

Nexus|2023

Nexus Staff | 2023 showcases the artworks from visual arts staff in the School of Arts and Humanities

Ben WATERS |
Clive BARSTOW |
Denise PEPPER |
Gregory PRYOR |
Justine MCKNIGHT |
Louise GAN |
Lyndall ADAMS |
Nicola KAYE & Stephen TERRY |
Paul UHLMANN |
Stuart ELLIOTT |
Sue STARCKEN |

Curated by **Associate Professor Lyndall ADAMS & Dr Nicola KAYE**

Officially opened by the Executive Dean, School of Arts and Humanities, **Professor Matthew ALLEN**

Gallery25

Opening: 29 November 2023 5pm–7pm
Exhibition dates: 22 November to 14 December
Floor talk: Wednesday 29 November 12:30pm–1:30pm
Gallery opening hours: Tuesday to Friday 10am–4pm
Building 10, 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.

ECU Galleries



Curatorial Statement

Nexus Staff is not driven by a single theme, rather it showcases the diverse range of practices, processes, and materiality from the visual arts staff in the School of Arts & Humanities. Common to all, is the commitment to transformative experiences through embodied engagement, with diverse publics. The exhibition is symptomatic of contemporary visual art practice, offering relational insights into current concerns—political, social, temporal, historical, environmental, personal, hybrid—shared narratives. All the works on show, can be loosely contextualised as confronting uncomfortable realities, giving voice to silenced narratives, with the intent of developing criticality through experiential and immersive artworks.

The plethora of individual conceptual concerns however, link with each other, through process and philosophical meanings. Some deal specifically with ideas of cultural hybridity, and hybrid forms, and processes, such as Sue Starcken's layered etchings making up new, hybridised, worlds. Clive Barstow's political engagement through sardonic sculptural iconography, scrutinises the imposing of western dogma through the colonisation of Aboriginal land. Paul Uhlmann addresses misunderstandings and misconceptions between European and Aboriginal Australian encounters, folding time between the mega-fires of 2019-2020 and Cook's first contact with Aboriginal Australia in 1770. Also confronting the environment, Denise Pepper's glass work raises pertinent questions on how we transition from fossil fuels to renewables within the epoch of the Anthropocene. This epoch with all its contradictions, is the space Stuart Elliott's sculptural works inhabit, and brings to mind, the term *pharmakon*—the obsessive need to develop and progress, but at what cost? Greg Pryor's painting, considers the unstable early period of the Swan Colony, and the subsequent impact those early decisions continue to have on the present. Keeping with history, and the local, Stephen Terry and I project everyday stories of people caught in an archive of which they are unaware, questioning what is included, and excluded, within cultural institutional collections. Similarly, navigating institutional paradigms, Ben Waters's sculptural works raise concerns of the role of contemporary art education and history—reflexively shining light into the system of which he is both critic and complicit.

Moving from the institutional to the domestic, Louise Gan, challenges traditional tropes of photography, such as landscape, and portraiture, in favour of making domestic still life inspired wall art. Justine McKnight, fuses memory and lifeworld experience, through arranging collections on hangers, of found material, garments and such, in a respectful and embodied manner that takes inspiration from her mother's own collections. Also, with the familial, Lyndall Adams through a series of intimate drawings, installed in a way that implies an embrace, deals with the myriad emotions experienced as a parent, as a mother, when confronted with their child's actions and decisions. A work that is deeply personal but importantly shared.

Through a multitude of forms and questions this exhibition is testament to the important role of art, to the poetics of experience, and to the curious, the critical, and the ethical. Art offers alternatives to dominant narratives, art is transformational, art creates belonging, and art holds a lens to society in making sense of the world. These aspects are vital in a world in which AI is continuously transforming, a world that is in crises—environmentally, politically—and in how the human and the non-human worlds engage for the betterment of all.

Dr Nicola Kaye | November 2023

Ben WATERS

Artist Statement

the past inside the present invites viewers to explore the intricate relationship between history and contemporary education. Comprising five reclaimed painting studio tabletops adorned with the residual marks or patinas of years of artistic exploration, this series highlights the tangible traces of the past. These tabletops are juxtaposed with CNC-routed mirrored inlays featuring the phrase the past inside the present.

This work challenges us to consider the cyclical nature of artistic education. The tactile residues left behind by countless students provide a testament to the cumulative effect of learning over time, prompting viewers to reflect on the perpetuation of traditional educational practices.

The CNC-routed phrase the past inside the present serves as a visual anchor, emphasising the notion that history is an integral part of the contemporary moment. The mirrors embedded within these phrases allow viewers to see themselves within the artwork and encourage contemplation of their role in the evolution of educational norms.

the past inside the present is presented shrink-wrapped, symbolising the packaging and re-packaging presentation of knowledge within educational systems. It prompts viewers to delve deeper, inviting critical examination of the authenticity and value of the knowledge presented.

The work hopes to offer a multi-dimensional experience that engages viewers in a dialogue about the intersection of history, tradition, and self-awareness within the realm of artistic education.

Biography

Waters maintains a diverse artistic practice that spans various media, all of which draw upon integrated ideas within their own process and materiality. While his primary medium is painting, he also ventures into installation and intervention, often creating immersive almost scenographic experiences. Waters is known for his engagement with meta-narratives, crafting critical tableaux that reference museological, institutional, and neo-political underpinnings. His work delves into the economics of production, and the politics of display, consistently infused with a sense of humour. Waters typically seeks not to present an idealistic perspective but rather to dissect the contextual environment. In his exploration of the act of presentation itself, the essence, form, or content of the artwork being presented can occasionally be initially overlooked.

Clive **BARSTOW**

Artist Statement

As a multi-disciplinary artist, I have utilised sculptural, pictorial, performative, and film-based approaches to studio production, an approach that evolves through the action of making rather than through planning. Utilising the found object as a carrier of inherited memories and meanings outside my control, the artworks morph into multi-layered time-scapes, the truth lies as much in the concealed rather than revealed, a strategy of offering gaps and absences to allow the audience to complete the picture based on their own lived and learned experiences. These gaps also signify erasure, a core component of our constructed histories here in Australia.

I choose to exhibit where possible in places that have a connection to the sentiments within the work, and often in contested zones where the reading has a more profound effect for the audience's sense of the here and now and their place within it. This is part of my intention to bring meaning to the artworks beyond their visual interpretation, rather they might touch the souls of those who have been disenfranchised or marginalised through war, politics, or natural disasters.

Heaven and Earth is a highly political work in the making, and explores the impact of western religion on Aboriginal land through colonisation and Christianisation. From the grids and crossroads that connect our new suburbia's to the unforgivable abuses of children by the catholic church, the symbols of religious dogma burn deep in our subconscious as we attempt to whitewash our dark histories and sanitise our sense of belonging in this ancient place. This work questions ideas around spiritual ascendance and the associated narratives through which our belief systems are formed, by synthesising imagined moments across time in which a collocation of objects might, for some, shine a light in the darkest corners of our constructed histories. As Ai Weiwei says: Society allows artists to explore what we don't know in ways that are distinct from the approaches of science, religion, and philosophy. As a result, art bears a unique responsibility in the search for truth.

Biography

Clive Barstow is Professor of Art at Edith Cowan University, Honorary Professor of Art at the University of Shanghai Science & Technology China and Honorary Professor of Design at Guangdong Baiyun University China. Prior to moving to Australia in 1992, Clive taught at Middlesex University in London and the Kent Institute of Art and Design. He trained under Eduardo Paolozzi at the University of the Arts London (Chelsea School of Art) and holds a PhD from Griffith University Australia. Clive was Executive Dean of the School of Arts & Humanities at ECU from its inception in 2016 to 2022, prior to which he was head of the Schools of Art and Design (1998-2012) and the School of Communications and Arts (2012-2016).

Clive is a practicing artist and writer. His exhibition profile includes over forty years of international exhibitions, artist residencies and publications in Europe, America, Asia and Australia. His work is held in a number of collections, including the Musée National d'Art Moderne Pompidou Centre Paris and the British Council USA. Clive continues his international artist profile by exhibiting regularly in China, Europe and Australia and publishes regularly on arts research and the creative humanities. His exhibitions include *Tomorrow is History* at the Turner Galleries Perth WA, *Giving Yesterday A Tomorrow* at the Hu Jiang Gallery Shanghai China and *Cultural Pruning* at the Meou Art Gallery M50 Art Space Shanghai.

Clive was President of the Australian Council of Deans and Directors of Creative Arts (DDCA) Australia's peak body for leadership in the arts from 2017-2021, and is also Director of the Open Bite Australia, which encourages the development and self-management of visual practices within a number of local indigenous communities. In 2019 Clive was awarded the lifelong fellowship award by the Australian Council for University Art & Design Schools, for his outstanding contribution to art and design education in Australia.

Denise PEPPER

Artist Statement

LOOMING

Canaries were ironically used to detect the presence of hazardous gasses thus providing sufficient warning for miners to seek safety. Again, my use of the little yellow bird is to challenge the widespread concept of nuclear fuel as an alternative in the shift from fossil fuels. I have been attracted to use uranium glass, its brilliance and its power when unlocked by ultra violet light. The debate continues of potential catastrophic accidents with the use of nuclear, a debate where voices are accused of being emotional distinct from an understanding of the problems. Rest assured the threat is distinctly looming.

TRANSMOGRIFY

Large scale use of fossil fuels marked the transition from a manufacturing economy to an industrial one. How we transition from fossil fuels to renewables will determine whether we will be the 'pig' that ends in defeat or the transformation that saves us. The materials speaks of rejuvenation, resilience, hope and warning as a horizon in a burnt-out landscape of survey pegs.

Biography

Denise Pepper (BVA) is a WA artist and the recipient of the 2017 WA Sculptor Scholarship at Cottesloe Sculpture by the Sea. Initially an art-glass sculptor Pepper's recent practice has featured the creation of large Sculptural works utilising a variety of materials and is a regular contributor at the Sculpture by the Sea exhibitions. Pepper won the 2012 National Ranamok Art Glass Prize, and was named the 2009 Ausglass Emerging Artist, (the Vicki Torr Prize). Pepper has also won numerous People's choice and Sculpture Prizes at Australian exhibitions. Pepper's work regularly considers the craftsmanship in the fabrication of lace and embroidery by translating this textiles-based research into unique glass and sculptural art. Her art applies an innovative use of materials and design to construct an imaginative concept. In 2021 Denise participated in the Viacom Channel 10 Production for 'Making It Australia' which was broadcast nationally on the 10 Network.

Greg PRYOR

Artist Statement

A group of people flee as a fire front approaches, without knowing where or what they are fleeing to.

Those at the front of the group have already entered a shadowy realm in amongst a copse of trees. Without awareness of their surrounds, they have come under the thrall of a Strix, a malevolent creature who was known to feed on human flesh and blood, and who was often found suspended upside down, with its claws in the air.

Early colonial explorers into the interior of this continent consistently found themselves ill-equipped to deal with the harsh climate and environment, and importantly, ill-equipped to grasp the complex culture and narratives finely intertwined within the spaces they passed through. By buttressing this huddle of people between two dangers, one seen and one unseen, this work makes manifest the unstable experience that permeated the early period of the Swan colony and which still reverberates in the actions and decisions made by those who have come from afar.

Biography

Gregory Pryor is an artist, writer and academic based in Boorloo/Perth, Western Australia. He is currently undertaking research into concepts and processes of art conservation as a framing device to explore landscape loss, damage and restoration in Western Australia. This long-term project is being developed parallel with a series of paintings with the working title Procession. These works examine the awkward and often futile trajectory of settler Australians as they move through the Australian landscape; for recreation, in search of wealth, or simply to get lost. His work is featured in the collections of the National Gallery of Australia, The National Gallery of Victoria, The Art Gallery of Western Australia, The Queensland Art Gallery and numerous important corporate and private collections. Pryor works as a lecturer and is the academic lead in visual art at Edith Cowan University, Boorloo/ Perth, Western Australia.

Justine MCKNIGHT

Artist Statement

Ode to a hairy orange coat hanger - Acts of accumulation

Throughout my home, in my studio, in my office, on my walls hang items of clothing, cloth, cord, ribbon, and other collected matter. Suspended on hangers and draped over doors in thoughtful layers and arrangements that sometimes change from day to day and other times remain together for years.

These acts of accumulation and arrangements are embodied, considered and resonant with my experiences as a small child surrounded by my mother's own collections, growing up in a home where cloth and garments also hung like colourful ghosts on doors and walls. Some of these things I've made, some things I've found or been given, some I've rescued and collected from the floor of a textile factory or discovered in an abundant skip bin. Sometimes stuff and hangers fuse together caught between function and objectness.

All give me pleasure for their gesture and the way they play off one another like drawings in space as I arrange, rearrange, and make relationships that echo acts of dressing and wearing.

All have an aura of the body and time, held, discarded, torn, worn, saved, passed down, remembered, forgotten, treasured.

Strange friends and familiars that cannot be moved on.

A beautiful reminder of the difficult mass of stuff out there in the world. Light of gesture yet heavy with the weight of matter and time.

Biography

Justine McKnight is an Australian artist, designer and academic whose practice has included sculpture, textiles, fashion and performance. She is the course coordinator and senior lecturer in Fashion and Textiles at Edith Cowan University, Western Australia, which encompasses an innovative and niche approach to fashion strongly aligned with visual arts creative methodologies and emphasis on process informed design. Justine's creative practice investigates how cloth, object and worn forms can carry references to memory, histories, narrative and place through process and the contextual references that reside in repurposed materials.

Louise GAN

Artist Statement

Photographic series Curves and Lines sees the everyday furniture and objects that clutter our living spaces becoming strangely abstract. Their reduced form of curves and lines has been accentuated through the application of black and white photography, and the play of light and shadow. Captured using natural light right where they had last been left, the familiar and mundane objects have taken on a new life, revealing the interesting geometric aesthetics they possess.

The deliberate compositions ensure the photographs work both as stand-alone wall art, as well as an elegant series displayed across an interior wall. Curves and Lines explores the possibility of making domestic still life inspired wall art serve the purpose of interior design, instead of the traditional landscape or portrait photographs.

Biography

Louise Gan is an active photographic artist with a background in cinematography. After achieving multiple international awards and recognition for her film works, Louise began refining her artistic practice by producing photo series that focus on the ever-fascinating human aspects of modern society, using a mixture of film and digital still cameras. Since 2014, she has exhibited solo and within groups at a variety of galleries and venues in Western Australia, as well as published her photographs internationally.

Louise completed her Master of Professional Communications with the WA Screen Academy at Edith Cowan University, following her Bachelor of Media degree at Murdoch University. She currently works as a Photo Media Technical Officer at the School of Arts and Humanities at ECU.

Lyndall ADAMS

Artist Statement

These drawings are not concerned with likeness rather they unfold as the world rehearsed through my body, performing the senses (site, touch and memory) making them visible and tangible through the sedimented processes of encounter and relation between human and non-human agents. As I draw, the drawing emerges as a material interaction. Through drawing I explore the space between self and other while questioning the subject position within that relationship; an intimate process of imaging; the intimate embodiment of the artist, over and over and over again—unfolding *otherwise*.

The shared concerns of feminist thinking and drawing (noun and verb) unfold as object, process, material and idea, with an “unfinished, open-ended quality, its becoming, its non-binary evocation of the simultaneity of material and gestural act, its close association with the emergence of thought in *language* (drawing/writing/speech) amongst others, persist as a durable armature over time” (Meskimmon & Sawdon, 2016, p. 18).

How do you picture the emotions experienced by a parent as they watch a loved child’s risk-taking? This series of drawings are an embodied studio response entered into when confronted with such a question.

In the studio I inhabit the complex space of love, disgust, fear, betrayal, terror, stress, disbelief, and again, and mostly, love. Images of my child are loaded with an additional somatic and mnemonic burden. Memory and remembering are complicated. Bodily memories of a beloved child—now a young man—tell a mother’s story. A story that is personal. A story that is common to many parents.

Reference

Meskimmon, M., & Sawdon, P. (2016). *Drawing Difference: Connections Between Gender and Drawing*. I.B. Tauris.

Biography

Associate Professor Lyndall Adams, a contemporary artist, is a Senior Research Fellow and Director of ECU Galleries in the School of Arts and Humanities, Edith Cowan University. Lyndall is an arts practice-led researcher drawing influences from the interface between post-structuralist and new materialist feminist thinking. Her arts-practice articulates the feminist body; the lived body that is determined and specific though paradoxically in a state of flux, defined and redefined by changing practices and discourses. Her areas of interest range across feminisms, dialogics, and contemporary culture. Her current research projects encompass, public pedagogy in the arts, interdisciplinary collaboration and art’s role in social justice. Lyndall has participated in solo, collaborative and group exhibitions nationally and internationally.

She has published scholarly work on the role of ethical arts practice, public art, collaboration and interdisciplinarity, and creative research. She has supervised to completion 30 research candidates across the material and performing arts, winning the Vice-Chancellor’s Staff Awards for Excellence in Graduate

Research Supervision in 2019 and 2022, and Service to Students in 2013 (as a team) in her role as Postgraduate Research Consultant. Lyndall is the Treasurer of the Australian Council of University Art & Design Schools (ACUADS), the peak body representing Australian universities in the visual arts, craft and design sector. ACUADS is committed to leadership, advocacy, policy development, research and community service for the sector.

Nicola **KAYE** & Stephen **TERRY**

Artist Statement

Bodies traverse through disused buildings and grassed spaces offering obscured glimpsed derives, of interiors, people, and places, yet without specificity—date / time / name / context / reasoning / or motivation. The filmic narrative framed by overgrown vegetation and decaying walls reveals shadows and silhouettes embodying both past and present.

These constructed everyday stories of people caught in an archive of which they are unaware, continues Kaye and Terry's engagement with the choices made when storing, classifying, and categorising a collection. Their work deals with liminality—and what we privilege as a society and what we collectively ignore—what is deemed to be of cultural significance and worth remembering.

The act of walking through these distorted spaces blurs the visual, and reveals fragments of a state archive, manipulated through its meanderings. From hundreds of hours of archival and recorded footage these short films have been spliced together in a manner akin to sound collage and sampling. So, what is revealed is a sense of patterning, rhythm, and focus, of otherwise obsolete, soundbites, and continues the artist's critique of official histories and how they frame and inform the present.

On the day of specified event at Stirling Gardens what impacted the light, created the sense of smell, and what did the grass feel like under foot? Did the archive record this, was it deemed worthwhile, of importance? Did the clearing of land that ignited a bush fire, somewhere south of Boorloo (Perth), trigger in Messrs. Archer and Hastings, 13 and 29 respectively, whilst in attendance, undiagnosed asthma attacks?

Kaye and Terry's speculative stories of such spaces, everyday events, and most pertinently, of people's lives, situate the archive as part of the contemporary moment, reimagining stories that remain peripheral or hidden.

The artists wish to acknowledge the Battye Library Collection, at the State Library of Western Australia.

Biography

Artists Nicola Kaye and Stephen Terry have been collaborating since the early 2000's in interactive digital video and projection within cultural institutions. They have had numerous residencies, such as the inaugural J.S. Battye Creative Research Fellowship at the State Library of Western Australia, the inaugural Parliament of Western Australia and ECU residency, virtual residency at the Perth Institute for Contemporary Arts and an international residency between the McLean Museum and Art Gallery, Scotland, and the Maritime History Museum, Western Australia, where they were awarded the position of Research Associates. They have exhibited nationally, in China, Singapore and the UK. They have received funding from the Copyright Council of WA, WA Department of Culture and the Arts, and the Perth Institute of Contemporary Arts. Their work is housed in national collections, including The Parliament of Western Australia where it is on permanent display.

Paul UHLMANN

Artist Statement

These two works are from a larger and ongoing series where I contemplate the convergences of two events, the first contact of Aboriginal Australia by British explorer James Cook and his crew in 1770 and Australia's mega fires of 2019-2020. I see these two events as being closely related even though there are great gaps of time between them. It is as though they exist on a thin sheet of paper which can be folded together so that both events meet, indeed this is a visual image of the concept of fold by Gilles Deleuze where it is possible for time and for distant events to converge. As Cook sailed up the eastern coast, mapping the continent to make it visible to western history, he records many instances in his journal the appearance of smoke and when he departed, he described the Great Southern Land as a 'continent of smoke'. A contemporary reading of his description becomes tragic when we meditate on the recent mega fires of 2019–2020. According to the World Wildlife Fund for Nature report of July 2020, the mega fires claimed nearly three billion animals—killing and displacing “143 million mammals, 2.46 billion reptiles, 180 million birds and 51 million frogs” (WWF, 2020). The first recorded encounter between Cook and Aboriginal Australia did not go well and may be seen to be the very beginning of generations of tragic misunderstandings. If we see that first contact between Cook and Aboriginal Australia as being, in fact, very recent then we collectively work hard to address intergenerational trauma through active reconciliation. These artworks provoke a rethink to the management of land and relations to Indigenous people and to land practices of First Nations Australians who successfully managed the land through fire practices for countless thousands of years.

Biography

Paul Uhlmann is Coordinator of Visual Arts and Course Coordinator of Bachelor of Arts in the School of Arts and Humanities, Edith Cowan University in Perth and is a practicing artist who works in painting, printmaking, and artists' books; his artwork is held in national and international collections. His practice-led PhD which considered painting, contemplation and immanence through installation was awarded in 2012 from RMIT. He is interested in philosophies of process and impermanence.

Recently his work was represented at Sydney Contemporary (2022) through Art Collective WA. He is currently working as an artist / researcher collaborating and interpreting the archive of early Dutch VOC encounters with Australia together with an international team of researchers on a major ARC project entitled Mobilising the VOC Collections.

Stuart ELLIOTT

Artist Statement

The motivation for this suite of works was to focus on the human obsessive need to develop, modify and evolve the otherwise simply functional. Even a staple like food can be side tracked, complicated or taken full speed down serial culs de sac. Such developmental gallops can too often enter terrain where the original, straight forward purpose becomes obscured. 'Good' things can emerge – penicillin, lasers and radar come to mind. But so does lead in petrol, plastic in oceans and mega-strip mining. Hopefully, unlike this series of fictional specimens, dodgy stuff in the real world can be halted and even reversed. If, indeed, we have the skill to spot it and the will to seriously reconsider before the 'cake' becomes toxic.

Biography

Worked professionally as an artist since graduating from Curtin Uni in 1980, been involved with a fairly broad set of experiences out of both survival as well as curiosity. Worked in theatre, as a freelance artist/designer, lectured, served on various boards and panels, advocated, consulted and worked voluntarily. Punctuated by periods of travel, pretty well studio based for quite a period, producing a major solo show about every 2 years for both commercial and public spaces. A vaguely orthodox studio practise has undergone a fair amount of experimentation in terms of the nature of the work itself as well as the methods and circumstances under which it has been pursued. Over 2002-04 (along with other commitments) I worked with academic Dr David Bromfield on a book concerning my work thus far (1964 - 2004) and a major retrospective at the Central TAFE Gallery where the book was also launched. Also in 2004 I was invited to conduct a residency at the Edinburgh Sculpture Workshop - as part of their ultimately successful capital bid for a new, purpose built facility to facilitate further international exchanges. While there I conducted master classes in sculpture at the Glasgow Sculpture Studios, gave talks at a number of venues around Edinburgh, Glasgow, Liverpool University and Gloucester's Forest of Dean, mounting a successful solo show at Edinburgh's Commissary before returning to Australia to honour a number of professional commitments including several major private commissions. Late in 2005 I was awarded a Fellowship through ArtsWA to further develop my work through more radical, experimental processes and media. Withdrew from teaching in 2014 and have worked as the Collection Technician for the Edith Cowan University Art Collection, plus some selected tutoring. Commissioned in 2016 for Syndicate III (10 life sized figures), completed and shown at BRAG and Turner in 2018/19. Worked on University projects in Shanghai China, Cuba and Canberra. Currently working on a major solo at Bunbury Regional Gallery for December '23'.

Stuart is a member of the prestigious Art Collective WA.

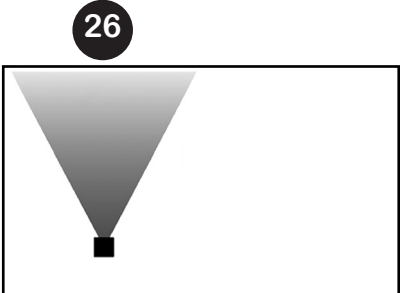
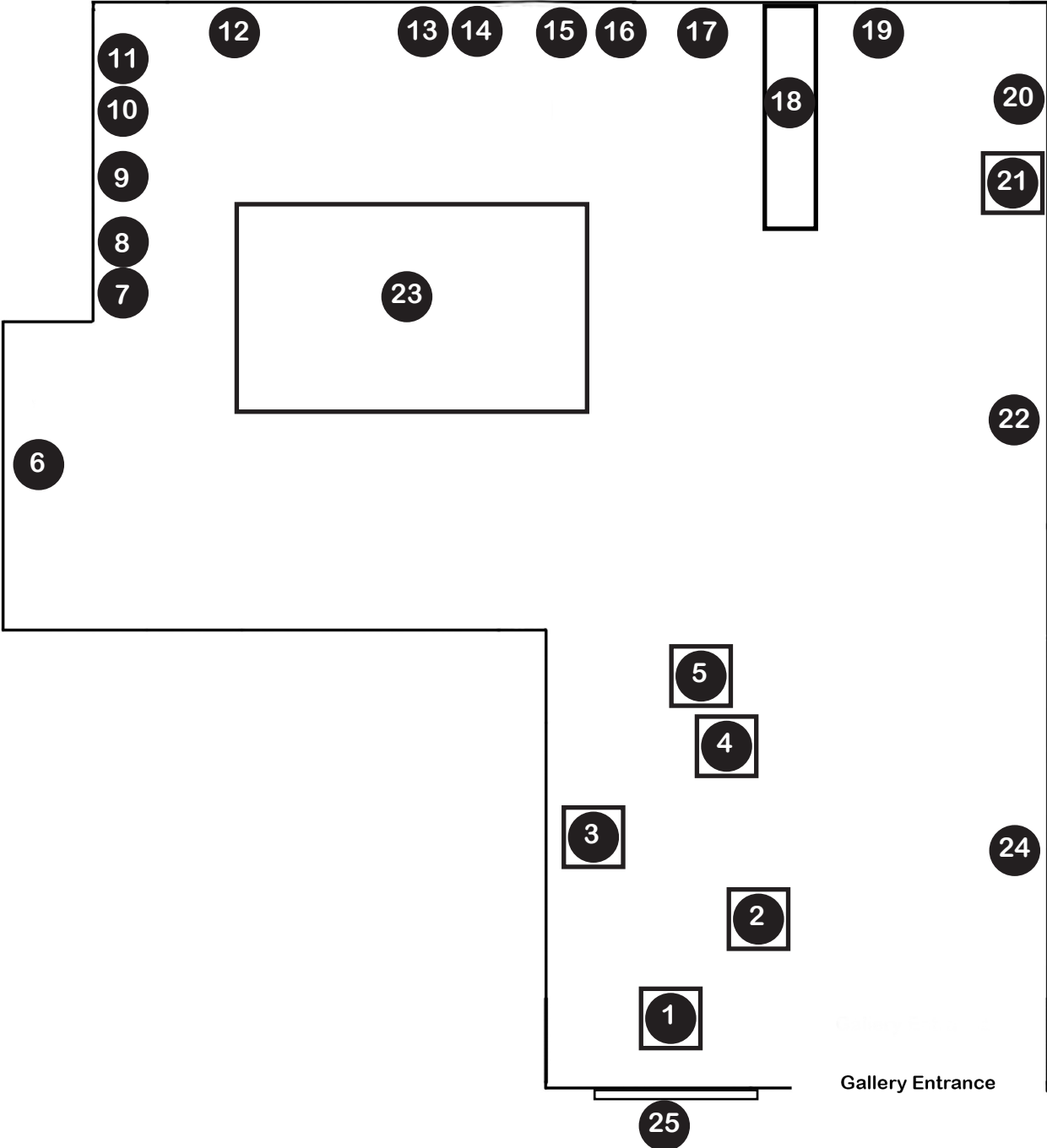
Sue STARCKEN

Artist Statement

My interest in the medium and philosophy of etching is based in an attribute that simultaneously broaches both the historic and the contemporary. Invariably unique state, the mixed media facets of the work trace an assemblage of shards and fragments. Any expectation of reproducibility often associated with printmaking, however, is defied by a complex schematic that engages the shifting dialogue between spontaneous and planned characteristics. Heavily layered through the application of multiple plates and techniques, these works 'map' the fluid development of symbolic language and the creation of a 'made up', hybridised world.

Biography

Artist, writer, curator and lecturer, with experience in community arts, museum studies, exhibition and events development, Sue Starcken is based in WA. Her work is held in public and private collections locally and internationally and she has been published in a number of contexts. She has a masters degree in Medieval and Early Modern Studies from UWA, and BA Hons from ECU, WAAPA and SOCA. Currently the Art Collection Curator at ECU, she has exhibited in many exhibitions at venues locally and internationally. Former board member and representative for Artsource and the Mundaring Arts Centre.



List of Works

- 1 **Stuart ELLIOTT** *The Leaving II*, 2022
Painted wood, 32.5 x 29 x 25cm.
- 2 **Stuart ELLIOTT** *Hoist*, 2022
Wood, acrylic sheet, paints and inks, 25 x 22 x 19.5cm.
- 3 **Stuart ELLIOTT** *Fish Cake*, 2021
Wood, aluminium sheet, caninised polyethylene, paints and inks, 17 x 19cm diameter.
- 4 **Stuart ELLIOTT** *Gnangara Forest Cake*, 2021
Wood, steel, copper, papier mache, 52 x 30cm diameter.
- 5 **Stuart ELLIOTT** *Simonds Cake*, 2022
Painted wood and cotton, 20 x 25cm.
- 6 **Lyndall ADAMS** *50 drawings on love*, 2023
Pencil drawn on arches aquarelle, dimensions variable.
- 7 **Louise GAN** *Curves and Lines #5*, 2021 – 2023
Framed ink-jet print, 31 x 39cm (image size 20 x 29cm).
- 8 **Louise GAN** *Curves and Lines #4*, 2022 – 2023
Framed ink-jet print, 31 x 39cm (image size 20 x 29cm).
- 9 **Lousie GAN** *Curves and Lines #3*, 2022 – 2023
Framed ink-jet print, 31 x 39cm (image size 20 x 29cm).
- 10 **Louise GAN** *Curves and Lines #1*, 2022 – 2023
Framed ink-jet print, 63 x 94cm (image size 49 x 69cm).
- 11 **Louise GAN** *Curves and Lines #2*, 2021 – 2023
Framed ink-jet print, 63 x 94cm (image size 49 x 69cm).
- 12 **Gregory PRYOR** *The Strix*, 2023
Oil on linen, 60.1 x 101.7cm.
- 13 **Sue STARCKEN** *The Sly Dance of Adaptation II*, 2022,
Unique state etching on Belgian linen, 50 x 50cm.
- 14 **Sue STARCKEN** *The Sly Dance of Adaptation I*, 2022,
Unique state etching on Belgian linen, 50 x 50cm.

- 15 **Sue STARCKEN** *A Continuum of Consequences II*, 2022,
Unique state etching on Hahnemuhle paper, 73 x 56cm.
- 16 **Sue STARCKEN** *A Continuum of Consequences I*, 2022,
Unique state etching on Hahnemuhle paper, 73 x 56cm.
- 17 **Sue STARCKEN** *A Continuum of Consequences III*, 2022,
Unique state etching on Hahnemuhle paper, 73 x 56cm.
- 18 **Paul UHLMANN** *Sleepless nights*, 2022,
Leporello fold, each folded page 29 x 21cm, artist's book; digital cover, linocut, hand-stamped text, edition: unique state, 29 x 21 x 220 cm.
- 19 **Paul UHLMANN** *Continent of smoke (birds I)*, 2022
Oil on linen canvas, 183 x 122cm.
- 20 **Denise PEPPER & Mathew MCVEIGH** *Transmoglify*, 2022
Timber, uranium glass, UV lights, 80 x 100cm.
- 21 **Denise PEPPER** *Looming*, 2022
Uranium glass, bulls eye glass, acrylic & UV lights, 33 x 33 x 12cm.
- 22 **Ben WATERS** *the past inside the present*, 2023
Recycled and reclaimed art school table tops, mirrored inlay text and shrink wrap, 45 x 76cm (5 panels).
- 23 **Clive BARSTOW** *Heaven on Earth*, 2023
Plaster, resin, steel, plastic, digital canvas, white roses, dimensions variable.
- 24 **Justine MCKNIGHT** *Ode to a hairy orange coat hanger - Acts of accumulation*, 2023
Deconstructed garments and made garments, recycled coat hangers, velvet, wool, thread, yarn, textile, wood, metal, packaging waste, dimensions variable.
- 25 **Nicola KAYE & Stephen TERRY** *1884 WA. 4/3/1884 p. 3b. Grass damaged by people attending*, 2023
Film duration: 11:07 (on loop), dimensions variable.
- 26 **Nicola KAYE & Stephen TERRY** *1884 WA. 4/3/1884 p. 3b. Grass damaged by people attending (Detail)*, 2023
Projection duration: 11:07 (on loop), dimensions variable.