing and adjusting, with each part of my past overlapping to create who I am in the present. My still life painting 'Layers' is a self-portrait where I represent how my identity has changed over time. I find onions (and their layers) to be a symbol of growth and the layering of time and experiences that culminate to make me who I am. The folds of cloth weave the viewer's eye through various personal items and a world map then towards the clock piece. Through this, I emphasise the significance of time and how living in different countries has shaped me. I don't really know who I am yet, but I hope to live more days where who I am may make more sense.

- 2 **Khurt BAYLON**, *Balcatta Senior High School*, year 12, **Still Slayed**, oil on canvas, 25 x 30cm

In this still life, I wanted to make a bold statement. I took a reference photo using specific lighting techniques to create dramatic tones. My colour choices were influenced by vivid 1970s retro-themed hues.

- 3 **Erin HARDY**, *John Curtin College of the Arts*, year 9, **Unsettled**, buff raku trachyte, 16 x 15 x 15cm.

My sculpture is abstracted with sharp angles and smooth surfaces, giving it the appearance of being carved out of stone. It is slightly unsettling as the figure has a wide-eyed expression and malformed hand resting against its face.

- 4 **Cecile BONFILS**, *John Curtin College of the Arts*, year 9, **Untitled**, buff raku trachyte, 18 x 17 x 14cm.

My work is inspired by German artist Horst Antes' abstracted and cubist style figurative sculptures.

- 5 **Alanna TAOY**, *Como Secondary College*, year 12, **ATAR... Never Ending Study**, oil on board, 61 x 91cm

Year 12 ... a never ending cycle of school, study, sleep ... replay. This painting documents the closed in, stress-heavy rollercoaster that is my experience of Year 12, and one shared by my friends. My world exists within the confines of my room, my textbooks and my computer, moving from place to place.

- 6 **Alannah WONG**, *Mount Lawley Senior High School*, year 9, **Guarana Energy Drink**, graphite on paper, 29.7 x 21cm

A detailed observational study makes this crushed can come to life.

- 7 **Rowen GAGE**, *Mount Lawley Senior High School*, year 9, **Crushed Can**, graphite on paper, 29.7 x 21cm

This work captures realistic three dimensional form through pencil shading. I enjoyed exploring the folds and shimmers, making the metal seem almost fluid.

8

Zoe NORMAN, *Ocean Reef Senior High School*, year 11, **Barbra Streisand**, coloured pencils on paper, 42 x 29.7cm

I have always found Barbra Streisand pretty and inspiring, and remember watching her when I was growing up. This portrait is nostalgic - I have childhood memories of watching her perform, with my family. I enhanced the colours in my artwork because of the vividness of my memories. I also used soft and blurry pencil-work to make the image look dreamlike, and lightened other details so they would fade away.

9

Eloiza Mae PINLAC, *Ashdale Secondary College*, year 12, **The Greatest Artists**, oil on canvas, 40 x 50cm.

My artwork was inspired by Vincent Van Gogh, Johannes Vermeer and Gustav Klimt. Seeing their artworks at a young age, 'Starry Night', 'Girl With A Pearl Earring' and 'Portrait of Adele Bloch-Bauer 1,' encouraged me to begin painting. Each artwork has a special aspect that interests me. The glance of the 'Girl with a Pearl Earring' captivated me, giving a sensation of being pulled into the work. The shapes and colours from 'Portrait of Adele Bloch-Bauer 1' show the unique creativity of the artist. Then 'Starry Night' conveys the emotion of the artist in a way that remains unique and personal to this day. Art has become an important aspect of my life.

10

Libby GUY, *Kalamunda Senior High School*, year 10, **Van Gogh**, embroidery on fabric, 6 x 11cm each.

In this piece I embroidered 6 individual luggage tags with the theme of Van Gogh. I wanted each piece to look effective on it's own and as a group. Each tag has a little something about the famous artist Van Gogh. I took snippets of his artworks such as "Starry Night" and the "Sunflowers" and other things like a portrait of him and a favourite quote. I made sure each piece followed the same blue and yellow colour theme and was intricate and delicate.

11

Scarlett COURTNEY, *Kalamunda Senior High School*, year 8, **Japanese Garden**, embroidery on fabric, 6 x 11cm

My artwork is a luggage tag which has been delicately embroidered. First I dyed the background fabric, then I used thread to sew an image of a Japanese garden. I wanted my artwork to be small, precise and intricate, even to the point of the detail in the orange rim of the luggage tag hole.

12

Rebecca PUCCINI, *Bob Hawke College*, year 9, **Dainty China Country**, paper cut layered shadow box, 25.4 x 20.3cm

My piece is called the 'Dainty China Country' and is inspired by a chapter from the book 'The Wonderful Wizard of Oz'. Four main characters come across a great big wall made of porcelain china and when they reach the top they look over to see a lovely village made of china. The piece is meant to show the amazement of the characters when they climb over the wall to see the lovely china country with its designs depicted by ball point pen drawn porcelain china patterns. It was created through a paper layering method in order to clearly show contrast between the layers.

13**Lekisha EADES**, *Southern River College*, year 9, **Cultural Connection**, acrylic paint on canvas, 35 x 40cm

This painting represents my cultural identity. My work is based on my family and our connection with the community. Community is an important source of social connection and gives a sense of belonging. The kangaroo tracks show my connection to native animals. The blue colours and the river at the bottom of my painting represent my ancestors who are the Whadjuk Noongar people of the Swan River tribe dating back some 40,000 years.

14**Yujin KIM**, *Willetton Senior High School*, year 9, **Traditional Japanese Storefront**, watercolour on paper, 29.7 x 42cm

Watercolour was the medium for this work. I chose to paint the image with rich colours and highlight its serene atmosphere. The finer textures were a lot of fun to paint and the looser style I chose creates a sense of comfort and familiarity.

15**Sienna LINDSAY**, *Shenton College*, year 12, **Untitled**, scratchboard, 61 x 42cm

I created this artwork to represent the overwhelming emotions that can engulf the mind. At times of struggle it may feel like personal problems are infinite and unsolvable. This idea is implied through the vast and unending flow of water rushing over and out of the figures, as well as being represented by their vast size.

16**Sara BURNS**, *Safety Bay Senior High School*, year 11, **Quoll-Out**, drypoint and watercolour paint, 26.4 x 37cm

My artwork is based on the Northern Quoll, an Australian animal which is fast becoming extinct. I created the artwork to evoke a sense of dread and panic in the viewer about the loss of this unique native animal due to introduced species. My influences were West Australian printmaker, Leon Pericles, and the animated music video 'The Wolf' by Siames.

17**Raven GILLESPIE**, *Joseph Banks Secondary College*, year 12, **No Harm, No Fowl**, digital artwork, 3 posters at 59.4 x 42cm each

The greatness of a nation and its moral progress can be judged by the way in which its animals are treated. I hold that the more helpless a creature, the more entitled it is to the protection by man from the cruelty of man. -Mahatma Gandhi

My artwork 'No Harm, No Fowl' depicts farm animals staring directly into the viewer's soul. The posters communicate a vital message: if we are to continue to eat meat, we must remove all traces of cruelty from the process by ensuring livestock are raised ethically and slaughtered as humanely as possible. These artworks were drawn digitally on the Procreate app without a pencil.

18**Jasmine MARTINS**, *Belmont City College*, year 12, **The Echoes In My Mind**, digital print on paper, 62 x 87 x 3.5 cm

This piece is about distortion. Digital tools allow me to express the constant buzz of ideas

in my head. I am continually exploring my thoughts and use digital techniques to evoke emotions. I'm inspired by other digital artists and their amazing creations, and I like to use them in new combinations so others see them in a new light.

19

Catherine MAJER, Laura TABB, Jacob PRANOTO, Grace HAN & Edwin CHAKKIATH, *Applecross Senior High School*, years 8, 9 & 10 **Space Animation**, digital animation, 1:18 mins

Our work is made up of a collection of visual narratives exploring the abstract themes of space and the unknown. Moods, feelings and memories are depicted through characters, environments and vehicles. The work utilises the structurally-contained medium of a 'gif', seeking context not only from itself, but also from a wider contemporary landscape.

20

Chloe MARSHALL, *Joseph Banks Secondary College*, year 12, **Reach Out • Speak Out • Stand Out**, posters, 3 x A2 (59.4 x 24cm)

My three posters are centred on the theme of LGBTQ+ acceptance and mental health awareness. Each poster has its own tagline, Reach Out, Speak Out and Stand Out, encouraging friends and family to support the LGBTQ+ people in their lives, as well as encouraging LGBTQ+ people to be proud of their identity. In all three designs, I included LGBTQ+ symbols such as rainbows and pride flags to emphasise the supportive message. It is crucial for LGBTQ+ youth to feel accepted by their friends and families.

21

Zephyr EMPSALL, *Hampton Senior High School*, year 10, **Unity of the Subconscious**, acrylic paint on skate deck, 78 x 19.5 x 10 cm

Inspired by the psychedelic work of Japanese artists Keiichi Tanaami, my work uses a bright and harmonious arrangement with somewhat conflicting subject matter. To design this piece, I sourced playful images from my sketch book. My goal was to create a unified composition that reflected my personality, feelings and thoughts.

22

Mark KOUEDJIN, *Belmont City College*, year 12, **New Heights Music Logo**, digital design, 59.4 x 42 cm

This design is in response to 'Year 12s of Belmont City College' - a visual branding task. The work began when we interpreted a design brief to understand our client, target audience and associated styling conventions. We analysed competitors' branding and identified the nuances of specific audiences with regards to their cultural values and beliefs. I developed a variety of design sketches, using ideation techniques. These concepts were expanded by digitising the design, examining typographic options and experimenting with colour theory, whilst evaluating the suitability of these design choices against the brief.

23

Amira TEOH SEEBER, *Shenton College*, year 11, **Versions**, oil paint, air drying clay, acrylic paint, 90 x 120cm

I aimed to address the identity confusion prevalent in many young people today, and also raise the question of whether we should have to choose one defining identity as this is always evolving. I was inspired by surrealism to use unnatural placement and distortion of the figures. I also incorporated impressionism in the visible brushstrokes and blocks

of colour applied to create dimension. I repeated the distorted figures to represent the different identities of the individual. Water is a symbol of emotions and distortion represents confusion. The drips communicate uncertainty and pressure. It is whitewashed and painted in an unrealistic style to suggest consciousness and the inner journey of finding identity.

24

Sophie PAVICIC, *Shenton College*, year 12, **Graphic Coffee**, graphic design and photography, 60 x 60cm

This is one of a series of nine photographs from a task where we were required to create an Instagram profile for a coffee shop. I took inspiration from Instagram profiles for other coffee shops in the local area. The purpose of this photograph is to promote the company and entice consumers who use the application to visit the shop by appealing to contemporary coffee culture and the rise of promotion through social media. The refined colour palette and clean-cut design create a corporate atmosphere, selling an idealised product whilst instilling in the consumer a feeling of confidence about the product's quality.

25

Beau ARMSTRONG, *Darling Range Sports College*, year 11, **Kernels of Truth**, digital photograph, 31 x 46cm

I love exploring light and texture in my photography. In a world of looming food scarcity I wanted to express the importance of food by bringing people down to the same size as an insect, thus changing the viewer's perspective.

26

Lara SAVAGE, *Kalamunda Senior High School*, year 9, **High School Worry**, oil on canvas, 70 x 50 x 4cm

In high school we go through many changes: physical and mental, relationships, academics and emotions. These past few years we have also endured Covid 19 and isolation. This virus has had a huge impact on children, and high school students in particular. My piece shows the impact of all these worries. I have my hands in my hair and a troubled expression on my face. The mirrored effect emphasises the gravity of the situation. Even the orange coloured background adds to the mood of concern and stress.

27

Ashleigh ZILLI, *Gilmore College*, year 12, **Shante .B**, digital photography, 42 x 29.7cm

This style of the image is an example of portrait/fashion photography. My aim was to capture the emotion in the facial expression conveyed by the model. Using soft, warm lighting to emphasise the face and capture the highlights on the glasses helped to convey an empowering mood. The position of the model, filling the frame and looking directly at the camera, brings power to the image and carries this through to the viewer.

28

Nathalee LOZADA, *Willetton Senior High School*, year 9, **Pink Storefront**, watercolour on paper, 42 x 30cm

This artwork was made with watercolour paint. I was attracted to the cute, vibrant colours of the store and the objects surrounding it, and was inspired to interpret it in my own style. I added colours, but also tried to stay true to the original storefront. The goal was to make it as dreamy and original as possible. This image makes me aware of the little things inside the store which makes it more loveable and reminds me of the old storefronts in my hometown.

29

Grace HOLSWICH, *Applecross Senior High School*, year 11, **The Cross-over Between Grace and Nature**, cane, mesh, tulle, tape, glue, buttons & string, 147 x 131.5 x 77cm

My artwork is an assemblage of cane, mesh, tulle and feathers made from recycled plastic. Inspired by the theme 'Take Flight', it resembles a pair of wings. The recurring elements are pattern, colour and balance. I used found and recycled materials to create my work, each part making its own layer to communicate the chaos that is nature and the elegance of a higher being.

30

Zachary YOUNG, *Darling Range Sports College*, year 11, **Everlasting**, digital photograph, 27 x 41cm.

I was drawn to a vase of dead flowers sitting on the shelf. They symbolise a different kind of beauty - one that isn't alive. How different my shot is compared to all those usual floral photographs.

31

Wayne INDICH, *Southern River College*, year 10, **Social Events**, acrylic painting on canvas, 65 x 70cm

I chose to create a painting based on social events. My work shows these events taking place and how important they are to me. It is a way for each Aboriginal community to show that they all support each other and maintain our culture and traditions.

32

Sarah PELOSI, *Melville Senior High School*, year 11, **Self Portrait**, acrylic painting on canvas, 50 x 50cm

My artwork was inspired by Del Kathryn Barton. Most of the symbolic elements portray the conflicting personas and ideals of my personality - the act I put on and the me I hide. The NGT tube inserted through the nose and hospital bands are a direct reference to my nine hospital admissions due to these conflicting ideals.

33

Chelsea PARKER, *Eastern Hills Senior High School*, year 11, **It Was the Year 2020**, prisma colour pencil, 29.5 x 29.5cm

My artwork, 'It was the Year 2020', represents how life has changed due to COVID 19. The drawing depicts me and my friend during the pandemic, wearing masks. These masks became a part of everyday life and in time we were introduced to masks as 'fast fashion' items, being manufactured in different styles, colours and patterns.

34

Louise WANG, *Willetton Senior High School*, year 9, **Vivid Lights**, oil pastel on paper, 59 x 42cm

The medium for this artwork is oil pastels. It consists of bright, vivid colours from lighting created by coloured torches and is what makes me enjoy looking at the work. I used a range of techniques such as moving the pastels in a circular motion to create heat that melts the pastel and allows easier blending between tones. The piece is a self-portrait based on

a photograph I took of myself and edited to increase the brightness and add an element of fun.

35 **Nicole BARTOLO**, *Willetton Senior High School*, year 9, **Christmas Masking**, oil pastel on paper, 59.4 x 42cm

Using oil pastels and a limited colour palette, I created a self portrait from pictures that I took and edited. The work consists of bright, complementary colours (red and green). These past few years, we've had to celebrate Christmas behind our masks. Despite this fact, the majority of us have still been able to feel joy and hope. By masking our mouths, we give others an opportunity to interpret the feelings that lie in our eyes. I have been inspired by Shepard Fairey's notable artwork, 'Hope', in which he uses a limited colour palette and contrasting colours to convey a powerful message.

36 **Brooke ELSON**, *Esperance Senior High School*, year 11, **The Eyes of an Empath**, gouache on paper, card and air dry clay, 6 x 11cm

A face can tell you a lot about a person: what they like, what they are scared of and most of all what they are thinking at that moment you look into their eyes. I made this book to express how I see emotions on a person's face. Throughout my childhood I have been able to tell what someone is thinking simply by reading the expression on their face. I can tell if someone is lying and how they feel about me or other people. This may sound good to some, but it isn't. I am constantly concerned about whether I am annoying someone and I'm shattered by the lies they tell. Through my piece I tried to convey what empaths feel on a daily basis: consistently stressed by consuming people's emotions and trying to cope.

37 **Sunniva SHAW**, *Applecross Senior High School*, year 9, **Le Poisson**, cane, tape, papier mache, wire & spray paint, 30 x 31 x 22cm

My piece 'Le Poisson' is a papier mâché sculpture of a Beta fish. The piece stands on a small branch and its long, flowy tail trails around the body. The curves, lines and shapes of the pearly tail create movement as if suspended in water - as if the fish is about to flick its tail and swim away.

38 **Zoe BIRD, Misa LIEU, Nga KEI MAK, Zoe TAN & Amy UNGVARI**, *Willetton Senior High School*, year 9, **Our Changing Seas - after Courtney Mattison**, white raku clay & gloss glaze, 48 x 36 x 15cm each.

Our group explored the work of US artist, Courtney Mattison. In her large-scale ceramic works, Mattison communicates the degradation of coral reefs due to climate change. We individually explored the hand-building techniques of Mattison to create our own small piece of 'coral reef', choosing to either add gloss glazes or leave the surface bare.

39 **Jennifer MEAKIN**, *Willetton Senior High School*, year 10, **Sgraffito Vase**, paper clay and underglaze, 18 x 10 cm

I created this vase using paper clay and a slab building technique. The repetitive pattern was applied to the surface using a sgraffito technique. The pattern was developed from drawings of leaves I collected at school. Great care has been taken in carving the design on

the surface; the direction of the carved marks unifies the work and I like the way this adds texture.

40 **Jasmine LEYROS**, *Hampton Senior High School*, year 9, **Future Oceans #1**, clay and coloured glazes, 17 x 12 x 11cm

Inspired by the work of ceramicist, Courtney Mattison, and the ideas of steam punk, my artwork explores the dangers that our coral reefs and sea life currently face. I used neutral grey to show the mechanical steam punk features and bright colours for the coral. In some sections I added a lightening effect to represent coral bleaching due to climate change and the impact of humanity on the natural world.

41 **Ava VAN DOMMELEN**, *Perth Modern School*, year 9, **Surrealist Ship**, wood, plaster, twine, paint, cardboard, wire & fabric, 60 x 60 x 50cm

My sculpture is a barque balanced on an ornate tripod. The ship is sailing upon a turquoise ocean wave which weaves between the sticks. The base is covered by overgrown leaves. The precarious balance and organic curve of the wave create a strong sense of movement. My work has an intriguing mood due to its unusual structure.

42 **Jasmine WENDT**, *John Curtin College of the Arts*, year 8, **Queen of the Sea**, pencil on paper, 29.7 x 21cm.

This is my alter ego. I'm an introverted soul - not the type to be sitting on a throne. In fact, that's the opposite of me! I used small circular pencil motions to make my skin smooth and tried as hard as I could to capture the texture of the head piece. The hair and wood of the dolphin came alive with careful lines and I highlighted the hair and lips with an eraser. What isn't the opposite of me is conveying my love of the ocean and the life it holds.

43 **Millani BOOTH**, *Perth Modern School*, year 9, **Ring of Trees**, paperclay and glazes, 50 x 40 x 40cm

Much of my creativity stems from the natural environment. It has taught me to overcome obstacles, to stay rooted and to keep growing. I feel at peace when surrounded by nature. My parents exposed me to these elements, for which I will forever be grateful. My worry is that I may never get to give my children that same experience. They may not know the sound of the trees as they sway in the wind or the call of the black cockatoo. They may never feel the excitement of running barefoot through the bush with nothing but a stick and a big dream. Is this what we want for coming generations?

44 **Tom GOODBUN, Shaday EVANS, Courtney TIFFLIN, Blake WHITE, Lucas BLAY, Nhan NGUYEN, Sadiksha KC, Isabella BYRNE**, *Hampton Senior High School*, year 12, **Surreal Thoughts**, series of graphite on paper, spray paint and fineliner drawings made into a digital animation, 00:18:49 mins

Inspired by Surrealism and Pop Surrealism art movements, we explored portraiture with dreamlike qualities. The use of the insect motifs represents the uneasy feeling of trying

to place a memory or thought. As a group, we drew a variety of portraits and added shading using graphite pencil. We used a marbling technique to create organic, line-based backgrounds. Digital technologies were used to combine and animate each element to create a sense of oneness and cohesion. The music emphasises those floating feelings and thoughts that swirl around in our minds.

- 45** **Lily DAVIES**, *Kalamunda Senior High School*, **Life Source**, year 10, fineliner pen on paper, 58 x 42cm

My artwork, 'Life Source', is a fineliner pen illustration of fruit and flowers. I chose things that symbolise life. They also make life healthier. Each section has its own story. Detailed and intricate, they make the viewer really lean in to take a closer look.

- 46** **Miranda HILL**, *John Curtin College of the Arts*, year 8, **The Tang of Irony**, pencil on paper, 29.7 x 21cm.

This work is a self-portrait wearing headgear I fabricated. My cardboard clock comes complete with sticking plasters.

- 47** **Viktor HARTREE**, *John Curtin College of the Arts*, year 8, **Somewhere Home**, pencil on paper, 29.7 x 21cm.

Somewhere I can stay, somewhere I can hide...carry it with me!

- 48** **Charli EDDY**, *John Curtin College of the Arts*, year 8, **Boy Princess**, pencil on paper, 29.7 x 21cm.

Here's my self-portrait of some guy in a cardboard crown.

- 49** **Audrey CROGAN**, *John Curtin College of the Arts*, year 8, **Courage in the Greatest Danger**, pencil on paper, 29.7 x 21cm.

This artwork was made with motivation, blending skills and a range of tones from varying the pressure applied. The smallest pencil strokes can make the biggest difference, especially on this page.

- 50** **Kaitlyn POPE**, *Balcatta Senior High School*, year 12, **Who Would You Choose?**, digital print, 60 x 60cm

This digital piece explores the way in which people are perceived. After you meet someone for the first time, they may form a completely different impression of you. Upon closer inspection of my piece, the viewer becomes aware of the broad range of faces. Scattered, repetitive line work reinforces these personal perceptions. The viewer is left to question how they present themselves differently in certain contexts, and whether this meets their personal idea of themselves.

- 51** **Chiara FITZGERALD**, *Southern River College*, year 7, **Together**, acrylic painting on canvas, 35 x 40cm

My love for nature is reflected in my painting of a lizard which is interacting peacefully with the different Aboriginal communities, which are placed next to it in my design. The lizard is painted in green dots because green is the colour of nature and life. No harm should be done to any natural species, whether big or small.

52

Heloise REYNAUD, *Applecross Senior High School*, year 9, **Modernist Montage Painting**, acrylic paint on board, 33 (diameter) x 5cm

In this Vanitas inspired art work, I explored the idea that everything dies in the end. This, in turn, suggested our generation and attachment to trends. The work tells the story of collecting so many goods that in the end the items don't matter, only the quantity. This plays into one of the deadly sins, 'greed'. The skull tells us that materialistic things are not all that matter in life.

53

Leah KUCKELKORN, *Kalamunda Senior High School*, year 10, **The Stingrays**, watercolour, posca makers & prisma pencils on paper, 40 x 30 cm

This term we explored underwater themes and mixed media. I worked with water colours for the background to create a wonderful whirl of colours, then used prisma pencils to add texture, colour and patterns, as well as depict animals. Finally, I used posca markers to add finer detail and build up the layers. I wanted to keep my work in greens and blues, and rather than picking lots of different underwater animals, I chose stingrays. I like the intricate details on their backs and how they appear to travel up the picture plane.

54

Yuvan MUTHUSAMI, *Bob Hawke College*, year 9, **Our Fates**, linocut, 29.7 x 21cm

We live in an era where animals are illegally exploited every day. They are killed for decor and clothing, or caged for entertainment. 'Our Fates' is a lino-cut print showing the fates of four different lions. Somewhere in the world a lion is happily living its life, protecting its family, while another has been killed to be used as a rug or have its head placed on the wall. The purpose of this artwork is not to show how sad the life of an animal is, but to question why these things still happen.

55

Yiru YAN, *Bob Hawke College*, year 9, **Protect Our Home**, linocut, 29.7 x 21cm

I lived in the countryside when I was little. In spring, I found lots of butterflies in the fields. They were always hiding behind vegetable leaves or flying around the flowers. There were many in the city as well, but I could only find them in the parks. I wanted to catch those little creatures and put them in a glass jar. They look so pretty. But my grandpa told me this would be unfair to the butterflies. They need to go home; they can't live in your bottle. He was right. They give us a different world, and it is our responsibility to protect their homes, and to protect our home.

56

Shaleigha WALLAM, *Southern River College*, year 10, **The Dolphins**, acrylic painting on canvas, 55 x 65cm

My painting incorporates dolphins but in an Aboriginal art style, because this represents my cultural background. At the same time, I wanted to show that Aboriginal people care for the natural environment, whether it is land or sea. I chose the ocean which is the habitat of the beautiful and peaceful dolphins. Dolphins are my favourite animals in the ocean, but unfortunately are sometimes hunted by human beings for their meat. Tens of thousands of dolphins are caught in drive hunts each year. Some also end up in dolphinariums. I wanted to raise awareness of these beautiful creatures in order to protect them.

57 **Jaya DEAN**, *Applecross Senior High School*, year 9, **A Man with Nature**, acrylic paint on board, 35cm diameter

When I designed this piece, I didn't intentionally think about the images based on colour or content - I was attracted instead to how shapes created form. Influenced by surrealism, my design evolved into a unique expression, evoking a narrative about the process of natural organisms becoming man. I intentionally placed selected shapes to create a seamless flow. By using the concept of 'automaticism' I developed the story from random disconnected components.

58 **Zachary YOUNG**, *Darling Range Sports College*, year 11, **Little Big World - 1**, digital print on photographic paper, 18.5 x 46cm

In this image I wanted to explore themes of mortality and the struggles that life throws up. I was captivated by the rich texture of the skull and decided to use miniature figurines to change the perception of what is considered 'life sized'.

59 **Hannah ABDUL-HADI**, *John Curtin College of the Arts*, year 7, **Shell Sea**, ink on tissue and brown paper, 35 x 50cm.

My artwork is inspired by the mysteries of the ocean. The areas that fade away remind me of seashells swirling with the currents, and fading into the ocean background. The shell I recreated caught my eye due to its skeletal structure. The colour scheme goes from dark tones to foamy shades. I wanted to indicate that nearby is a sandy shore. The darkness makes me think of ocean depths, and what lies below. I used a scrunched tissue-paper 'skin' to form an oceanic texture and diluted aquatic coloured ink.

60 **Leizel SORIABO**, *Belmont City College*, year 11, **Penguin in a Puffer Jacket**, mixed media sculpture, 37 x 13 x 5cm

This free-standing figure was created using a variety of sculpting materials: wire, aluminium foil, papier mâché, paverpol, fabric, air drying clay and paint. It is a combination of human and animal parts meshed together, and communicates the complexity of each human's innately animalistic nature and how intertwined our personalities are.

It is considered an innate tendency of human psychology to use non-human entities to further understand human qualities (Hutson, Matthew (2012). *The 7 Laws of Magical Thinking: How Irrational Beliefs Keep Us Happy, Healthy, and Sane.*

61 **Julia AYLIFFE**, *Bob Hawke College*, year 7, **Look at the Light**, graphite on paper, 21 x 29.7cm

After exploring the traditional art of Origami and studying the drawings of Shaun Tan, I created an observational drawing of two penguins looking up into the light. I focused on accurately capturing shadows and light. I wanted to create a composition that would draw in the viewer.

62

Rowen GAGE, *Mount Lawley Senior High School*, year 9, **Georgian Oil Paint**, acrylic on paper, 29.7 x 21cm

In this painting I was exploring tone to create the illusion of three dimensional form. My approach was to use strong realism with the intention of creating an artwork about the materials used to make art. Don't you just want to squeeze that tube?

63

Thomas GOODBUN, *Hampton Senior High School*, year 12, **Silent Landscape**, photography series, 40 x 75cm.

This series of photographs was created as a result of my first trip on a plane since Covid-19, to Tasmania. As I travelled around the island reconnecting with family and exploring the landscape, I wanted to capture how these places felt during Covid. Empty. Isolated. Devoid of human presence. As we head to happier times, we should not forget what has happened, its effect on us collectively and how the landscape has changed.

64

Marlee WHITING, *School of Isolated and Distance Education*, year 11, **Cognition**, acrylic on canvas, 91 x 61 x 3cm

My artwork explores the idea that people have different styles of thinking influenced by the left and right side of the brain. This is shown through the Fibonacci sequence which represents an underlying order and is portrayed in my portrait as a fragile tiara of light - a crown fringed with a cog-like edge. The fact that the sequence begins at the eye refers to how this influences our general perception of life. It wraps around the brow and forehead, also suggesting power. My interest in art and science have led me to interact and empathise with different groups of people. This choice carries through to my artwork and illustrates how polarities can exist in a single entity.

65

Brenton THORNE, *Southern River College*, year 8, **Near the River**, acrylic painting on canvas, 60 x 50cm

My acrylic painting shows a snake crawling along the Southern River in Perth, symbolising the place where I live. I chose the snake because for Aboriginal people it is a symbol of strength, creativity and continuity since ancient times. Many artists in my community have depicted snakes in their paintings and I wanted to do this too, but with my own design.

66

Milla BERSTON, *Leeming Senior High School*, year 11, **A Second Chance**, acrylic paint on canvas, 45 x 45 x 4cm

'A Second Chance' is an acrylic painting of a blooming flower flourishing on the trunk of a burnt tree after a bushfire. It represents the idea that after a difficult experience, people can still move past the event and grow.

67

William GATH, *Balcatta Senior High School*, year 10, **Morning Coffee**, oil on canvas, 25 x 30cm

'Morning Coffee' was inspired by Morandi and the timeless atmosphere in his works. I used a limited palette on a bright orange background and focused on the tone.

68

Sonam TSHOKEY, *Balcatta Senior High School*, year 10, **Peachy Pears**, oil on canvas, 30 x 25 cm

In this work, I painted a still life of two green pears against a cream and orange background. The shadows use a darker shade which blends into the orange table cloth. I also added red and orange to create a rich, warm atmosphere and brown tones and outlining in some areas to create depth and emphasise the beautiful organic shapes of the pears.

69

Alysha PICKNOLL, *Willetton Senior High School*, year 11, **Experientia Docet (Experience Teaches)**, oil on canvas, 45 x 60cm

My work is a self-portrait, despite the absence of physiognomy. Rather than depicting my face, I have represented myself through the most pivotal of my childhood experiences. From the age of eight, I have accepted the role of 'household chef', on Saturday mornings my Plat au Choix: pancakes. My work depicts the family breakfast table, with highly saturated colours and a strong light source, to symbolise the potency of these moments in shaping my positive disposition, creativity, mindfulness, love of life and tenacity. I argue that personal identity is shaped solely through the formative experiences of our lives and cannot truly be seen in our external appearances (from the eyes of an outsider).

70

Yanxi LIN, *Applecross Senior High School*, year 10, **Ms Lu**, pencil on wooden panel, 61 x 46 x 7.3cm

This is my mother, Ms Lu, a lenient lady. Whenever I am confused or make a mistake she tolerates my errors and guides me towards a clear path. This is what I wanted to portray: the endless support and selfless love that hide in her silence and contemplation. I focused on the facial features through realistic rendering, while bringing out her forgiving character with soft, indistinct lines.

71

Yujie CHEN, *Applecross Senior High School*, year 10, **Teacher's Favourite**, pencil on wooden panel, 50 x 30 x 2.5cm

'Teacher's Favourite' is a portrait of my brother, Kaidi. When teachers saw him, they would comment, "He is sitting so still", "What a great model", "So impressive". It became a recurring theme. Overall, I wanted the look of a calm school photo, which reinforces the meaning of the 'teacher's favourite'.

72

Leeshani COLOMBA THANTHRIGE, *Applecross Senior High School*, year 8, **The Rich Donkey**, painted ceramic sculpture, 40 x 34 x 20cm

'The Rich Donkey' is a work inspired by the theme of 'Noble Animals'. The medals, buttons and ribbons represent the rich, noble side while the eyes and tongue show the fun, silly side of the donkey.

73

Tommy PETKOVICH, *John Curtin College of the Arts*, year 10, **Playground**, mixed media on board, 51 x 71cm.

Somewhere in between civilisation and the wilderness is a place I like to venture with my friends.

74

Jamie CHURCHILL, *John Curtin College of the Arts*, year 10, **The Wasteland**, mixed media on board, 71 x 51cm.

I chose this interesting landscape with old buildings because it projected a sense of isolation and mystery. I particularly like the leaning fence in the foreground as it gives a sense of the place being derelict.

75

Rand BARAA, *School of Isolated and Distance Education*, year 12, **Breath of Isolation**, digital painting, 48 x 66cm

This dystopian image represents a vision of the dire future we face. As wars, population growth and environmental problems increase, the world is heading for disaster. This digital painting is both a vision and a warning of what may happen if we don't act soon. The images in the background refer to events happening right now in the Ukraine. The isolated girl, who needs a helmet to breathe, is shown despondent and reflecting on historical inaction that has led to a point where nothing can be reversed.

76

Elanor STEVENS, Charlie DE BUYN, Yongqi CHEN, Zoe ONG, Amelie QIAO, Jaya DEAN, *Applecross Senior High School*, years 8, 9 & 10, **Horror Cameos**, acrylic paint on metal trays, Various sizes, overall layout approx. 100 x 60 cm.

This collection of monster and horror cameo portraits was inspired by the horror literature and art genre of the Victorian era. Our group developed designs based on fictional characters that are freakish, horrific, monstrous and curious all at once. The portraits are painted on old metal and silver tone trays as a nod to the antiquated era, and displayed together in an old-style salon hang.

77

Kayla MWALUMA & Arabella BEAUMONT-BILSBY, *John Curtin College of the Arts*, year 7, **Creature**, paper mâché and cane, 70 x 50 x 35cm.

Our sculpture looks like something that might be washed up by the sea or fall from a strange, dream-like cloud. It is made of cane and tissue paper. We let the cane bend and twist on itself to make its own shape, then taped it together. We also added little covered bumps to make it more three dimensional. Our sculpture is inspired by the work of Bronwyn Oliver, the famous Australian artist.