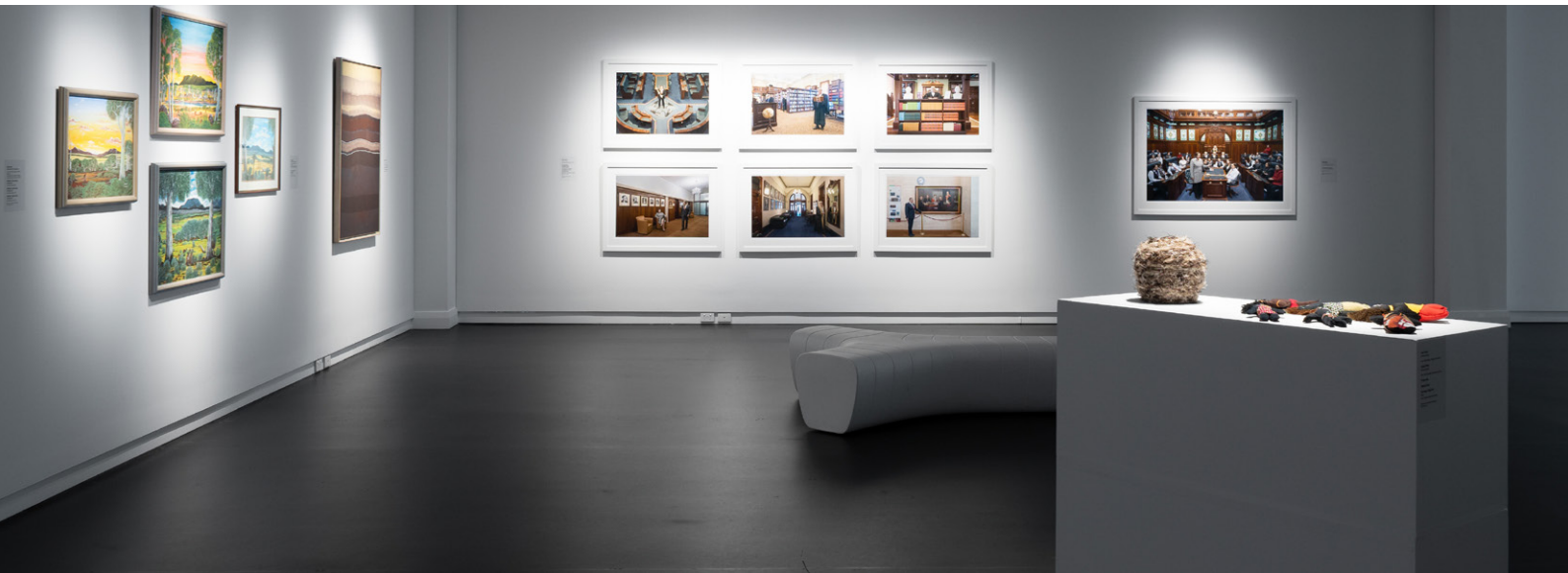


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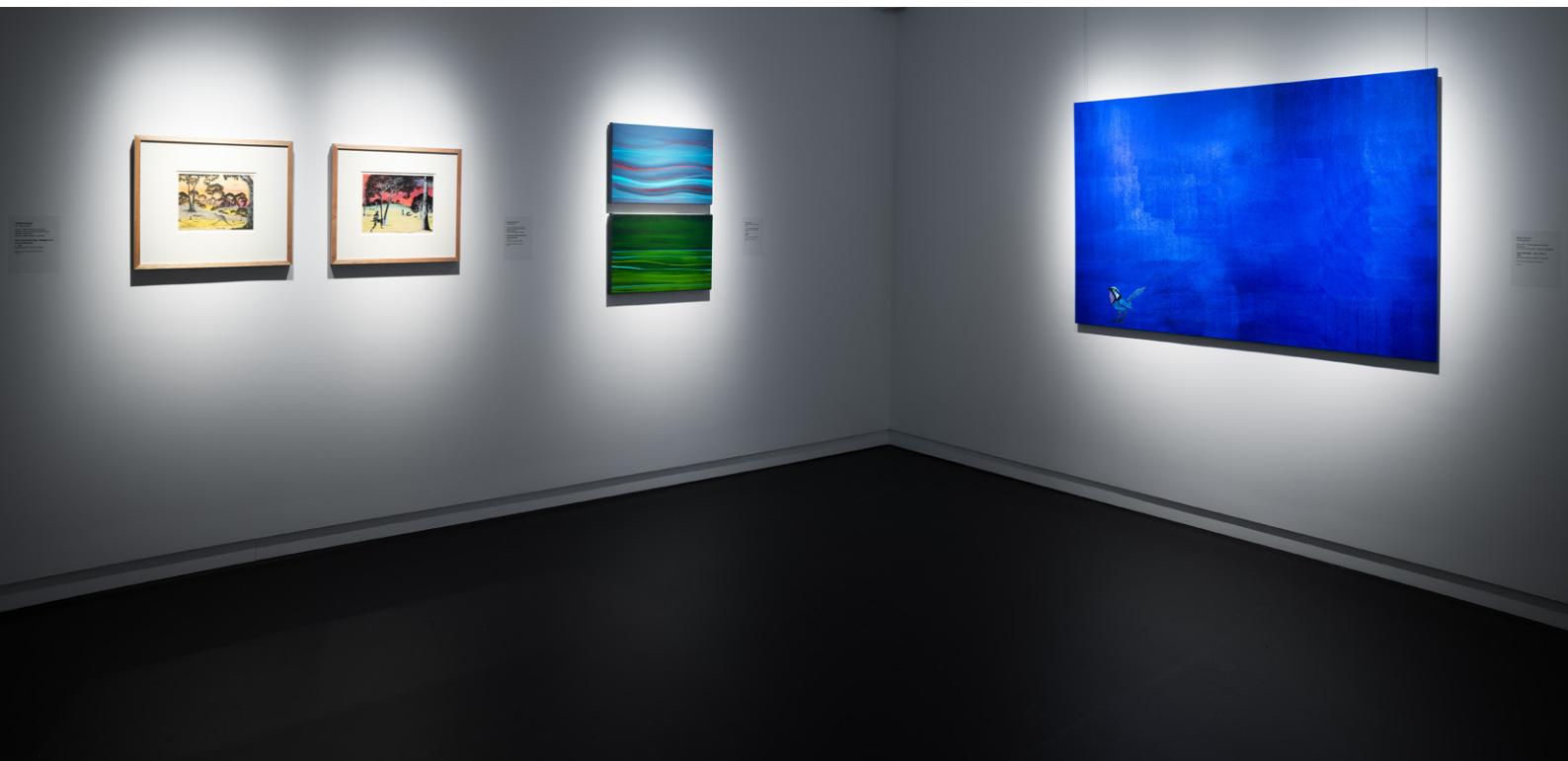
Taarn Scott, 2024, installation, *Burrows (Collapse)*. Photographer, Erin Kilbane.



*Boola Moorditj Boordiya, 2024, installation. Photographer Dan McCabe.*

## **Always Was, Always Will Be**

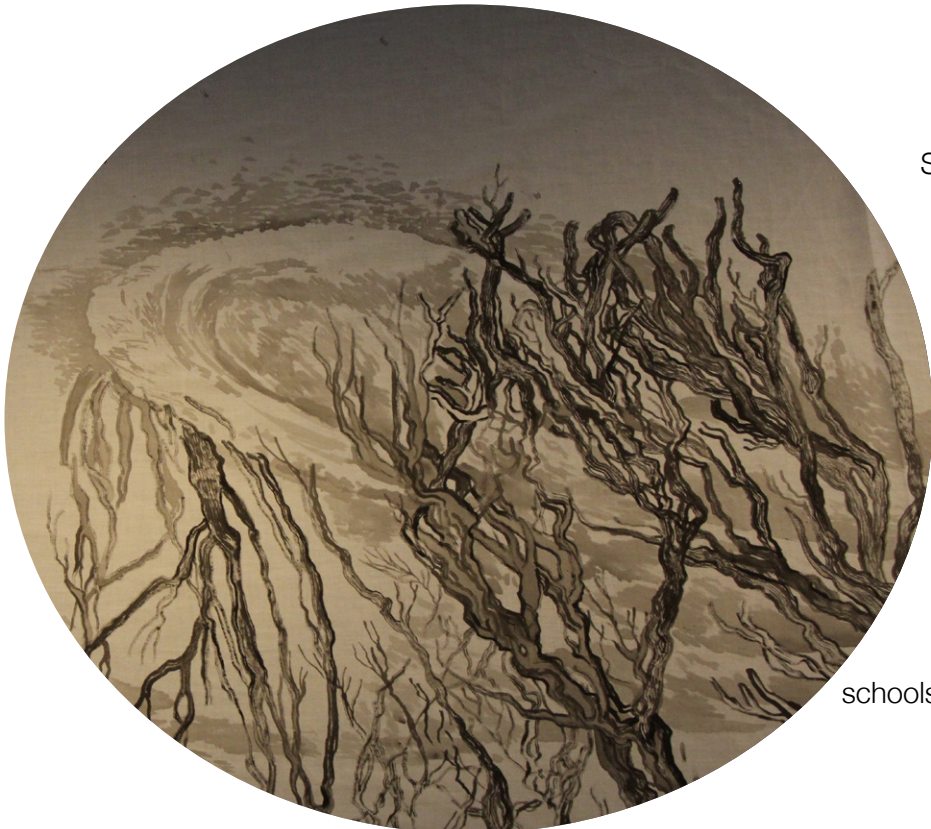
ECU Galleries acknowledges the Whadjuk people of Noongar Boodjar and the Traditional Custodians of Country throughout Australia. We thank them for caring for Country for thousands of generations and recognise their continued connection to the land and waters of this beautiful place. We pay our respect to their Elders, past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples for the great privilege of living, making and researching on these unceded lands.



*Boola Moorditj Boordiya, 2024, installation. Photographer Dan McCabe.*



Richard Aitken, 2024, *New Old...Old New*, installation. Photographer Erin Kilbane.



Installation, *Zam Zaag*. Photographer Holly Yoshida.

### **Gallery opening hours**

Tuesday to Friday 10am–4pm

### **Location**

Gallery25: Building 10, Room 122

Spectrum Project Space: Building 3,  
Room 191

2 Bradford St, Mount Lawley

Western Australia, 6050

### **Admission**

Free

### **Contact**

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Website: <https://www.ecu.edu.au/schools/arts-and-humanities/ecu-galleries/overview>

© design and layout ECU Galleries

Prepared by: Galleries Director, Associate Professor Lyndall Adams  
with support from Dr Alix Beattie.

December 2024

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## Director's statement

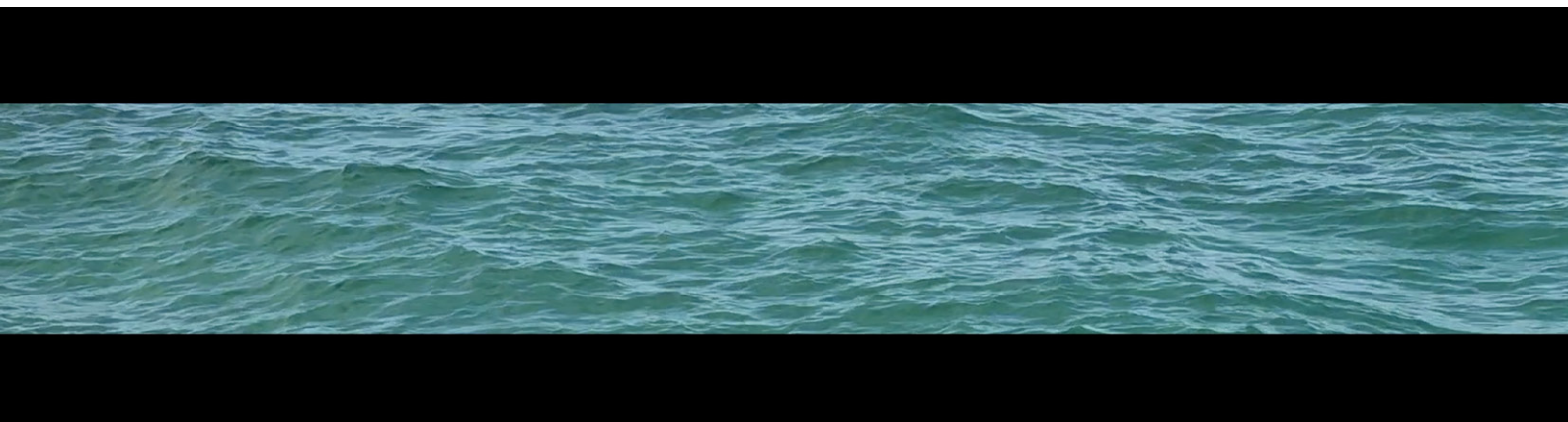
2024 has seen another busy year for ECU Galleries. This year as creative partners we facilitated cultural experiences that served a diverse community, fostering engagement with ideas specific to contemporary visual art across 16 solo and group exhibitions, 92 artist (+ 82 WA student artists in the Young Originals exhibition) and 7 curators.

2024 began with a double DADAA exhibition for our *HERENOW* series, a mentoring project for aspiring curators. We continued Professor Ted Snell AM CitWA's legacy with Julie Barratt mentoring DADAA arts worker Shelley Elkins through the process of curating 13 DADAA artists for Fringe World Perth. In G25 Marina Psaila and curator Shelley Elkins welcomed viewers into Marina's sacred space and invited viewers to look beyond the surface, open their minds and hearts to provide the context for experiencing this exhibition. This exhibition provided a space to consider Marina's journey—a world filled with butterflies, birds, goldfish and everything else. Layered with her experiences: dreams, childbirth, nature, identity, religion, whimsy, colour, confusion, love, trauma, happiness, fixation and creativity *Mummy's Agony* wove a never-ending story of who Marina Psaila. In Spectrum Project Space (SPS) *Artists in Wonderland* presented a diverse group of 11 artists' wonderful worlds. Their narratives conveyed passion, innocence, sentiment—personal, political and playful. Viewers were encouraged to observe and consider the narrative of each work and imagine going down the rabbit hole into the artists' own little worlds of wonder. Supported by families, friends, arts workers and support workers, this exhibition was a joy to be in.

A highlight of the SPS program was Taarn Scott's *Burrow (Collapse)*, an exceptional exhibition. The exhibition explored bee species and habitat through ceramics and ornamentation which was developed from an interest in the non-human, architecture and the natural world—specifically hives and tunnel habitats. Artist's such as Taarn have a way of counteracting the apathy caused by climate change fatigue. Anindita Banerjee's, *You Yang Tat Sat* although not well attended was an exhibition not to be missed. Anindita showed me another way to *think with* the unceded Aboriginal and Torres Strait Islander peoples' lands as a settler Australian. Richard Aitken's *New Old ... Old New* was marvellously inventive use of recycled material. Nina Raper's exhibition *Over Stimulated* was a vision in pink—not to be fooled, rich tapestry challenges and celebrates the complexities of identity and gender performativity.

Our Gallery25 program included Cassandra Tytler's *soiled*. As Associate Professor Lindsay Kelley (ANU) wrote in the catalogue essay: "Through the work of baking, consuming, and politicizing dirt biscuits, Tytler's speculative documentary format centres the fringes and suggests how marginal or boundary objects, recipes, and foods might create infrastructures for feminist futures" (p. 5). Diana Chester never disappoints, this time exhibiting with Mongolian artist Ariuntuya Jambaldorj. The exhibition *Zam Zaag* was intriguing as it was informative. Elanor Gates-Stuart's *Growing Likeness* a study in biological authored portraiture

and bioart experiment in the aesthetics and value of bio-facial construction fascinated viewers. The floor talk could have been extended for most of the afternoon. We finish the year with PhD candidate Xinwei Xu's exhibition *Dreams, Illusions, Bubbles and Shadows: catching eternity in a flash of light*, a quiet meditation on non-linear time and emptiness.



Xinwei Xu, 2024, *The nameless wave*, 2023, 2-channel video, dimensions variable. Image courtesy of the artist.

As this is the final report from ECU Galleries it seems apt to finish with a brief *memento*. In 2016 Gallery25 (named to mark ECU's 25th anniversary) opened as part of the School of Arts and Humanities' \$5 million arts hub on the Mount Lawley campus (Bevis, 2016). "Gallery 25 exhibitions will include work from the ECU art collection, local and national collections, graduate exhibitions and international artists,' School of Arts and Humanities dean Clive Barstow said" (Bevis, 2016, p. 1). The gallery opened with an exhibition from the ECU Art Collection curated by Susan Stacken. Artists included were Lena Nyadbi, Joan Ross, Indra Geidans, Clare McFarlane, Graham Miller, Marion Borgelt, Paul Kaptein and Vanessa Russ (Bevis, 2016).

Spectrum Project Space has a longer history beginning with Domenico de Clario in 2002. SOVA—the School of Visual Arts as it was then, technical, academic staff and postgraduate students worked incessantly for many months to refurbish an empty hardware store, at 221 Beaufort Street in Northbridge—the three upstairs spaces and the three downstairs spaces, which was inaugurated in June 2002 with a SOVA staff show. In the first 18 months various SOVA artists-in-residence such as Eugene Carchesio, Linda Sproul, Thomas Mulcaire, Lyndal Jones, Gregory Pryor, New York artist Paul Ramirez Jonas, Rosslynd Piggott, as well as Swiss artist Andreas Hagenbach and Argentinian photographer Flavia Schuster exhibited new work (de-Clario, 2003). The Beaufort St space was vacated in 2010 due to increased lease costs and a leaking roof which was never properly fixed with Professor Clive Barstow the then Dean of the School of Communications and Arts commissioning the refurbishment of two teaching and learning rooms on the Mount Lawley campus to make a single gallery space which opened in 2011 (and keeping the name—Spectrum Project Space) as primarily as an experimental space. Spectrum quickly became well known on the gallery circuit and as attendance figures grew significantly the remit was extended to include more open public exhibitions, forums and events to encourage public debate on campus and to promote

creative education as part of the school's strategy. Spectrum has had some amazing coordinators over its time including Yvonne Doherty and Claire Billie Bushby, and Danielle Fusco who also contributed to ECU Galleries. Artworks (2007–2024) through the history of both galleries have been featured on our Facebook and Instagram as we approached closure.

In September 2019 Spectrum Project Space (SPS) and Gallery25 (G25), consolidated as ECU Galleries. It has been a productive 5 year with many and varied highlights and challenges. 2020 proved the most challenging with Dr Nicola Kaye (Deputy Director, 2019–2023) and I attempting:

to ensure public programming went ahead wherever possible. ...At the time, we had no budget, and *ad hoc* technical staff (i.e., we did almost everything ourselves). What sounds totally mad but began as a simple agenda of keeping ECU galleries open in order to keep the arts community alive and engaged, and to ensure artists had a context to show their work. (Kaye & Adams, 2023, pp. 3–4)

During this time:

G25 closed on the 6<sup>th</sup> of April 2020, reopening May 31 for a Master of Arts examination which remained installed with the gallery closed through June and July. The remaining exhibitions in 2020 were extended with one artist cancelling, filled by an ECU Art Collection exhibition. SPS closed 30 March and reopened 27 July to a much-changed program with an additional 3 artist or groups cancelling exhibitions to be filled by a 3 slot (15 week) ECU staff exhibition. Through 2021 both G25 and SPS went into lockdown for one week in Feb, one week in April, and one week in June/July. SPS saw one extended exhibition due to a group cancellation. When the galleries were open through April 2020 to mid 2022, COVID protocols were strictly adhered to. (Kaye & Adams, 2023, p. 3)



visual arts staff show, 2020. Photographer Danielle Fusco

The kinds of questions we asked through the pandemic were invaluable in traversing how a gallery can activate a different public. Future programming was not about filling the space but about excellence and courage, both of which come in many forms (Kaye & Adams, 2023). What ECU Galleries has done is guided by the understanding that “Art galleries are important educative entities, [they are] sites of public pedagogy” (Clover & Sanford, 2019, p. 65), they provide “plays of force...[that] influence the public” (Steeds, 2014, p. 29). “Scholars in this area of public pedagogy draw attention to public memory, the ideological nature of display, the epistemological influence of historical forces, embodied and affective forms of learning beyond language, and historical sites of public discourse” (O’Malley et al., 2020, p. 5). From 2020 to 2024 ECU Galleries installed 98 exhibitions (G25, 45 and SPS, 43). Both galleries have been great spaces to work with. I thank all artists, curators and audiences involved for their support. It has been a great pleasure to assist artists in their development of new artworks. I also thank our technical staff, gallery attendants, volunteers and Galleries

Committee members for their support: Chair and Executive Dean SAH, Professor Matthew Allen, Associate Dean, Creative Humanities, Professor Katya Johanson, Creative Industries Engagement Adviser, Dr Alix Beattie, ECU Art Collection Curator, Susan Starcken, Visual Arts Representatives, Associate Professor Paul Uhlmann and Dr Nicola Kaye, Manager, Specialist Technical Services, Paul Godfrey, Senior Team Leader, Specialist Technical Services, Steve Gardiner, WAAPA Representative, Michael Whaites, SAH HDR Representative, PhD candidate Xue LI, Design Representative, Associate Professor Stuart Medley, Independent artist and Director Arts Strategy (WA DADAA), Julie Barratt and Engagement Advisor, Drew Lefroy. Lastly, my deepest gratitude to Dr Nicola Kaye and Dr Alix Beattie, its been a blast.

## **ECU Galleries Director, Associate Professor Lyndall Adams**

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Gallery staff and volunteers in Nina Raper's *Over Stimulated*. Photographer Alix Beattie.



## Spectrum Project Space and Gallery25

### Fringe World Perth: HERENOW|24— Artist in Wonderland and Mummy's Agony

Curated by Shelley Elkins with Curatorial Mentor, Julie Barratt.

12 WA DADAA artists:

*HERENOW*, the series is a mentoring project for aspiring curators designed by Professor Ted Snell AM CitWA. This is one of the few mentoring programs of its kind in WA. We lost Ted on 23 September 2023. ECU Galleries continues Ted's legacy with curatorial mentor Julie Barratt, Director of Art Strategy for DADAA, the largest Arts and Disability organisation in Southeast Asia. For both exhibition Julie mentored DADAA arts worker Shelley Elkins through the process of curating 13 DADAA artists—*Mummy's Agony* featuring Marina Psaila in Gallery25 and *Artist in Wonderland* featuring Alex Cammack, Kelly Grant, Emma Harradine, Christopher Hummel, Aidan Leahy, Timothy Maley, Esa Nykanen, Brittany Plummer, Brent Stanley, Oliver Max Taylor and Declan White in Spectrum Project Space.

ECU Galleries is guided by our understanding that Art Galleries are significant educative bodies (Clover & Sanford, 2019), they “influence the public” (Steeds, 2014, p. 29) and “actively construct, shape and mobilize our understandings of the world through carefully choreographed” (Clover & Sanford, 2019, p. 65) works of art that shape our collective and individual identities (O'Malley et al., 2020).

In an email to the ECU Galleries Director, DADAA Executive Director, David Doyle wrote:

This project has provided outstanding industry-based PD for many of the artists and Artworkers who work in DADAA Midland. Growing the generation of WA Artists and Curators and supporting artists with disabilities to reach audiences is a core function of DADAA's. Your and ECU's investment in the team has provided them with impacts in spades. Thank you. The quality was palpable, the team's growth in confidence and skill, likewise, just showed so strongly. Particularly for team members who haven't had the benefit of Art School or mainstream Arts industry exposure. This project brought our team and artists into the Arts industry at a level that most haven't previously had access too, for me that's inclusion and so very valuable.



## References

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- O'Malley, M. P., Sandlin, J. A., & Burdick, J. (2020). Public Pedagogy Theories, Methodologies, and Ethics. *Oxford Research Encyclopedia of Education*.
- Steeds, L. (2014). *Exhibition*. Whitechapel Gallery.

Opened by Julie Barratt.

Catalogues produced in-house.

1 slot: 1 February to 6 March, 21 days.

## Attendance

SPS Opening: 54	Floor talk: 22	Visitors: 312	Total: 388
G25 Opening: 54	Floor talk: 14	Visitors: 97	Total: 165

## Engagement

Floor talk, Fringe World  
Weekly Award Winner (SPS).

## Sponsors

Fringe World, Team Digital,  
DADDA.

Marina Psaila, 2023, *Ladies in Waiting*, Mummy's Agony. Image courtesy of the artist.



## Spectrum Project Space

### extract from text score archive

Solo exhibition (shared space), Craig Pedersen.

For this exhibition Craig Pedersen composed conceptual musical scores on found index cards, exploring themes of artistic expression, autobiography, collaboration, and performance. Housed in a metal box, the cards serve as an archive for Pedersen's performances. The exhibition features nearly 70 index cards installed with watercolour paintings and prints made during same period. Multiple live musical events occurred through the course of the exhibition in which musicians interpret the scores.

Opened by Executive Dean, WAAPA, Professor David Shirley.



Craig Pedersen, performing in extract from a text score archive. Photographer, Alix Beattie.

## Transports

Solo exhibition (shared space), Eduardo Cossio.

*Transports* is the debut photography exhibition of Peruvian-Australian musician Eduardo Cossio, which displays a series of images capturing the fluidity of perception while prompting viewers to renegotiate their perception of the world. Echoing his experimental music practice, the photographs, quiet and contemplative, invite a free-fall into the viewer's imagination. This exhibition includes one of his Photo Scores—an animated video projection re-interprets his photographs through visual and musical tropes such as concrete art, collage techniques, acousmatic practices, and indeterminacy. Eduardo offered live realisations of his Photo Scores throughout the exhibition.

Opened by Dr Jon Tarry.

### Support

Department of Local Government, Sport and Cultural Industries.



Eduardo Cossio, *Transports*, installation. Photographer Alix Beattie.

1 slot: 14 March to 17 April—21 days  
including 2 Saturdays.

### Attendance

Opening: 66	Floor talk: 15	Visitors: 210	Total: 291
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### Engagement

Floor talk, 3 live music events.

## Burrows (Collapse)

Solo exhibition, Taarn Scott.

*Burrow (Collapse)* by Taarn Scott explored bee species and habitat developing from an interest in the non-human, clay and the natural world. And in this manifestation thinks with introduced and indigenous bee species in Aotearoa, New Zealand and Australia. Taarn's exploration of real and imagined ideas of the wild and organic forms and habitat of bees, in hand with examining how our understandings of value in relation to the natural world might create intersect with climate change awareness. Taarn's interest in jewellery, ornamentation and sconces also informed this exhibition, scaled up to include industrial chain and tent pegs (burrow drawings)—precious poetic habitats, hive forms and clay tunnels. Value is played with through nostalgic references to sconces and wall vases and things we covet such as gold jewellery to create gilt gold hives and burrows. Incorporating environmental themes into exhibition such as this, helps integrate climate consciousness into cultural discourse allowing us to connect and transcend our individual perspectives in the midst of climate crisis.

Opened by Associate Professor Lyndall Adams.

1 slot: 26 April to 29 May—19 days including one Saturday.

### Attendance

Opening: 34	Floor talk: 10	Visitors: 184	Total: 484
		Open day: 256	

### Engagement

Floor talk, open day.



Taarn Scott, installation. Photographer Erin Kilbane.

## YouYang Tat Sat

Solo exhibition, Anindita Banerjee.

The You Yang Mountains have an extraordinary cultural significance to the Wadawurrung People, the traditional custodians of the land. Tat Sat, an excerpt of the Sanskrit mantra, Om Tat Sat refers to absolute and unmanifested truth. *YouYang Tat Sat* thus emerged as a neo-mantra for Banerjee, one that seamlessly splices the memories of her home country, her imaginative third spaces and her life in the present day.

1 slot: 14 June to 17 July—19 days.

### Attendance

Opening: NA	Floor talk: 6	Visitors: 111	Total: 117
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### Engagement

Floor talk.



Anindita Banerjee, installation. Photographer Erin Kilbane.

## Young Originals

Group exhibition, 82 works, 94 Western Australian Secondary School students.

For the fifteenth consecutive year WASSEA (Western Australian Secondary School Executives Association) presented *Young Originals*. This annual exhibition, delivered in partnership with the Department of Education, the Sangora Education Foundation and the School of Arts & Humanities, Edith Cowan University, is a highlight for WA public secondary schools, celebrating excellence in visual arts.

Opened by Melissa Gillett, president of WASSEA, and Professor Caroline Mansfield, Executive Dean, School of Education.

### Support

Sagara Education Foundation, WASSWA, Department of Education, Government of Western Australia.

1 slot: 8 August to 27 August – 11 days including one Saturday.

### Attendance

Opening: 209	Floor talk: NA	Visitors: 259	Total: 468
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*Young Originals*, installation. Photographer Erin Kilbane.

## New Old... Old New

Solo exhibition, Richard Aitken.

*New Old... Old New* is an extension of Richard Aitken's arts practice that re-purposes materials that are considered past their use-by-date. What started out for Aitken as a way to create artworks by repurposing, has turned into deeper way of behaving when creating, and living—always mindful of his own refuse. It has been Aitken's ambition to produce largescale pieces for some time. The invitation from ECU Galleries gave him the chance. Old bed mattresses, dumped rusty cars, timber, and metal from discarded equipment, for Aitken are opportunities in the thinking process. Richard has won eleven awards using a diverse range of materials and techniques, most recently being the Major Prize at the city of Rockingham Castaways Sculpture Awards.

Opened by Lyn Dicioero.

1 slot: 5 September to 9 October—21 days including 1 Saturday.

### Attendance

Opening: 88	Floor talk: 18	Visitors: 343	Total: 449
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### Engagement

Floor Talk.



*New Old... Old New*, floor talk and opening. Photographer Holly Yoshida.



## Over Stimulated

Solo exhibition, (shared space) Nina Raper.

Nina Raper's exhibition *Over Stimulated* explored alter egos and the intricate dynamics of self-perception. "Central to Raper's inquiry is their dual role as both creator and observer, reflecting the concept of gender performance. Their practice delves into the distortions and disorientations that arise in understanding personal identity, particularly through the lens of anxiety and societal gender norms. This examination amplifies the fragmented self-image, questioning the significance of *truth* in the context of self-perception... Raper's work consistently balances candid introspection with vibrant, mythologized elements, creating a rich tapestry that both challenges and celebrates the complexities of identity." As a body of work exhibition this contemporary self-portrait, blurs the lines between autofiction, and the combination of the narrative forms of autobiography, memoir, and critical theory. Nina Raper is a multidisciplinary artist based in Boorloo (Perth). Their arts practice spans textiles, video, sculpture, print and performance art. In the past their work has delved into personal trauma and highlights the influence of patriarchal culture. They use art as a method of research to probe ideas they find complex.

Opened by Bryce Olsen.



overstimulated #1 and #2. Image courtesy of the artist.

Floor Talks. Photographer, Holly Yoshida.



## Unfinished Business

Group exhibition (shared space), Alba Cinquini, Anne-Maree Pelusey-Zentner and Leah van Lieshout.

In this exhibition, the artist explored the relationship between their current art practices in relation to the 30 years since graduating from ECU in the 1990s. Alba Cinquini reflected on the significance artworks created on graduating from her degree that resonate in her artwork today. She focused on the importance of the interconnectivity between the viewer and the artworks. She describes her work as decorative abstract expressionism. Anne-Maree Pelusey-Zentner revisited her graduating work that is reminiscent of the large aerial landscapes she now paints. Frequent air travel informs her recent arts practice. Leah van Lieshout's handheld clay carvings evolved from her student days when 20cm spheres were inscribed with birds or plants. Although the dimensions have altered, the grounding meditative practice is now a joyfully shared one. Leah uses water colours, acrylics, gouache, sun dyes, clay as well as natural fibres such as wool and silk in her practice. The objective of the exhibition was to survey the three artists' works within the context of their varying media and the historical links with the artists' undergraduate experiences.

Opened by Graham Hay.

1 slot: 17 October to 13 November—17 days including 1 Saturdays.

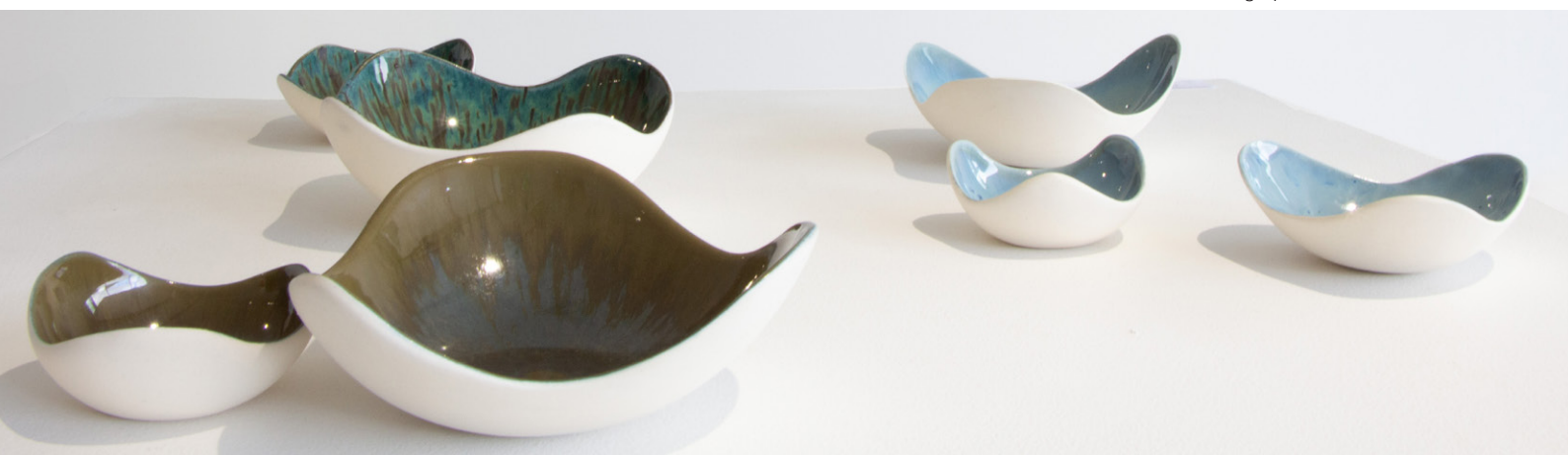
### Attendance

Opening: 78	Floor talk: 25	Visitors: 130	Total: 233
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### Engagement

2 Floor talks.

Installation, *Unfinished Business*. Photographer Erin Kilbane.



## Gallery25

### Soiled

Solo exhibition, Cassandra Tytler.

*Soiled* exhibited a series of artworks that incorporated video art with performance, speculative documentary practice, and sculptural assemblages. The artworks functioned as a series of 'soil acts' that fostered understanding of the complex interrelationships between humans, soil, and dirt. It examined how social narratives of what is soiled and what is pure reinforce hierarchies of race, gender, and society. In this tapestry of soil relations, an evolving narrative is created, where time, place, politics, and bodies intertwine with the substance of the ground.

Opened by WAAPA Associate Dean (Research) Dr Renée Newman

#### Support

Centre for People, Place & Planet, School of Education, WAAPA, PICA, Forrest Research Foundation.

1 slot: 14 March to 17 April—20 days.

#### Attendance

Opening: 63	Floor talk: 14	Visitors: 169	Total: 246
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#### Engagement

Floor talk, Ediths Round Table.

Cass Tytler, 2024, *In Solidarity We Eat Dirt!*, Dirt biscuits. Photographer Alix Beattie.



## They are watching

Group exhibition (shared space), 21 international artists.

Curated by Dr Elham Shafaei

The exhibition presented a diverse array of contemporary portraiture encompassing various artistic mediums such as painting, printmaking, photography, sculpture, digital painting, mixed media works, and AI.

Opened by Associate Professor Lyndall Adams



Gabriela Ghillanyova, 2023, *Snow fairy*, *They are watching*.  
Image Courtesy of the artist.



Installation, *Zam Zaag*. Photographer Holly Yoshida.

## Zam Zaag

Collaborative exhibition (shared space), 2 international artists, Diana Chester (US/Au) and Ariuntuya Jambaldorj (Mongolia).

This exhibition explores both the issue of water scarcity in Mongolia and the boundaries that are created by the dried-up riverbeds. This work is made from materials gathered, recorded, and documented in the Gobi Desert.

Opened by Dr Diana Chester (University of Sydney)

1 slot: 26 April to 29 May—16 days.

### Attendance

Opening: 34	Floor talk: 12	Visitors: 40	Total: 86
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### Engagement

Floor talk—Zam Zaag.

## Boola Moorditj Boordiya (Many Strong Leaders)

Curated Group exhibition. Curator, Zali Morgan. Artists Tjyllyungoo Lance Chadd, Parnell Dempster, Peter Farmer, Sandra Hill, Dianne Jones, Bella Kelly, Norma Macdonald, Marribank Co-Op, Gillian Miller Riley, D Ninnette, Meeyakba Shane Pickett, Ben Pushman, Jean Riley, Lesley Riley, Wanda Riley, and Clifford Ryder.

*Boola Moorditj Boordiya (Many Strong Leaders)* honoured Noongar elders, leaders and ancestors who have been pivotal in shaping Noongar art into what it is today. Drawing from the ECU Art Collection, the exhibition was Gallery 25 and Kurongkurl Katitjin's key program for the 2024 NAIDOC week, *Keep The Fire Burning Blak, Loud and Proud*.

Opened by Deputy Vice-Chancellor (Students, Equity and Indigenous), Professor Braden Hill.

### Support

Kurongkurl Katitjin, ECU Art Collection and School of Arts & Humanities.

1 slot: 14 March to 17 April—19 days including 1 Saturday.

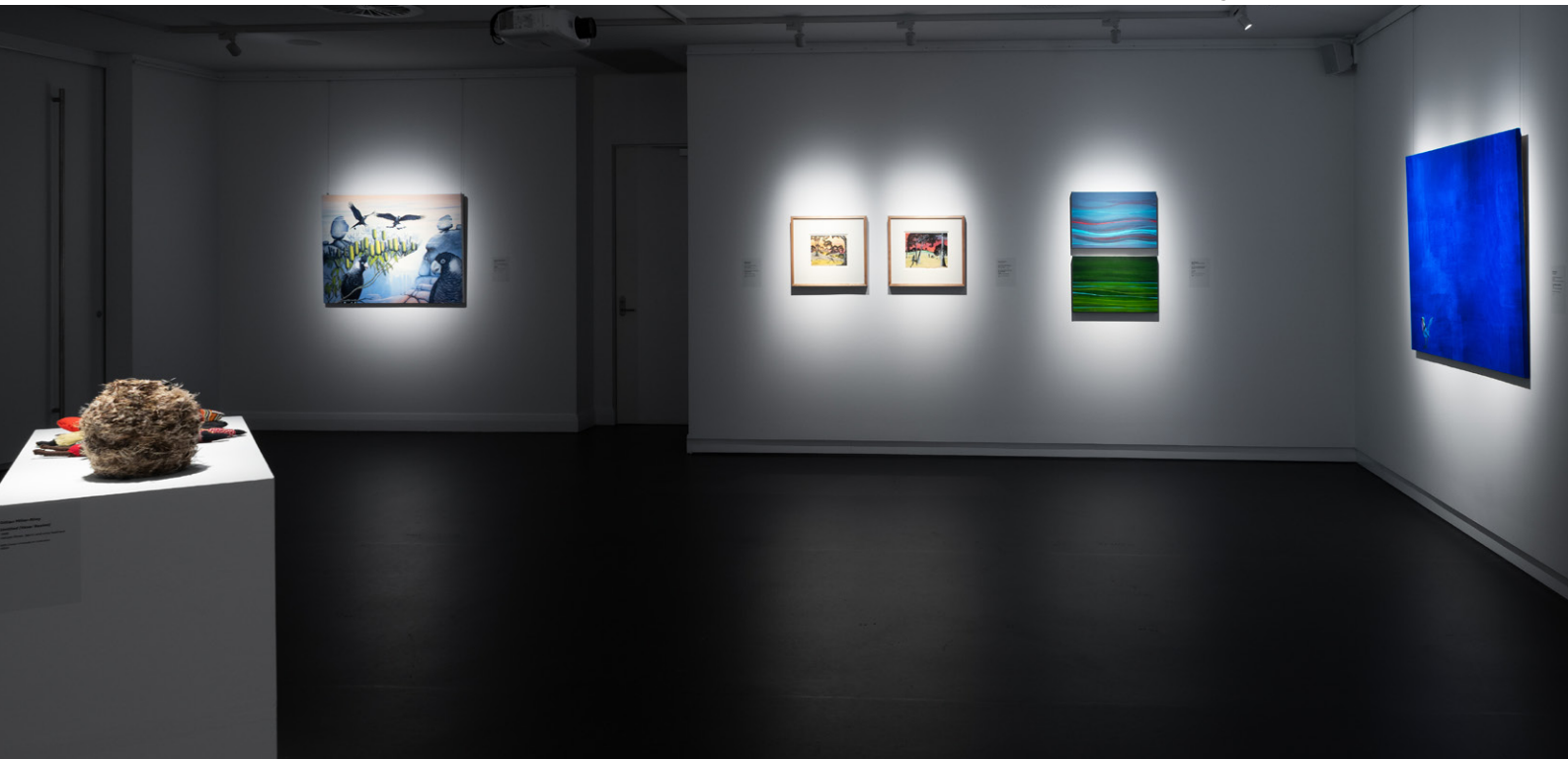
### Attendance

Opening: 58	Floor talk: 30	Visitors: 96	Total: 184
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### Engagement

Elders morning tea, 2 floor talks.

Installation, *Boola Moorditj Boordiya*. Photographer Dan McCabe.



## NIKON-WALKLEY PRESS PHOTOGRAPHY

Curated group exhibition, Curator, Dr Alix Beattie, Curatorial mentor, Associate Professor Lyndall Adams. 13 artists: Quinn Rooney, Eddie Jim, Robert Cianflone, David Gray, Ian Munro, Dean Sewell, Darrian Traynor, Matthew Abbott, Justin McManus, Jason South, Diego Fedele, Jake Nowakowski, and Jason South.



Eddie Jim, 2023, The Age, Fighting Not Sinking.

Winners of the 68th Walkley Awards were announced in November 2023. In selecting three finalists in each category (sport, news and feature/photographic essay), from more than 3000 images entered, the Walkley photography judges looked for newsworthiness, impact, creativity and technical skill. This exhibition, showcasing the winners and finalists, encompasses a range of subjects. The exhibition has been on tour since the finalists were announced, they including the State Library of Queensland, the State Library of NSW, the State library of Victoria, the Canberra’s Civic Library, the Australian National University and its final destination Gallery25.

Opened by Dr Steiner Ellingsen.

### Support

The Walkley Foundation, Nikon, Media Entertainment & Arts Alliance, Epson and Canva.

1 slot: 25 July to 28 August—20 days.

### Attendance

Opening: 29	Floor talk: 22	Visitors: 130	Total: 181
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### Engagement

Floor talk.

## Digital Responses

Curated group exhibition, Curators by Associate Professor Lyndall Adams & Dr Alix Beattie, 16 artists: Alison Alder, Brenton Rossow, Dawn Dudek, Diana Chester, Eva Fernandez, Hazel Smith & Sieglinde Karl-Spence, Jenni Skinner, Louise Gan, Meera & Pdot, Nicola Kaye & Stephen Terry, Nina Raper, Stephanie Reisch, Sylvie Riches.

*Digital Responses* delves into themes of resilience amidst the shadows of war, pandemic, identity, the environment and trauma. The exhibition showcases artworks previously exhibited at ECU Galleries over the past three years. The exhibition is a testament to how artists navigate and transcend moments in our lives. These moments of reflections, offer a space where personal and collective histories intersect in a dialogue of resilience.

1 slot: 3 September to 11 October—24 days.



Nina Raper, 2023, *Those lips are hot no offence* (video still).

## Growing Likeness

Solo exhibition, Honorary Professor Eleanor Gates-Stuart.

Eleanor's collaborative research projects and commissions have received prestigious awards, international and national support. *Growing Likeness* is a study in biological authored portraiture and bioart experiment regarding the aesthetics and value of bio-facial construction that challenges the sustainability of growing human-like structures in a deep-rooted vision. A mapping of intelligence systems disguised as human, this research strikes a visual analogy to the science and the system matrix of crop roots. The aesthetics and symbolic resemblance to the human head is a creative and philosophical query, aimed at provoking the viewer.

Opened by Associate Professor Oron Catts (UWA).

1 slot: 17 October to 13 November—16 days.

### Attendance

Opening: 46	Floor talk: 18	Visitors: 22	Total: 86
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### Engagement

Floor talk. Charles Sturt University, School of Agricultural, Environmental & Veterinary Sciences; Dr Sergio Moroni, Edith Cowan University and CSIRO; Professor of Food and Agriculture Michelle Colgrave Edith Cowan University; Associate Director, Professor Wallace A. Cowling and Technical Operations Manager Jasenka Vuksic, The UWA Institute of Agriculture.

Exhibition opening. Photographer, Holly Yoshida.





## Dreams, Illusions, Bubbles and Shadows: catching eternity in a flash of light

Solo exhibition, PhD candidate Xinwei Xu.

Xu's exhibition explored concepts of non-linear time and emptiness, informed by the multiple intersecting stories of the world's earliest dated printed book, the Diamond Sutra (868) (preserved in the British Library after illicitly removal from a sealed cave in Dunhuang, China and taken to the United Kingdom in 1909). The gallery space was divided into four, examining: materiality and emptiness, impermanence, conversation and conflict, and spontaneously. The body of work forms a story and a translation of the Diamond Sutra (868) that Xu may never see, touch or read aloud again. The exhibition is comprised of installations and videos that contrasts ideas of emptiness and materiality, eternity and impermanence, past and ever-present. The video works and paper installations were made based on the idea that matter is not only an object and only exists in one time but contains infinite folds and intricate textures of time. Apart from these ideas, the exhibition examines how Buddhist emptiness can be materiality.

Opened by Associate Professor Paul Uhlmann.

1 slot: 21 November to 11 December – 12 days.

### Attendance

Opening: 26	Floor talk: 16	Visitors: 47	Total: 89
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### Engagement

Floor talk.



Xinwei Xue, 2024, *In the emptiness hills I see no one*, projection on Xuan paper (installation), 50 x 50 cm. Photographer, Xinwei Xu.

## Activity summary

Exhibitions: 9 Spectrum Project Space; 9 Gallery25. Total 18.

Opening events: 6 Spectrum Project Space; 7 Gallery25. Total 13.

Floor talks: 7 Spectrum Project Space; 7 Gallery25. Total 14.

Visitors: 2430 Spectrum Project Space; 976 Gallery25. Total 3406.

Mailing list: 781 (750 in 2023)

## Social media

Figures to 16 December 2024.

	<b>Followers</b>	<b>In comparison to 2023</b>
<b>Facebook</b>	3,500 up 34.3%	3406
<b>Instagram</b>	2464	2182
	<b>Reach</b>	<b>In comparison to 2023</b>
<b>Facebook</b>	3,858,935 up 16,900%	23229
<b>Instagram</b>	11,317 up 97.7%	5724
	<b>Visits</b>	<b>In comparison to 2023</b>
<b>Facebook</b>	6,400 up 109.1%	3023
<b>Instagram</b>	2,100 down 24.8%	2786

## ECU Galleries website

Figures to 11 December 2024.

<b>Page Title</b>	<b>Views</b>	<b>Active Users</b>	<b>New Users</b>
Overview: ECU Galleries	1400	871	504
Spectrum Project Space	599	422	158
Gallery25	680	455	158
Events: ECU Galleries	124	83	13
Past exhibitions	251	156	4
2024: Past exhibitions	170	86	1
2023: Past exhibitions	175	93	4
2022: Past exhibitions	60	35	2
2021: Past exhibitions	99	44	6
Contact us: ECU Galleries	145	99	19
SPS virtual tour	26	21	2

<b>Source</b>	<b>Views</b>
Organic Search	3990
Direct	1003
Organic Social	120
Referral	213
Email	119
Paid Search	2
Organic Video	4
Unassigned	43
Paid Social	4
Paid Video	2
<b>Total</b>	<b>5500</b>

### **Technical and volunteer staff trained**

2 technical staff trained—Holly Yoshida and Erin Kilbane (alumnae).

2 volunteers trained—Dorothy Radisich (external) and Xiaoyu Yang (PhD candidate).

2 gallery attendants trained—Holly Yoshida and Erin Kilbane (alumnae).



Exhibition opening, Richard Aitken, *New Old...Old New*. Photographer, Lyndall Adams.