

ARTF3050
Advanced Major
Project

Architecture, Landscape &
Visual Arts (ALVA)
Cuillity Gallery, Bay 2

Signs of Living



Alysha Harvey | Alex Flores | Amelie Jayasundera | Chloe Lazaroo
Damien Charles | Lucinda Tassone | Ng Zhi En Christy

2026

Acknowledgments

The University of Western Australia acknowledges and respects the Whadjuk Noongar people as the Traditional Owners and Custodians of the land and waters of Boorloo (Perth) where we stand. We pay our respects to their Elders past and present, and extend that respect to all Aboriginal and Torres Strait Islander peoples today.

Bringing this exhibition together has been a truly inspiring and collaborative journey, and we would like to express our deepest gratitude to the UWA School of Design and to the individuals who have shown support to us along the way.

We sincerely thank the lecturers, unit coordinators, art technicians, as well as gallery staff for their hands-on assistance and expertise with our installations.

To our families, friends and peers, thank you for your endless patience, encouragement and willingness to engage. Finally, we thank one another - as a group for navigating this exhibition that requires a shared vision and trust, and we are immensely proud of what we have built together.

Curatorial Statement

Centred on the human experience, the works of Charles, Flores, Harvey, Jayasundera, Lazaroo, Ng and Tassone investigate complex phenomena, psychological landscapes, and the intricate ways we navigate existence. Moving fluidly across diverse media – from traditional oil paintings, wood carving, lino printing to digital projection and experimental installations – these artists present a unique anthology that resists easy categorisation. Rather than relying on conventional indicators of emotions, the collection turns inward, capturing a collective response to capture the visceral weight of our psyches and what it means to be truly human.

Across the gallery, deeply personal yet universally resonant works are amplified through re-established connections to the self. Several practices probe the biological and psychological workings of the mind and a fluctuating emotional landscape difficult to grasp. Some explore the complexities of life events followed by trauma and grief that manifest physically, drawing parallels to philosophical traditions, where emotional states actively shape bodily transformation. This internal processing extends into explorations of cultural identity and fragmented heritage, where hand-carved forms and animated projections coexist to articulate the quiet, ongoing search for belonging amidst absence and uncertainty.

Simultaneously, the exhibition also acts as a living space for introspection and relational connection. Through abstract imagery, layered forms and participatory gestures of shared reflections expressed via self-addressed postcards, the works acknowledge the ever-changing nature of our inner worlds. These psychological states find echoes in our external environments: atmospheric landscapes halt time to contrast the friction between natural and technological spaces, while other practices decontextualise and collage throwaway digital imagery into abstract oil paintings that critique contemporary content production.

Ultimately, these diverse methodologies converge into a shared investigation of identity, memory and environment. Brought to life within a curated experience that blurs the boundaries of domestic interiors, assemblages and a shared living room, the exhibition becomes a collective reflection on our attempts to make sense of the human condition.



Alysha Harvey

Alex Flores

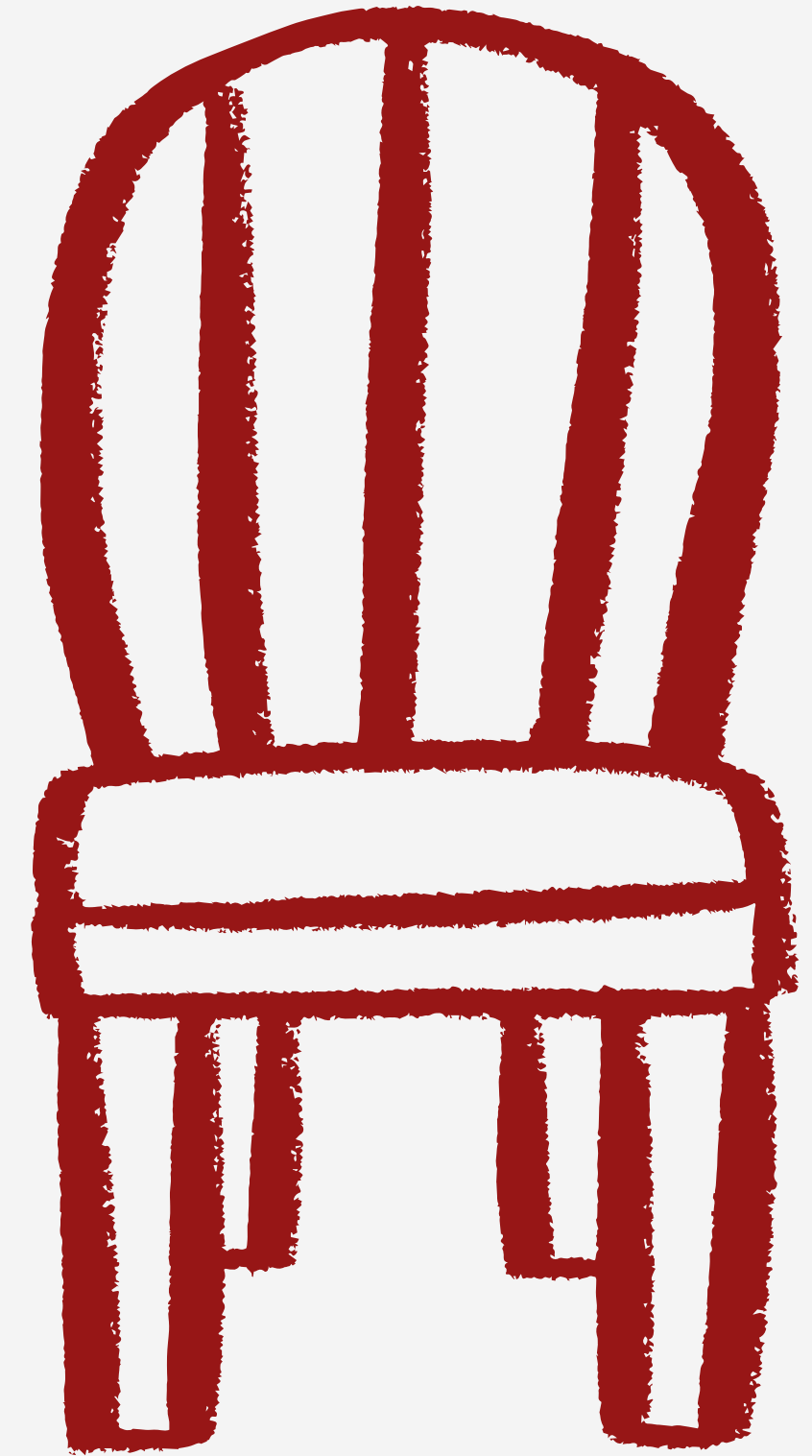
Amelie Jayasundera

Chloe Lazaroo

Damien Charles

Lucinda Tassone

Ng Zhi En Christy



Detached | Renewed (2026)

Alysha Harvey's 2026 sculptural installation *Detached | Renewed* features a series of stone-like clay pieces that have been coated with acrylic paint, ink stamps, and gloss varnish. The purposeful placement of the stones establishes a landscape formed by the configuration of images taken from a hedonic brain study. Combining her passion for psychology and understanding the mind, Harvey draws on childhood memories of rock painting, ink stamping, and the attached emotions associated with her mother. She detaches these events from their initial context, following the scientific process of changing one variable to alter the outcome of another, and asks to question how emotion can be conveyed without the typical faces of emotional expression.

The mirrors emit the stillness of a lake, a perfect reflection of the surrounding environment; the stones, markings, our own minds. An introspective view influenced by a fascination with the internal brain construction. The stone's markings were created through the physical and digital manipulation of emotional study diagrams, as this work detaches the traditional forms of emotion, so too does the study of psychology often alter the normality of human experience. A scientist will contort and dissect a concept such as 'emotion' to uncover foundational processes that fit their hypotheses.

Harvey's goal is for viewers to relate her work to their own personal contexts, to redetermine conclusions and renew emotional awareness. To question how emotion can be communicated without relying on common forms of expression, and how this may apply not only to our viewing experience and inferences within the gallery, but also to our positions within the wider society.

 Alysha Harvey



Tell Me (2026)

Tell Me is an abstract painting using acrylic, oil pastel and markers. Exploring the complexity of the human mind. It cannot be expressed through recognisable forms, but through lines and marks that are difficult to explain – just as how I cannot explain my own emotions. Collectively, the strokes represent the chaotic state of my mind, everything overlaps. I can no longer distinguish between my memory, my ideas, and my emotions.

Mainly presented in the form of a scroll, my inner world is unfolded for the audience to see and interpret. The abstraction reveals what is inside my mind, a chaos that has no beginning and end to it – where did it all even start? And when will it come to an end. The art reflects the unpredictable nature of the mind; it does not follow a linear path but wanders around like a child lost in the grocery store. Even the words I am speaking now have no direction, hence, the art leaves it up to the audience – Tell me, what is the meaning of all of this?

From the title itself, Tell Me challenges the relationship between the art and the audience. The lines, shapes and colours are not the only art in it, but the interpretations and meanings discovered become part of the art. It is intended to leave the audience thinking, and for questions and answers to arise. Discover the meanings I have not recognised because I myself do not understand my own mind.

Tell Me, is a journey of reflection and exploration of one-self. The artwork is an acknowledgment of uncertainty and complexity in ourselves. Often not reflected on the outside, the inner world is left unseen and understood even by the one who carries it. Through the open space it creates, the work highlights the idea that there is no one meaning, but every interpretation can lead to discoveries.



Alex Flores



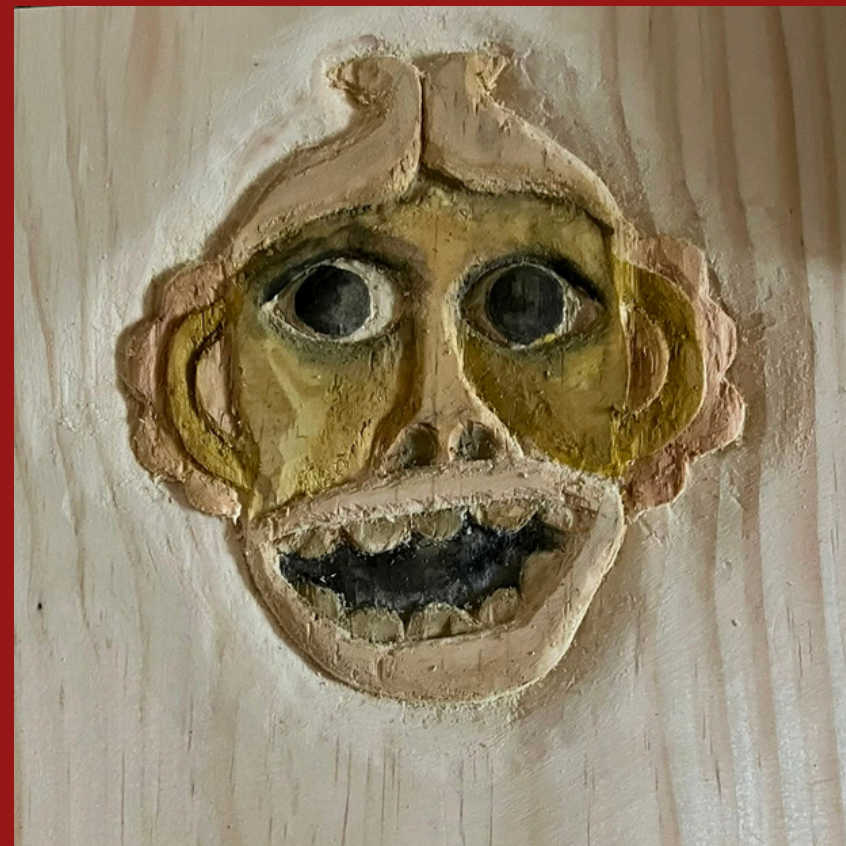
Ahimi (2026)

Ahimi draws on Amelie Jayasundera's childhood memories of visiting the homes of Sri Lankan relatives, where ceremonial objects and traditional imagery existed as an unexplained background. Bringing these objects to the forefront, Jayasundera reimagines the Raksha mask through a series of wooden carvings, using traditional motifs as a way of exploring and attempting to make a connection with an inherited culture that feels both familiar and distant.

Rather than reproducing traditional Raksha masks, each mask is reconstructed through Amelie's own interpretation using half-formed memories, reflecting the fragmented nature of cultural knowledge passed between generations. The central animation of a figure performing a half-remembered ritualistic dance connects the work together. Unlike the surrounding masks, the figure has no myth or origin story of its own. Its repeated attempts to identify itself are met by the leering expressions of the surrounding masks, evoking the embarrassment and out-of-placeness felt when navigating a culture that is not fully known.

The fragmented process of navigating a heritage that feels simultaneously familiar and distant is explored through the figure's ritualistic dance in a continuous repetition of attempting to name itself and failing. It occupies a space between identities without fully belonging to any of them. By representing a failure of inheritance in using imagery from Amelie's own background, the work carries the not-knowing on behalf of the person who was never taught.

Amelie Jayasundera



Postcards Home Project (2026)

Do you take comfort in knowing your own lived experiences aren't yours alone?

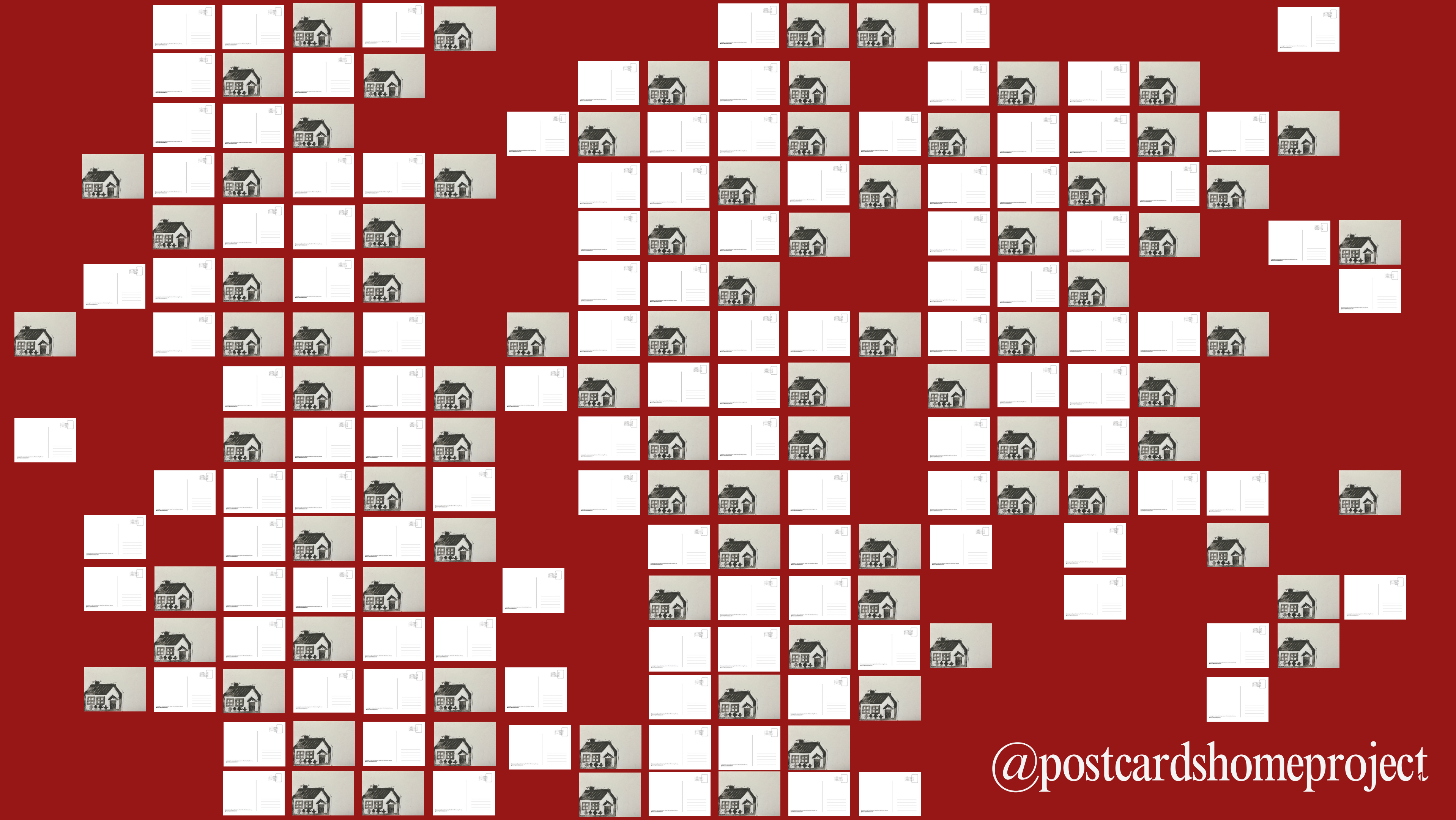
Chloe Lazaroo's Postcards Home Project, invites viewers to contribute to a shared story of lived human experience. An intimate writing space is formed using domestic found furniture and an evolving painted backdrop that represents the wider narrative of experience formed over the course of the project.

Centred around the use of postcards, participants are prompted to write a letter to the person they are becoming. Postcards are intentional, they take time, they force a focusing of mental capacity to complete. They also tell a story of where you have been and where you hope to go. By flipping the intention of a postcard to return back to its writer, they become a body for self reflection and nostalgia in a future sitting.

The installation evolves over the exhibition, with the amount of postcards displayed growing day to day as viewers contribute. The installation is extended to be accessible online; viewers are invited to see their contribution in effect after leaving the space at [**@postcardshomeproject**](#).

Genuinely connecting with others is difficult in a world bustling with people fighting to share perspective, and an online sphere that's an endless and toxic neon hyper-mall of content. Despite this, there's a comfort in knowing whatever troubles, experiences and feelings someone faces are often shared with others, no matter how isolated they feel. By anonymously sharing personal letters, one may unknowingly inspire or comfort those unknown (or known) to them.

Chloe Lazaroo
@chloelazarooart



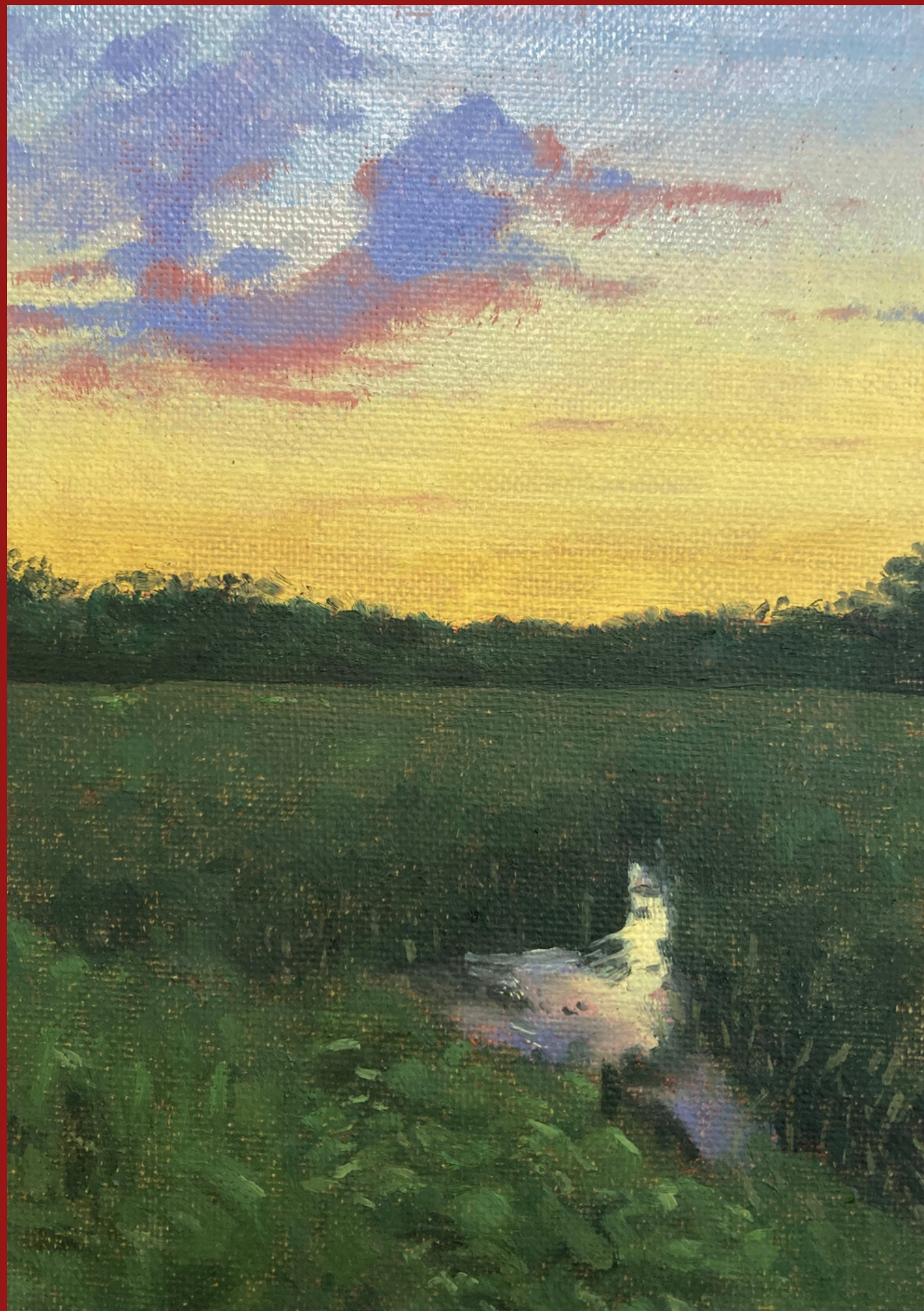
@postcardshomeproject

In the Field (2026)

Damien Charles' landscape paintings explore the natural world through a heightened sensitivity to light, colour and atmosphere. In an era of accelerating technological change, the physical landscape is increasingly reshaped by development and destruction, while simultaneously our inner lives are transformed too. by algorithms and constant digital stimulation. As both the external and internal landscapes we inhabit continue to shift, it becomes increasingly important to preserve a connection with the tangible world through traditional physical media.

Working in oil with an impressionistic touch, each painting offers a quiet invitation to slow down and look more closely. Winding paths beckon the viewer into the landscape, where heightened greens evoke a lush, thriving environment untouched by technological take-over. Rather than documenting a specific place, these works seek to cultivate a sense of presence, asking: Is this a place you would choose to inhabit? And in turn, will these ...will these landscapes come to inhabit you?

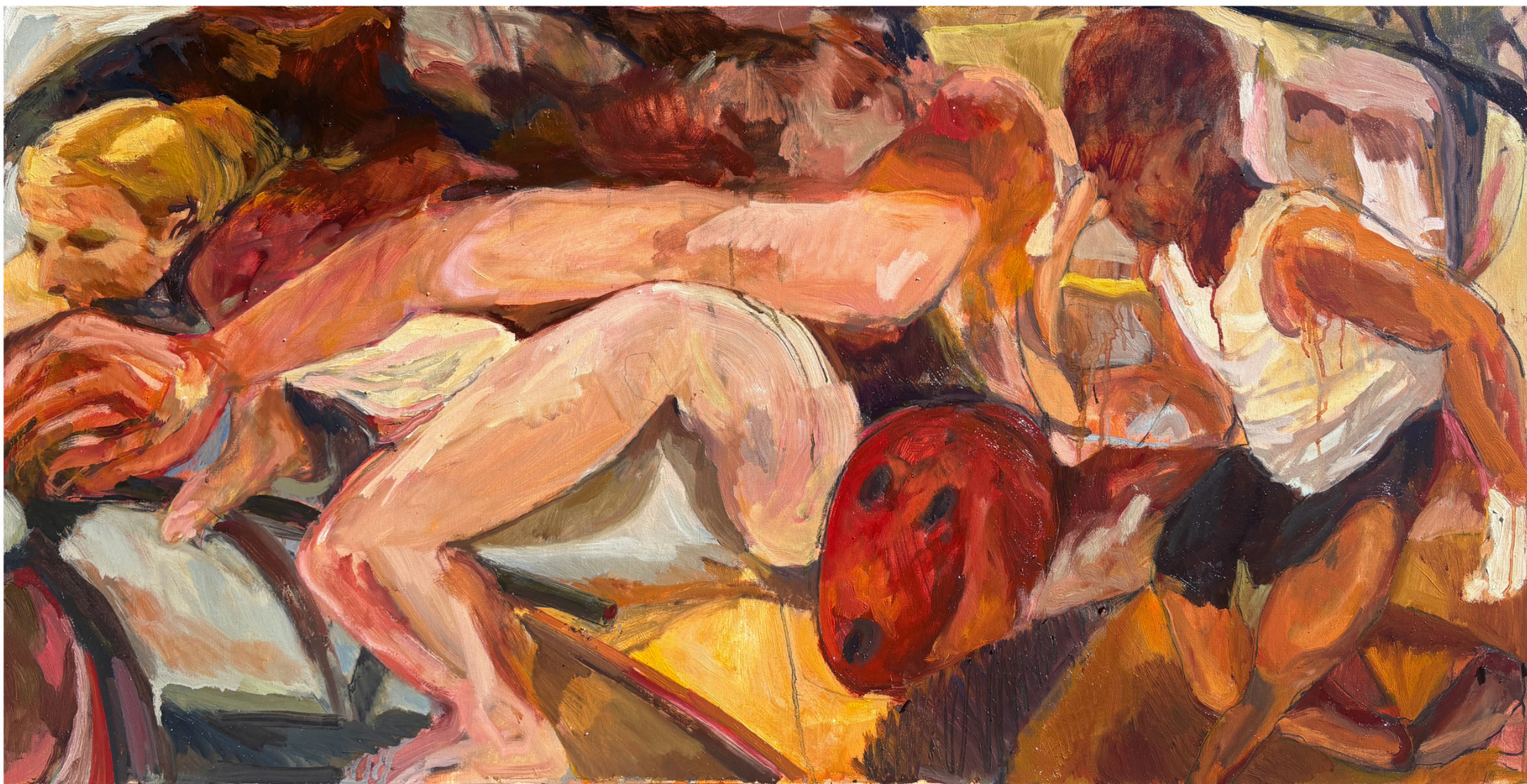
*D*amien Charles



Pandemonium massacre and my Wisdom Teeth bursting through (2026)

@hazel4lif3's work '*pandemonium massacre and my wisdom teeth bursting through*' (2026) envelops post-historical discourses of entertainment production. Their work is born from the forevermore decomposing and reconstituting landscape of digital content production. Drawing from throwaway content produced in Instagram reels, YouTube livestreams and Facebook advertisements, they build an assemblage of the internet using the very mechanics of the machine itself. Stitch, rework, decontextualise, critique, cancel and composite are all verbs present in hazel4lif3's habituating paintings. They are rorschach-esque and abstracting, obscure enough to capture the attention of the viewer whilst maintaining a velum where the viewer casts their own interpretation. Perhaps the fabrication of two dynamics, the private relational and public continuum is the magic balancing act which mystifies us in hazel4lif3's paintings.

Lucinda Tassone



Disruptions of the Internal Self (2026)

This series features abstract watercolour paintings of human organs on paper and solid forms sculpted in clay, serving as a reflective visual archive of a shifting internal landscape. This work showcases the delicate aftermath of personal transformation – a quiet evolution shaped by loss, profound grief, and a decline in physical health in recent years, which sparked a return to solitude, scientific guides, and cultural roots for rediscovery.

This series draws deeply from Traditional Chinese Medicine (TCM), which views health not as a static condition, but as a dynamic state of balance. Each body's physical organs are intricately linked to specific emotions, the flow of vital energy known as 'Qi', and the Five Elements (Wu Xing).

While joy illuminates the *Fire* in the heart, grief aches in the *Metal* of the lungs, anger seethes inside the *Wood* of the liver, fear paralyses the *Water* in the kidneys, and anxiety knots the *Earth* in the spleen.

Ng Zhi En Christy





When life's turmoil overwhelms us, or when negative emotions are long-suppressed, this vital source of energy stagnates. The resulting imbalance then manifests itself as both a physical toll on our bodies and a spiritual weight on our psyches.

By bridging biological mechanisms with the complex reality of organs as conduits for fluctuating human emotion, my works explore what happens when our internal ecosystems are disrupted. Fluid washes of watercolour mimic the unpredictable movement of blood, energy, and feelings – capturing moments where vulnerability and damage bleed into resilience. Clay organs sit in vessels and are pieced together with elements that conflict and clash against them. At heart, these works ask: *What choices do we have, or can we make, when we are confronted by inner turmoil?*

Through the changing fluidity of the mediums used, the series becomes an invitation to slow down our pace in life, honour the physical weight of our emotions, and find closure in the inevitable constant of change.

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School of Design

Exhibition Catalogue

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