

# YOUNG ORIGINALS|2023

For the fourteenth 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.

To be officially opened by **Melissa GILLETT**, president of WASSEA, and Professor **Katya JOHANSON**, Associate Dean, Creative Humanities, in the School of Arts & Humanities.

## Spectrum Project Space

Opening: Wednesday 9 August 5:00pm–7:30pm, Invitation only.  
Exhibition dates: 10 August to 29 August  
Gallery opening hours: Tuesday to Friday 10am–4pm  
& Saturday 12 August 10am–3pm  
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.*

# Forward

**Melissa GILLETT**, President of WASSEA

Welcome everyone to the *Young Originals*.

2023 marks the fourteenth 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 fourteen years have seen *Young Originals* grow in popularity and prominence. This year we exhibited at Spectrum Project Space and over the month of August presented a wonderful array of artworks. We now share these works with you in this contemporary online gallery and catalogue.

A record total of 294 entries were received this year from city and country schools. This is a testament to our dedicated visual arts teachers. The judges were hard pressed to select the finalists, with 89 pieces eventually chosen for display. Viewers of the online gallery 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 and other contributors to this event: Cassie Bussell and Karen Lamond from the Department of Education; graphic designer/website designer and TAFE lecturer, Brendan Hibbert; artist, Shay Azzari; Alix Beattie, ECU Galleries officer and exhibition curator; Sue Starcken, ECU art collection curator and visual arts lecturer; Robyn Rochat, visual arts/design teacher, 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. 2023 has yielded works of insight, power, skill, humour and keen observation – which is, of course, the essence of *Young Originals*.

# List of Work

1

**Lara SAVAGE**, Kalamunda Senior High School, Year 10  
*Self Portrait*, oil paint, 80 x 170cm

My artwork expresses the enlightenment of adolescence, after overcoming stress and conflict in relationships, overwhelming school load and the pressure of a new reality introduced as we begin to mature. The contrast of warm and cool tones on the skin, hair and clothes interested me. The warmth of the figure symbolises passion and youth, while the cool lighting and background creates a stillness and calming view to the individual.

2

**Georgie SHERRIFFS**, Hampton Senior High School, Year 11  
*School (Blue)*, acrylic paint on paper, 50 x 40cm

This work is part of a larger body of work exploring identity. Inspired by Pablo Picasso's blue period, I created a monochromatic self portrait using symbolic colour to explore aspects of the high school experience that many can relate to - boring, frustrating, overwhelming and stressful.

3

**Zy CHILD**, School of Isolated and Distance Education, Year 9  
*Portrait of Dad*, digital art, 27 x 47cm

This digital painting of my dad was completed on my drawing tablet using a digital oil painting technique focusing on blocking out and layering solid colours. I aimed for a semi-realistic image whilst trying to keep the blocked out style.

4

**Tatiana THOMAS**, Shenton College, Year 12  
*Warning: Reality Breach*, digital illustration, 54 x 74 x 3cm

This artwork stems from my observation of young people who are addicted to their phones and influenced negatively by social media. As a 'Generation Z', I have grown up immersed in technology and at times it feels inescapable and overwhelming. I worry that as we continue to evolve with technology, our perception of what is right and wrong will lead to a robotic world where we completely disconnect from reality. My female figure dangles precariously over the ledge of a skyscraper, blinded by her dripping phone, oblivious to the threat due to her addiction. My message is to stop listening to negative influences and start creating a healthy environment on your social media feeds....or just put down your phone.

5

**Tilly GIBBS**, John Curtin College of the Arts, Year 11  
*Frontlines*, linocut, 86 x 45cm

My artwork shows the overwhelming stress and frustration nurses and other medical professionals felt during the COVID-19 pandemic. I tried to depict the mourning, loss and incredible endurance of these people, and how much I feel for them. Having lost my dad during the pandemic, I know firsthand how much stress these poor people were under, caring for such an influx while being understaffed and underpaid.

6

**Abigail BREHAUT**, Pinjarra Senior High School, Year 12  
*Lost*, photography, 40 x 72cm

The female figure in my work is trying to find her way to freedom. I photographed a series of images of the figure walking away from the camera in an isolated landscape environment. Then I converted the image to black and white and adjusted the image size with Photoshop. Using the Nik collection, I applied the Silver Efex filter to vary the tonal values and texture within the image. To add emphasis to the 'lost' concept, I split the image into 4 equal parts.

7

**Renz TENORIO**, Kelmscott Senior High School, Year 11  
*Pinterest Pin Up*, graphite on paper, 59.5 x 42cm

This piece ponders the internal struggle about one's purpose in life. Even when you're within the depths of the abyss, anyone can have that epiphany. The message I'm communicating is reflected through the contrast of the pitch-black background and the pale-white lady. The process for creating this piece enhances its meaning. At first, I wasn't sure how to portray her - most ideas seemed depressing or mediocre. But after some careful thought, I decided to reflect my state of mind onto the piece.

8

**Franziene LEDSEY**, Kelmscott Senior High School, Year 11  
*Reflect*, graphite on paper, 59.5 x 42cm

This piece explores the worth of my art. Am I wasting time doing this? Should I be studying instead? The mirror image is a visual metaphor for reflecting on my decisions and past experiences, leading to a restored passion for art. This work is about patience and my personal journey, periodically losing my passion for drawing. It's a way of reminding myself that I do enjoy artistic endeavours, that it does have value, that I am capable of creating art that brings a sense of fulfilment.

9

**Lily RUSSEL**, Bob Hawke College, Year 10  
*Wild Cat*, watercolour, 84.1 x 59.4cm

My artwork was inspired by Jimi Hendrix's 'All Along the Watch Tower'. The quotes: "While all the women came and went, barefoot servants, too", "Outside in the cold distance a wildcat did growl"; and "Two riders were approaching, the wind began to howl", made me think of fantasy settings and characters. These ideas led me to creating the first early sketches and designs of my painting, which naturally evolved into the Wild Cat.

10

**Sana ALLEN**, Kalamunda Senior High School, Year 9  
*The Shallows*, textiles (felt), 40 x 30cm

Creating an almost translucent creature from felt was a challenging concept; however, I wanted to capture the beauty of this shallow water critter using colour and form. The softness of the felt mirrors the softness of its body in real life.

**11**

**Alexandra GUST**, Albany Senior High School, Year 12  
*Patching the Past*, fabric, threads, lino print on canvas, 52 x 42 x 4.5cm

The European invasion of Australia affected the culture, health and wellbeing of Aboriginal and Torres Strait Islander peoples and their lands. Amongst many atrocities, Australia's native flora suffered irreparable damage and loss, and continues to fight to hold its place against invasive species. Australia has literally and figuratively become fragmented. I have used the process of mending, the way we repair damage to cloth, as a metaphor for the fragmentation of our country. The art of textiles and stitching has been used for centuries to patch and repair, to prolong the life of a garment. However, whilst we can stitch and patch over holes and tears to keep wearing our favourite shirt, it can never really be the same again.

**12**

**Angelina BARRETT**, Canning Vale College, Year 8  
*Mask*, cardboard, paint and posca markers, 43 x 32.5cm

This mask was inspired by the work of Eric Able and the ocean. I like the sea and water. This is reflected in my colours and the use of fins on the side of the head. My favourite part is the eyes and the shapes and details in them.

**13**

**Ava VAN DOMMELEN**, Perth Modern School, Year 10  
*King Street*, acrylic on canvas, 60 x 40cm

My painting depicts a historic King Street building situated in an iconic shopping and commercial precinct within the Perth CBD. The artwork relates to the theme of explorations and reflects my personal journey wandering through the heart of our city in order to find an iconic architectural landmark that has seen the city grow up around it.

In selecting the perspective and composition of the chosen architectural form, it was important to capture the interaction of complementary colours between the orange lampposts and the cornflower blue sky, the building's unique and complex form as well as the historic gravitas that this building may convey to a passer-by.

**14**

**Kaitlyn JOHNSTONE**, Armadale Senior High School, Year 11  
*New York Blues*, acrylic on canvas, 50 x 40 x 4cm

'New York Blues' is a cityscape picturing an average rainy evening, The blue of the picture represents the peacefulness but also gloominess of the landscape. The people of the city are going about their business with the vehicles frozen in the picture surrounded by leafless deciduous trees and large city buildings reaching to the dark, dreary sky. Muted light emits from the buildings and streetlights, reflecting on wet trees, walls and ground with the puddles scattered like a minefield, lighting up the city. This painting is a snippet of everyday life, capturing the city's essence.

**15**

**Rain RAHARUHI**, Newman Senior High School, Year 9  
*Island*, pen and water colour on canvas, 40.6 x 50.8cm

My art piece is centred around 'fantasy maps'. I got my inspiration from friends, books, videos and things that caught my eye in the environment. For example, I saw mushrooms growing in a secluded spot in the local park. This artwork was created with pen and paint. Originally the plan was to burn the canvas; however, I chose to use paint to create the illusion of a faded map instead. The purpose of my work was to engage the viewer not to look at all the individual details but to see the whole and create their own story from its unique characteristics.

16

**Lily STOCKS**, Broome Senior High School, Year 11  
*Day Dreaming*, oil on canvas, 50 x 40cm

My art serves as an escape into place that is familiar yet infused with a sense of wonder. The setting symbolises the boundless potential of the human mind, nostalgia and the simplicity of childhood. The broken mirror serves as a reflection of self and reality. The child's harmless, untouched dreams are broken and beaten by society. The repetition of butterflies in the foreground represents the idea of freedom and breaking free from societal constraints. Through the lens of surrealism, I invite viewers to question the limitations of their own perceptions and embrace the potential of art within the subconscious.

17

**Lara HUNTER**, Denmark Senior High School, Year 11  
*Bill*, mixed media: acrylic paint, posca markers, collage and fineliner on paper, 58.6 x 44.6cm

The inspiration for my portrait is my grandpa. He is 88 years old with three children, seven grandchildren and one great-grandson. Grandpa has trouble remembering things that happen in day-to-day life but has clear recollections about events in his past. The thing that amazes me is that he grew up in a totally different world to the one I have grown up in. Listening to stories of his childhood has made me realise how much our world will be completely different when I am 88 years old.

18

**Jann POTUTAN**, Belmont City College, Year 11  
*Willow Street Scene*, digital illustration, 41 x 29.7cm

'Willow' to me evokes the nostalgic feeling of fleeting memories. The illustration comprises simple scenes and details of life one usually overlooks, yet it is only through these small, scattered details that we remember certain dwindling memories, almost like a scent that takes you back to the past, incomplete and preciously sentimental.

19

**Kaitlyn SANGWIN**, Darling Range Sports College, Year 12  
*Golden Hour*, acrylic on canvas with gold leaf, 90 x 60cm

My artwork was inspired by the song 'Golden Hour' by JVKE. It inspired me to create a landscape incorporating the styles of Edward Munch, Vincent Van Gogh and Vladimir Kush. I studied each artist to inspire sections of my work, such as Van Gogh's influence in the ocean. I also applied gold leaf to the sunbeams so they would reflect light, extending the theme.

20

**Mikayla ALLAN**, Belmont City College, Year 9  
*Heart of our City*, calico bag with fabric pens, 47 x 38cm

My artwork takes inspiration from environmentalism and humanitarianism, and the harmony they create. My piece references Hundertwasser, an early 1950's artist who also explores the image of human nature and harmony. I focused on nature being at the heart of our city and the beauty of a harmonious world through more than ink and fabric.

21

**Alice LIN**, Perth Modern School, Year 10  
*Regression*, acrylic on canvas, 40 x 60cm

My painting captures a scene at the Murray Street Mall in Forrest Place in Perth, with a historical Renaissance-style building encircled by tall skyscrapers. The building has been renovated and urbanised, the bottom floor transformed into a café while the upper half remains untouched. The limestone and peeling plaster from the walls starkly juxtaposes with the contemporary, modern skyscrapers and, accompanied with the flourishing tree in the foreground, creates a scene of regrowth and progression.

22

**Naomi SYMONDS**, Comet Bay College, Year 9  
*Apricity (Andrew)*, digital artwork, 60 x 40 x 5cm

The drawing's name is 'Apricity', as in the warmth of sunshine (or in this case, Andrew) in winter.

23

**Audrey TEO**, Willetton Senior High School, Year 7  
*Cabin in the Outback, after Reg Mombassa*, coloured pencil on paper,  
 29.7 x 42 x 4cm

This pencil drawing was inspired by Australian artist, Reg Mombassa. I chose an abandoned house because I wanted to convey a feeling of loneliness. I used a range of pencil drawing techniques such as blending and stippling. I think I created a strong contrast between lightness and darkness in my drawing.

24

**Keisha TOGNETTI**, Ashdale Secondary College, Year 11  
*Revhead and Proud of it!*, Acrylic on MDF, 90 x 60 x 1.5cm

Having loved cars for most of my life, my artwork displays many cars of interest. The board represents a wish list of cars that I love and may acquire... if I win Lotto. I decided to include multiple cars, arranged in such a way that it appears as if the photos of the cars are physically hanging from the board. The inspiration for this work was trompe-l'œil painter, Pere Borrell del Caso. His artwork, 'Escaping Criticism' gave me the idea to incorporate the illusion of depth and three-dimensionality in my artwork.

25

**Milla JODER**, Broome Senior High School, Year 9  
*The Building*, recycled cardboard, acrylic, 40 x 15 x 15cm

My artwork, constructed from recycled cardboard and acrylic paint, was inspired by a building from the popular American sitcom, Friends. The buildings in the show are classic American city-style and are shown repetitively throughout the series - so different to my home of Broome. When tasked to create a 'Pop Art' style building, I recalled the memorable buildings from the show I love. I used bold purple shades and intricate window designs alongside the purposeful wonkiness of the sculpture to capture the fun and brightness of the Pop Art theme.

26

**Raihana KAZIMI**, Southern River College, Year 7*Hope*, oil paint, 61 x 45.7cm

My painting 'Hope' features monarch butterflies, bright blue skies and a magical transformation. The sky represents dreams of the future while the butterflies show a hopeful mind. Having dreams and hopes means that you are optimistic about the future and believe that you can achieve your goals. By taking actions towards your dream, you can make these goals a reality.

27

**Abbey WHITAKER**, Byford Secondary College, Year 12*My Backyard*, acrylic on canvas, 30 x 42cm

This landscape painting is a scene of my backyard inspired by Joanna Lamb's work. I have created a semi-realistic depiction of my backyard where I have applied emphasis to colour and shape to unite the composition together.

28

**Thomas MELO TARMO**, John Curtin College of the Arts, Year 7*Sunflower*, mixed media on paper, 60 x 87cm

The symbolism of the sunflower is that when something dies, it regenerates new life. Initially I made a paper mâché base with beautiful inks painted on top. The colours included brown, sepia, black and white. I used the white ink to contrast and lock the viewer's vision on particular areas. I made flowy and flexible strokes with my paint brush to create a sense of it being alive.

29

**Creative Arts Specialist Program CASP****Mercedes BAGGIO | Tallen BAILEY | Akeysha BAKER |****Kaiden BEHRENDT | Tyler COULSON | Scarlett HARDY |****Jack HOBSON | Talisha HOLIEN | Oliver KIMBER | M'kailah (Lalah)****MALKOWSKI | Baby (Ferrina) MOHAMED RIDUWAN |****Sophie MULLINS | Samarah RODRICKS | Chloe SALMOND |****Sophie SELLMAN | Eliza SMITH | Calissa THOMPSON |****Taylor THOMPSON | Tamika WITHERINGTON | Liam WOODHOUSE |****plus one anonymous student**

Warnbro Community High School, Year 7

*Shh! They Might Hear You.*, acrylic on board, 73 x 79cm

The Welcome Swallow is a protected species. This painting acknowledges their presence as annually they nest in our gallery space.

30

**Noah CEVENKA**, John Curtin College of the Arts, Year 12*Reflect*, oil on canvas, 40.5 x 40.5cm

I created an artwork which has a number of elements that work together to imbue a sense of stillness. The glass, with its calm repeated verticals, is set among ripples of red and the moving shadows of fleeting colour in the background.



31

**Danny CLANCY**, Melville Senior High School, Year 10  
*Crushed Can Study*, acrylic paint on canvas, 45 x 34cm

In this artwork I was investigating the application of the elements colour, value, shape and texture to represent a complex subject, and using careful observation to render realistic detail. I found the process rewarding.

32

**Jerry (Chao-Feng) KUO**, Melville Senior High School, Year 9  
*Still Life with Musk Lifesavers*, acrylic on canvas, 25.5 x 30.5cm

We were looking at the artist Sarah Graham; she creates hyper realistic paintings with vivid colours and often featuring lollies and toys. Using Graham as inspiration for the subject matter, I painted 'Musk Lifesavers'. I also explored colour theory, specifically creating all the tones by mixing complementary pairs. Some aspects of the painting are a little unfinished, revealing the grids that were used to transfer the design, which I think emphasises the illusion of form created.

33

**Kaylee (Kieran) SIMPSON**, Warnbro Community High School, Year 11  
*Diminished*, acrylic on canvas, 40 x 50cm

My artwork is about the playful effects of light and colour and the relationship between them. I have expressed this through a direct light source, various intensity of colours and the rhythmic arrangement of the brushstrokes. I have specifically chosen a domestic setting to further enhance these visual effects.

34

**Natalie LIAN**, Willetton Senior High School, Year 11  
*Sentimental Reflections*, oil on canvas, 50 x 40cm

The objects featured in this artwork were gifted to me by loved ones and their value goes beyond monetary worth. Every object has been meticulously chosen. Inspired by the chiaroscuro effect commonly used in Vanitas paintings, the arrangement shows the intricate detail of the objects against a subdued backdrop. Through the deliberate arrangement of everyday items, I aimed to create an image that exudes both familiarity and intrigue. My intention is for viewers to immerse themselves in the artwork, delving into the interplay of colours, forms, lighting and perspective.

35

**Zyan PINEDA**, Aveley Secondary College, Year 11  
*Time is Limited*, oil on canvas, 51 x 60 x 3.5cm

Death is inevitable, so why hold onto fear? Life is so fragile and death may await tomorrow. As a person who grew up with the concept of death being a passageway to a new eternal life, death never troubled me. This piece portrays the limits of human life, as whatever we do in our flesh will not matter after our passing. I took inspiration from the Classical art period, enticed by Christian symbols and motifs.

36

**Sophia HERGO**, John Curtin College of the Arts, Year 12  
*In Life and in Death*, oil on canvas, 40 x 40cm

Even in death, there's life, We like to ignore things once they die. It hurts less to pretend it didn't exist, because if it didn't exist, it didn't die. It's important to acknowledge dead things: humans, animals, plants. Acknowledge the blood, flesh, bones and matter that made them. When you look at the bones of a skull, do you merely see a jaw, teeth, cracked cranium? Or do you see the memory of scales and blood? A tongue and eyes? Do you see it as something dead, or something that used to be alive?

37

**Christian BONIWELL**, John Curtin College of the Arts, Year 12  
*Adagio*, oil on canvas, 43.5 x 43.5cm

This was an exercise in controlling tonal range, picking out the highlights of my complex object and layering with transparent glazes to create a sense of mood and mystery.

38

**Jessica BETTI**, Balcatta Senior High School, Year 12  
*Olive Branch*, oil on canvas, 60 x 40cm

My composition includes a range of textures, colours and shapes, ensuring it is visually balanced in terms of proportion. I wanted the painting to convey a serene, Mediterranean or European undertone with the depiction of the olive branch, which symbolises an offer of reconciliation or peace. This symbol dates to Ancient Roman and Greek mythology. The depiction of the bright citrus fruits reminds the viewer of summer and offsets the mainly cool colour palette, small purple flowers adding more texture and contrast.

39

**Laura HUGHES**, Leeming Senior High School, Year 11  
*Nostalgia*, Prisma colour on paper, 53 x 40 x 2cm

This artwork depicts what the word nostalgia means to me and how the emotional significance you place on objects as a child stays with you as you grow up. The two teddy bears are special to me, a feeling I have highlighted through 'putting them on a pedestal' and placing emphasis on them using colour and line. The house depicted belongs to my Nanna and Pop. This house holds many memories for my family and me.

40

**Charlotte MCFARLAND**, Duncraig Senior High School, Year 11  
*Washed Up*, oil on canvas, 80 x 50cm

I chose these objects to represent the experience of going to the beach. They are organised by height in order to move the viewer's eye gently through the composition. I used a realistic colour palette as this represents my childhood experiences of family trips to the beach. I am happy with my work - the painting is aesthetically pleasing and is exactly the style I was aiming for.

41

**Kat WILSON**, Perth Modern School, Year 10  
*Mindalong at Sunset*, acrylic on canvas, 60 x 40cm

Exploring the natural landscape has always been part of my childhood, and I have had the freedom to do this. This interest is reflected in my choice of the beach. The ocean is my inspiration as it is barely explored and also a free body. I reflected this in the clouds, the vast expanse of purple and white mixing with sky blue to create seemingly random and free waves. The landscape is from a photo I took from Mindalong Beach in the Bunbury region.

42

**Seoyoung (Susie) MOON**, Comet Bay College, Year 9  
*To the Shore*, watercolour, 53 x 53 x 5cm

'To the Shore' is my first watercolour piece exploring the medium. It is about a turtle that hit rock bottom but is now finding its way back to the shore.

43

**Hannah CHEN**, Perth Modern School, Year 8  
*Muennink's Protector*, sculpey clay, acrylic paint, 21 x 9 x 5cm

This creature, the Muennink's Protector, was designed for the Muennink's spiny rat, a critically endangered species from the Japanese Ryukyu Islands. The Muennink's spiny rat lives in forests, and one of the main threats to the species is habitat destruction – fragmentation and deforestation. This creature provides habitat and protection for rats that have lost their homes. The purpose of this piece is to further awareness of those species that are dying out and which will soon be extinct without efforts towards conservation.

44

**Lyndsey HANNA**, Albany Senior High School, Year 12  
*Devouring Kings*, mixed media and textiles, 50 x 52 x 27cm

Falling in the theme of fragmentation and repair, I sought to create a garment that would represent the decay of a human through symbolised mushrooms decorating an already decaying female torso. Humans destroy the planet while living but after death, the earth, the plants and the animals will use the remains to create new life and try to repair the damage caused. We become the compost for new beginnings.

45

**Manami TEO**, Kalamunda Senior High School, Year 11  
*Chris's Lemon*, mixed media, 60 x 40cm

This artwork expresses both the femininity and masculinity contained within my friend Chris, as the organic outline of the oranges and lemon portray his femininity and the pink rectangles resemble his masculine, bold side. His confident expression suggests pride and confidence, and his side profile is similar to depictions of a Roman god or emperor. The oranges and lemon draw out his soft and funny character within his many personalities. The oranges represent his optimistic and uplifting character, while the single lemon was added on his behalf, as he told me he liked lemons better than oranges.

46

**Lylah EMERY**, Kalamunda Senior High School, Year 7  
*Imagining*, graphite, 42 x 29cm

This artwork captures me daydreaming. I often imagine myself in different places; it is a way for me to relax. The process of creating was also an escape - I enjoyed the repetitive nature of the line work.

47

**Olivia MEANEY**, Perth Modern School, Year 12  
*The Pork Paradox*, acrylic paint on wooden board, LED strip lights (battery operated), 88 x 61.5cm

Since becoming vegetarian, I've noticed a phenomenon known as the meat paradox, whereby meat consumers dissociate the meat they are eating from the animal. You may be part of this if you feel a strong emotional connection to animals, however still eat meat, and in doing so, participate in an industry which causes immense suffering to animals and contributes to environmental degradation. I aimed to create an artwork in which beautiful flowers captivate the viewer before more uncomfortable details become noticeable. The still-living pig is wrapped in plastic and branded with labels 'pork' and 'organic bacon'. The boy who cradles it is taking a bite from its chest.

48

**Kaiya GILL**, Greenwood College, Year 11  
*Note to Self*, polystyrene and mixed media, 40 x 30 x 20cm

'Note to Self' is an abstract sculptural piece created from the base of a mannequin, reflecting how I view my interests, hobbies and values. In this piece I explored my passion for playing and listening to music, and creating and viewing media. I decorated the head with sheet music paper, CD pieces and a cardboard camera lens. I placed headphones on the mannequin and used its wire to convey ideas of my passions. I included mosaic tiling in the form of broken CD pieces, representative of the right hemisphere of the brain associated with creativity and emotion. A camera lens replaces the eye, explaining how I see life and my love for media and photography. Headphones are plugged into a heart of my favourite albums. My influences include Taylor Swift, who inspired the mosaic tiling as a reference to the lyrics of a song 'mirror ball'. Another influence was the style of Venetian carnival masks.

49

**Matilda KOSOK**, Perth Modern School, Year 12  
*When the Seasons Return*, glazed stoneware, reclaimed timber,  
 16h x 48 diameter cm

I feel I know very little about my menstrual cycle, a sentiment that echoes in the lack of awareness and education about women's reproductive health and wellbeing. These vessels are adorned with a feminine energy that reflects the changing social, emotional, and physical needs of people with uteruses throughout the month, each connected with a flowing stream that serves as our life force, our hormonal cycle. The vessels sit on a circular wooden slab, reminding us of the earth that made us, nourishes us and reclaims us when we are gone. She sits in a cycle of her own. Knowledge of our own bodies has been stripped from us for centuries. When we learn, acknowledge and embrace our cycles we regain our power and return to the earth.

50

**Emily HUNT**, Willetton Senior High School, Year 10  
*Pumpkin Pie*, glazed ceramic, 20 x 10 (diameter)cm

My work is inspired by Yayoi Kusama's psychedelic pumpkin artworks. I combined carving techniques and varied underglaze application to create a dynamic, eye catching vase. The artwork reflects my love of art and all things bold and colourful.

51

**Kai STEWART**, Fitzroy Valley District High School, Year 7  
*Kimberley View*, acrylic paint on canvas, 25 x 30cm

I wanted my painting to reflect the style of my culture. There are many boab trees in the region where I live, this is why I wanted to represent that tree through my painting, surrounded with Aboriginal designs.

52

**Ismahl CROFT**, Fitzroy Valley District High School, Year 10  
*Wildlife in the Kimberley*, acrylic paint on canvas, 50 x 60cm

I wanted to show my admiration and love for the natural environment with the creatures in the land and sky. I also wanted to show the importance my community in Fitzroy Crossing attaches to nature by doing an Aboriginal style of painting, same as my ancestors. All the animals represented in the painting are found in the Kimberley region where I live, which has a beautiful landscape.

53

**Kaliyah WILLIAMS**, Fitzroy Valley District High School, Year 9  
*The Dancing Kangaroos*, acrylic paint on canvas, 50 x 60cm

I chose to do my painting based on kangaroos in a sunset landscape of the Kimberley. However, I wanted my kangaroos to be happy and dancing on the land where they have lived for a long time. Kangaroos are of cultural and spiritual significance to us and to Aboriginal people across Australia.

54

**Kelish WILLIAMS**, Fitzroy Valley District High School, Year 12  
*Nighttime in the Kimberley*, acrylic paint on canvas, 40 x 50cm

I wanted to show the beauty of the region where I live with a nice sunset behind a boab tree, which is a very popular tree in the Kimberley. Boabs are still immensely important because they act as markers of landscape and place, and they are popular for camping spots.

55

**Cecile O'DOHERTY**, Albany Senior High School, Year 11  
*Habitat*, acrylic on canvas, 51 x 76 x 1.5cm

With the absence of people, new inhabitants flourish, claiming this place as their own. My piece displays the effect people have on place, for what is a home without a family or a cathedral without worshippers. However, the abandonment of this place has led to new beings bringing colour, fertility, passion and life. The vibrancy of the red (inspired by Shaun Tan's use of the colour) against the bland greys emphasises this idea. This place, once left desolate, has been claimed by nature and all its lively creatures, inhabited and made home.

56

**Alita WHITE**, Darling Range Sports College, Year 12  
*Camouflage*, digital photograph, 29.7 x 42cm

This self portrait was inspired by the way in which marine creatures take cover. I went on to create a kind of costume by manipulating and repeatedly overlaying an image of a betta fish.

57

**Annabelle SIMPSON**, Denmark Senior High School, Year 10  
*Botanical Bubbles*, watercolour and fineliner on paper, 42 x 29.7cm

I created a vibrant and eye-catching artwork using watercolours and fineliner. As one of my early attempts at watercolour, I chose the imagery of a fish because they are colourful and are not limited to a certain colour scheme to make them seem realistic. The juxtaposition of the monochromatic patterned background serves as a contrast to the colourful fish and makes for interesting viewing.

58

**Sierra TYLOR-GREGORIO**, Balcatta Senior High School, Year 10  
*Red-Tailed Black Cockatoo*, timber board, woodcarving resin, mixed media,  
 40cm diameter

My artwork combines woodcarving, resin pouring and mixed media techniques to depict an Australian native bird. Through woodcarving, I bring intricate details to life, utilising the natural texture and grain of the wood to establish a connection to nature. This work not only celebrates the beauty and resilience of Australian native birds but also serves as a reminder of our responsibility to protect and preserve their natural habitats. By showcasing the magnificence of this bird, I aim to inspire a deeper appreciation for our unique wildlife.

59

**Emma JOHNSON**, Kelmscott Senior High School, Year 12  
*Puzzle Plains*, ceramic, 57 x 73 x 6cm

This series of tiles was inspired by the agricultural landscape of the wheatbelt and the strain that intensive farming has put on WA's native ecosystems. Using natural, muddy tones of green and brown, eleven large, semi-geometric terracotta clay tiles cut up like patchwork fields and four small, bright, physically isolated 'natural' tiles constitute the piece. The tiles, when placed together, form the shape of the wheatbelt region and represent it as something broken apart by the agriculture industry that cannot be repaired unless we take sustainable action.

60

**Loic DUTRY**, Perth Modern School, Year 12  
*A Reflection on the State of Our Oceans*, glazed ceramics, found object,  
 sand, paint pen, circular mirror base, 10 x 82cm (diameter)

My work is a reflection on the insurmountable threats that all species of sea turtles face from human progress and environmental impacts. From the moment they hatch and emerge from their nest, it is a fight for survival for hatchlings. Each white glazed turtle represents a different threat, with only one intact hatchling poised to enter the water to represent the limited number which survive to adulthood - around 1 in 1000. The turtles depicted in my work are an amalgamation of features from the seven extant sea turtle species as every single one is at risk.

61

**Chloe LEACH**, Joseph Banks Secondary College, Year 12  
*Our Thirsty Wardrobes*, digital, photography, design, 59.4 x 40cm (each)

Water pollution and scarcity are growing issues in the fashion industry that supply chains and consumers often overlook. My three posters campaign boldly against this. I chose the not-for-profit German organisation, 'Drip By Drip' as a client. They promote and solve water issues in major fashion-producing countries such as Bangladesh and Pakistan. From dyes polluting rivers to the problem of overconsumption depleting water supplies, I was moved by Drip By Drip's efforts. I created three digital posters to discuss these issues. My designs are clean, bright and make a statement. Water and fashion are linked; it's only a matter of time before our wardrobes absorb our drinking water.

62

**Callum TERRY**, Joseph Banks Secondary College, Year 12  
*Think Twice*, digital illustration, design, 59.4 x 40cm (each)

Through these three posters, I wanted to highlight the issue of cyberbullying and how someone's mental and physical health can be impacted. In doing so, I created three posters that convey a message about cyberbullying and inform people about the dangers of social media. The three posters, when put together, create a slogan: Think before you type, think before you respond and think before you click. These three steps are vital to consider before posting something online.

63

**Owen FIGLIOMENI**, Joseph Banks Secondary College, Year 12  
*Take Control - End the Vape*, digital illustration, design, 59.4 x 40cm (each)

While vaping is not exclusive to adults who switch from cigarettes, it has become an almost global phenomenon among today's youth. The ideation process of this series varied in comparison to the first series, as the designs themselves featured completely different scenarios, though all three contained consequences for vaping and what led to it.

64

**Jann POTUTAN**, Belmont City College, Year 11  
*Tomboy*, digital print, 42 x 29.7cm

Inspired by (G)I-DLE's 'Tomboy', my digital illustration reflects the song's message of challenging the stereotypes imposed by society. While 'tomboy' typically refers to a girl who presents herself in a 'boyish' fashion, I re-imagine the meaning to be a person who simply doesn't limit themselves according to gender norms, embracing unconventionality and fluidity. Despite being targeted by the dangers of prejudice and expectations, this person remains undeterred and continues to be their authentic self.

65

**Lucy MARTIN**, Shenton College, Year 12  
*Amira*, digital photography, 84 x 59.4cm

This portrait is of my friend in her bedroom. I wanted the warm lighting and autumn colours to show the peacefulness of familiarity. Her expression is content: a feeling often overlooked but ultimately fulfilling. Rarely, now, are we simply content.

66

**Cecil FOX**, Pinjarra Senior High School, Year 12  
*Self Portrait*, photography, L 72 x W 50 x H20cm

It's dark. It's reflective. It's about me and my personality. I'm shy and I don't socialise well with people; that's why only half of my face is shown. To take the image, I set up studio lights using one light behind me to create the rim lighting. Next I edited it in Photoshop, changing the background to black and emphasising the rim lighting. I also used the Nik Collection to adjust the lighting direction and added a warm orange tone to complement the blue rim lighting.

67

**Harrison OSGARBY**, Shenton College, Year 10  
*Brother*, digital photography, 59.4 x 84cm

This is a photo of my brother. It was 11:00 at night and we had just been denied entry to a film. This was supposed to be the night we remembered for years to come; we would make references among friends and say, "You had to be there". So we drove home defeated by our local cinema, accompanied by the sound of Frank Sinatra on the radio. With my best friend behind me and my brother in the driver seat, I tried to think of something that would top seeing the 1995 motion picture film, Hackers. We had all dressed up, as there was a competition, and my brother had his best pair of glasses on. So, 2 hours later we arrived back with a shutter speed longer than the film, and a perfect photo.

68

**Laura VASQUEZ**, Kent Street Senior High School, Year 11  
*Illuminated*, photograph, 15.2 x 10.2cm

"Bathed in the moon's embrace,  
 Her face alight, divine,  
 A girl beside the night,  
 A luminary shine".

Exploring the design principle of scale and proportion, a glimpse of one's soul can be seen through a screen projected full moon, sitting and expressing nothing but joy through her lit-up face... literally.

69

**Max GUJ**, Shenton College, Year 10  
*New Hope*, digital photography, 42 x 29.7cm

After hanging around at Cottesloe beach for half an hour one night waiting for a light show which never eventuated, I left with no mind-bending experience but with a photo I snapped on a whim. It was worthy enough to show my photography teacher and we then realised how well it picked up the laser in camera, rather than how I saw it in real life. I later read that the sculpture in the foreground is to do with immigration. While I can't comment on that myself, it reminded me of the poster of 'Star Wars: a new hope', hence the title.

70

**Shaira GATCHE**, Hampton Senior High School, Year 10  
*Natural Glow*, photography, 42 x 29.7cm

My photograph explores artificiality and human connection to nature. Nature should be preserved and cared for, but sometimes, if it is not beautiful enough or not flashy enough, people don't care. The flower should be beautiful enough but sometimes it is not. Humans do not always care about nature unless it is truly wonderful. By adding an artificial glow to the flowers, they become more interesting and beautiful but are now not real. My photograph captures this and comments on our artificial world.



71

**Cody LAUGHTON**, Darling Range Sports College, Year 9  
*Double Exposure*, digital photography, 22.5 x 22.5cm

In this piece I was exploring how I could combine portraiture and landscape to create a sense of story.

72

**Abbey BURTON**, Darling Range Sports College, Year 9  
*Going Places*, digital composite, 29.7 x 21cm

I wanted to create a sense of narrative using figures in an urban landscape which in this case was my school. I photographed a figure separately and used Photoshop to generate outlines and to paste images inside these figures. I like the mood that this created.

73

**Ashira RINTRAMEE**, Darling Range Sports College, Year 12  
*Transcend*, digital image composite (printed), 29 x 38cm

In this self-portrait I wanted to communicate a sense of peace and going beyond noise and chaos.

74

**Xanthe UTBER**, Albany Senior High School, Year 12  
*Connected?*, oil paint on canvas, 60 x 46 x 3.5cm

In exploring the notion of human fragmentation, I am interested in the lack of connection that some people feel they have with the rest of society. It's about how people try and fit in, but in the end, they still feel like they are different.

75

**Indiana MALINTON**, Willetton Senior High School, Year 12  
*Above the Clouds*, oil paint on canvas, 76 x 102 x 3.5cm

After spending the summer holidays with my family in Indonesia, I found myself tired and stressing about the future while on the plane home to Perth. After all, I was heading back to an intense year of school and exams. However, when I looked out of the window, I saw beautiful clouds from above and suddenly everything seemed so peaceful. It pushed me to reflect on the contrast between the noisy, commercial world on the ground versus the beauty in the sky. I reflected on how small we are as humans and how we get caught up in our own little bubbles of life. I wanted my painting to be a window to the clouds and explore these existential ideas.

76

**Asha PATTINSON**, Albany Senior High School, Year 12  
*Stem Cells*, paper clay, fabrics and threads, 15 x 22 x 5cm

My artwork explores the damaging impacts that excessive hunting can have on any ecosystem. Tasmanian Tigers were a victim of these impacts and, as a result, went extinct. Scientists are now attempting to resurrect the species by taking stem cells from a living species with similar DNA and editing the genes until they resemble thylacine genes. My artwork shows how even though they're trying to put the animal back together, it will still be fragmented and imperfect.

77

**Billie CHIPPER**, John Curtin College of the Arts, Year 11  
*Connected*, sandstone composite, 12 x 15 x 10cm

'Connected' is a sandstone sculpture of an embrace between two figures. The arms of one curl around the other, joining to form a supportive spinal structure. Both figures have a hole on the left side of their head. The holes mirror each other, connecting the two bodies. One figure sits awkwardly, barely supporting the other. The smooth surface of the sculpture creates a sense of unity while also suggesting unease.

78

**Olina MURPHY**, John Curtin College of the Arts, Year 11  
*Transcendence*, sandstone composite, 26 x 13 x 9cm

Transcendence is an interpretation of the human form expressing the abundance and tranquillity felt when in a deep sedative state. The smooth, somewhat plump, surface of the sandstone composite conveys the happiness gained when we disconnect from the chaotic stimulation of the outer world and reconnect with our own being. I added length to the spiralling arms to extend the idea of going beyond your own body and our attachment to identity, as well as a hole in the heart to symbolise one's heart literally opening up to the present moment.

79

**Gini WU**, Bob Hawke College, Year 10  
*Loss*, plaster cast and mixed media, 14 x 10 x 15cm

My sculpture emphasises the global issue of deforestation and the loss of animal habitat due to modern development. As our population increases, more space is required for humans to thrive; however, this endangers animals. As we cut down trees to create larger buildings, and add to our property development, wild animals living in those environments lose their homes and are forced to live within the human population. This view is expressed through the contrast of two places: the forearm is the destroyed natural habitat and the palm of the hand is wild animals and humans co-existing around buildings and roads as construction continues.

80

**Trent CUREDALE | Vivi DORLEN**  
 John Curtin College of the Arts, Year 7  
*Longing*, cane and paper mâché, 72 x 43 x 43cm

Our sculpture is inspired by new life bursting up through the soil and reaching for sunlight. Its twisted tendrils extend upwards, longing for freedom. The leaves spread out, searching for nutrients. Its papery fronds fall outwards, the skeletal cane bending and twisting. We used tissue paper and cane to create the structure and we twisted our cane to create the tendrils. Our sculpture was inspired by the Australian artist Bronwyn Oliver.

81

**Christopher RODRIGO**, Willetton Senior High School, Year 12  
*Cinematic Masterpiece*, coloured pencil and marker on paper,  
 76 x 56cm each

My artwork seeks to celebrate and comment on representation in film. As a person of colour, the lack of authentic on-screen representation deeply affected me growing up, distorting my self-perception. The exclusion and misrepresentation of people of different racial and ethnic backgrounds, different genders and sexual orientations is striking in our society. The significance of having accurate and authentic representation on screen is immeasurable. Doing so has the capacity to break down barriers, exposing us to new ideas, powerful role models and unique sources of inspiration. By superimposing myself into film posters, I aim to communicate the importance of representation and seeing people that look like me on screen.

82

**Isabel STOFFERS**, Bob Hawke College, Year 9  
*Diamond Chains*, lino print on fabric, with diamante accents, 29.7 x 21cm

My artwork concerns the restraints placed upon women due to millennia of mistreatment and ignorance. The jewellery represents the unjust stereotypes that bind women to their traditional roles in society, the bracelets and rings cutting into her hands while chaining her fingers together, restricting her freedom and abilities. The jewellery is deceptive at first, glittering and elegant, much like the stereotypes women have been forced to conform to: to act politely, to look beautiful, to stay 'ladylike', otherwise you're not fit for society or deserving of happiness. These stereotypes seem innocent on the surface, but they are the very ideas that degrade women.

83

**Trinity CHESTER**, Byford Secondary College, Year 10  
*Bonkers*, skateboard desk, acrylic paint and paint pens, 77 x 19cm

I was inspired by street art. Some pieces we studied had a dark and serious meaning. However, I wanted to create a light hearted and happy feel to my artwork through bright colours and interesting characters. I have incorporated Keith Haring's artistic style.

84

**Emily AYRES**, North Albany Senior High School, Year 10  
*The Light Crystal*, ink, acrylic paint and paint pen on wood, 79 x 20.5cm

This piece is inspired by a fantasy adventure that I have been writing. The main character is embarking on a quest. The story revolves around the theme of being lost in the darkness, your problems chasing you, like the monster at the top. The only way for the characters to escape is to let go of the people they have lost and focus on the light. I have used soft tones from an underlay of ink and built the strength of the tones by overlaying with acrylic paint and paint pens.

85

**Areлина CUNNINGHAM**, Denmark Senior High School, Year 10  
*Medieval Malice*, acrylic paint and posca markers on wooden skateboard deck, 79 x 20 x 1.2cm

My favourite thing about art has always been the ability to create characters and share stories. Even as a child, I would cut out my drawings and play with them. Using Posca pens, I created a vibrant and colourful piece. I take most of my inspiration from my favourite artists, including Dan Mora and Jim Lee. I wanted this artwork to feel adventurous but also leave room for the audience to make a story of their own. The characters are: a reigning monarch, a knight under her command and a sorcerer who may be working behind the scenes in the shadows. What could their intentions be?

86

**Sandy YU**, Duncraig Senior High School, Year 9*Lost*, acrylic on board, 80 x 18cm

My painting symbolises the idea of being lost. Sunflowers, according to the Greek myth of Clytie and Helios, always face the sun. The skateboard uses the colour that symbolises dusk. I gave the sunflowers eyes so they could gaze in different directions, which creates an illusion that they are trying to express something. Orange indicates warmth and positivity which contrasts with blue, which means the opposite. I gave the sunflowers blue eyes to suggest sadness, along with water droplets in the background. Vines are tangled around the background like a maze, creating layers.

87

**Aveline KOPP**, Duncraig Senior High School, Year 9*Eternal Peace*, acrylic paint on board, 80 x 18cm

I painted white daisies on the skateboard and bees gently flying around. I wanted the challenge of painting flowers and experimenting with lighting and colour. I used repetition to create balance throughout the artwork, placing four flowers on the edge of the board, centering one. I also created movement throughout the piece following the path of the flying bees. The white in the flowers represents the eternal peace I desire and the bees represent my fears 'flying away'.

88

**Sketch LIDDLE**, Hampton Senior High School, Year 10*Off with their Head*, acrylic paint on skateboard deck, 80 x 18cm

Inspired by my school's production this year of 'Alice In Wonderland', I focused on the main antagonist – The Queen of Hearts. While Alice is considered a story for children, the reality is the character of the Queen is a rage-filled, menacing villain who demands the execution of anyone who slightly offends her, leaving a trail of death and destruction. I chose to interpret the character through a symbolic depiction – a human heart adorned by a bejewelled crown. The Queen is surrounded by her opposition – aces and spades which are covered in the evidence of her murderous rage.

89

**Sharon GUERRINI**, Kent Street Senior High School, Year 11*Insatiable*, digital illustration, 33.7 x 36.1cm

This artwork is an abstract, pop art style reminiscent of the painting of Marilyn Monroe's iconic pose and expression. The piece is a stunning representation of both beauty and fame, with luminescent strokes highlighting the tears in her eyes. Although her appearance is not prioritised, a fleeting moment in time is captured. The piece reveals a sad reality - how a person can strive for beauty and fame, yet lose their true identity in the process. The crooked nose is a reminder of the person that existed before the pressures took hold.