

ECU School of Arts and Humanities

Alumni Showcase Exhibition



*familiar traces*  
*far traces*

Opening Night | Wednesday 12 November 5 to 7pm

Dates | Wednesday 12 to 21 November

Hours | 10am to 4pm Monday to Friday

Where | Building 3, Room 191

2 Bradford Street, Mount Lawley 6050

Bringing together works by Alumni spanning the past three decades from across the School of Arts and Humanities, Familiar Traces marks a return to the familiar place where so many creative journeys began.

with works by:

Danni Andrée | Claire B. Bushby & W. Sze Tsang | Susan Hauri-Downing |  
Graham Hay | Isaac Huggins | Daniel Kristjansson | DeeDee Noon |  
Denise Pepper | Perdita Phillips | Kristy Scadden | Harrison Waed See |  
Ruby Smedley | Rebecca Tunks | Laura Ward | Ben Waters | Holly Yoshida

curated by:

Alannah Chan & Liv McIntyre

curatorial mentor:

Brianne Sharp

officially opened by:

Professor Katya Johanson, Associate Dean, Creative Humanities

*familiar traces*

Spectrum

**ECU**  
EDITH COWAN  
UNIVERSITY

School of  
Arts  
& Humanities



familiar traces

Dani Andrée

# Dani Andrée

## In through the toes and out through the head

Eucalyptus sideroxylon dye on digitally printed silk

2024

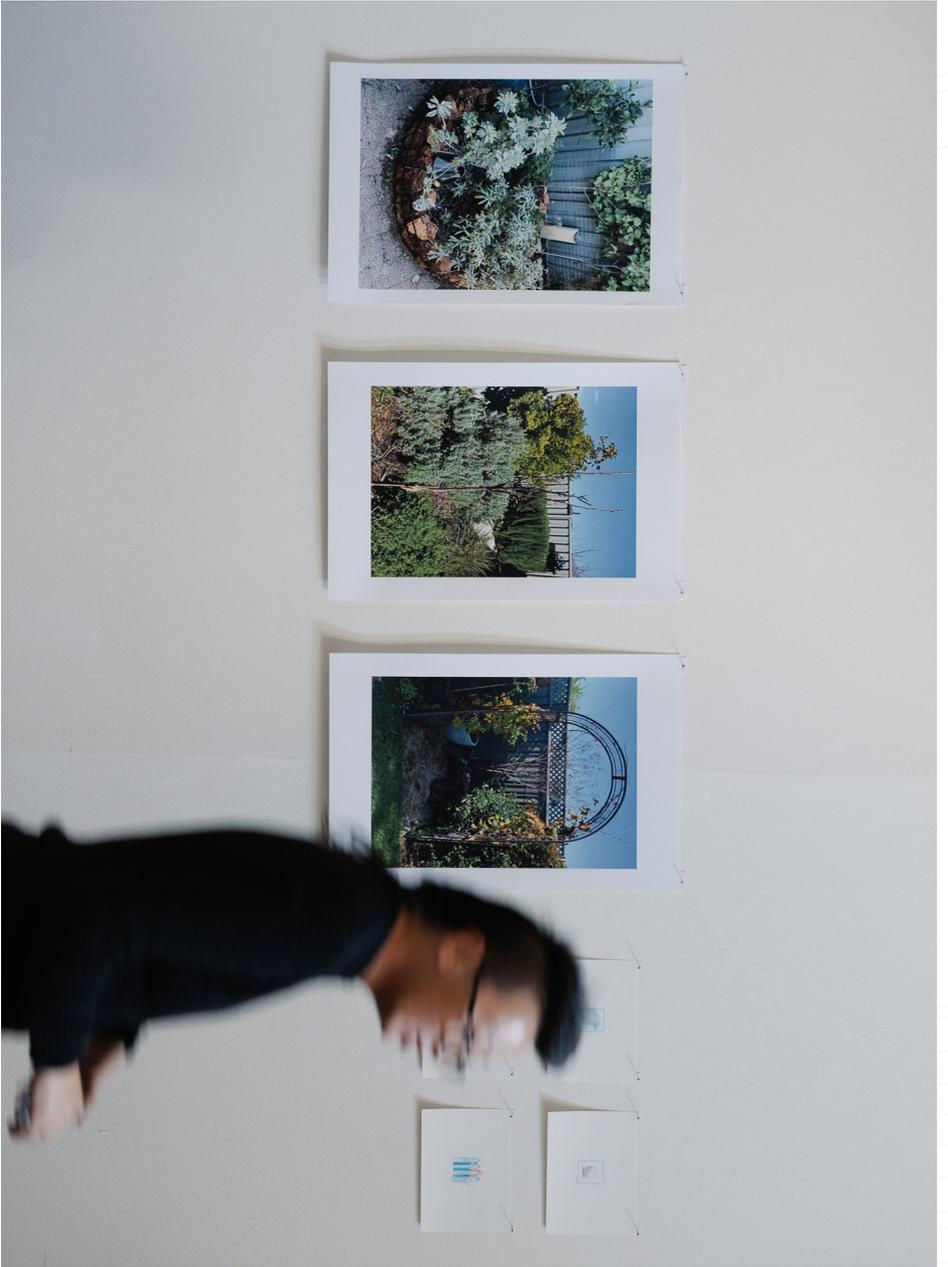
These artworks respond to prompts derived from recordings of meditative, contemplative thinking within a creative practice-based methodology called The Nourishment Ritual. This methodology evolved from a practice I initiated in 2022 to manage feelings of disconnection from living beings and a diminished capacity to attend to surrounding sensory stimuli.

Acting as both studio and research methodology, it developed through a structured, temporal relocating of my body to the back gardens of my homes over this time. Through textile artworks and writing, it harnesses the artistic and intellectual potential of plant-human relations as a counterpoint to the concurrent arrival of artificial intelligence.

The experiences of making and perceiving textile artworks evade digital replication. Through the processes of making, elaborations and deviations from the original prompts occur. This emergence, characteristic both to artmaking and plant-human relations, disrupts instrumentally determined understandings of existence. Making and thinking this way are intentional acts of refusal.

familiar traces

familiar traces



familiar traces

Claire B. Bushby & W. Sze Tsang

# Claire B. Bushby & W. Sze Tsang

## Meet Me In The Garden

Photographic prints, audio interviews

2025

Meet Me In The Garden is an ongoing project that explores suburban gardens in Western Australia and the relationships between gardeners, plants and local ecology. The project combines sound, print, sculpture and video to examine how individuals connect with their gardens and the interactions between humans, pets, wildlife and plants in these suburban environments. Through this, suburban gardens teach us to appreciate and value the Earth and our interconnectedness with every aspect of it. Meet Me in the Garden invites participants and viewers to consider the complexities and entanglements of living in a time of climate crises, seeking to create hopeful dialogue and connection among community members by emphasising shared care and responsibility for the environment.

*familiar traces*



*familiar traces*

Susan Hauri-Downing

# Susan Hauri-Downing

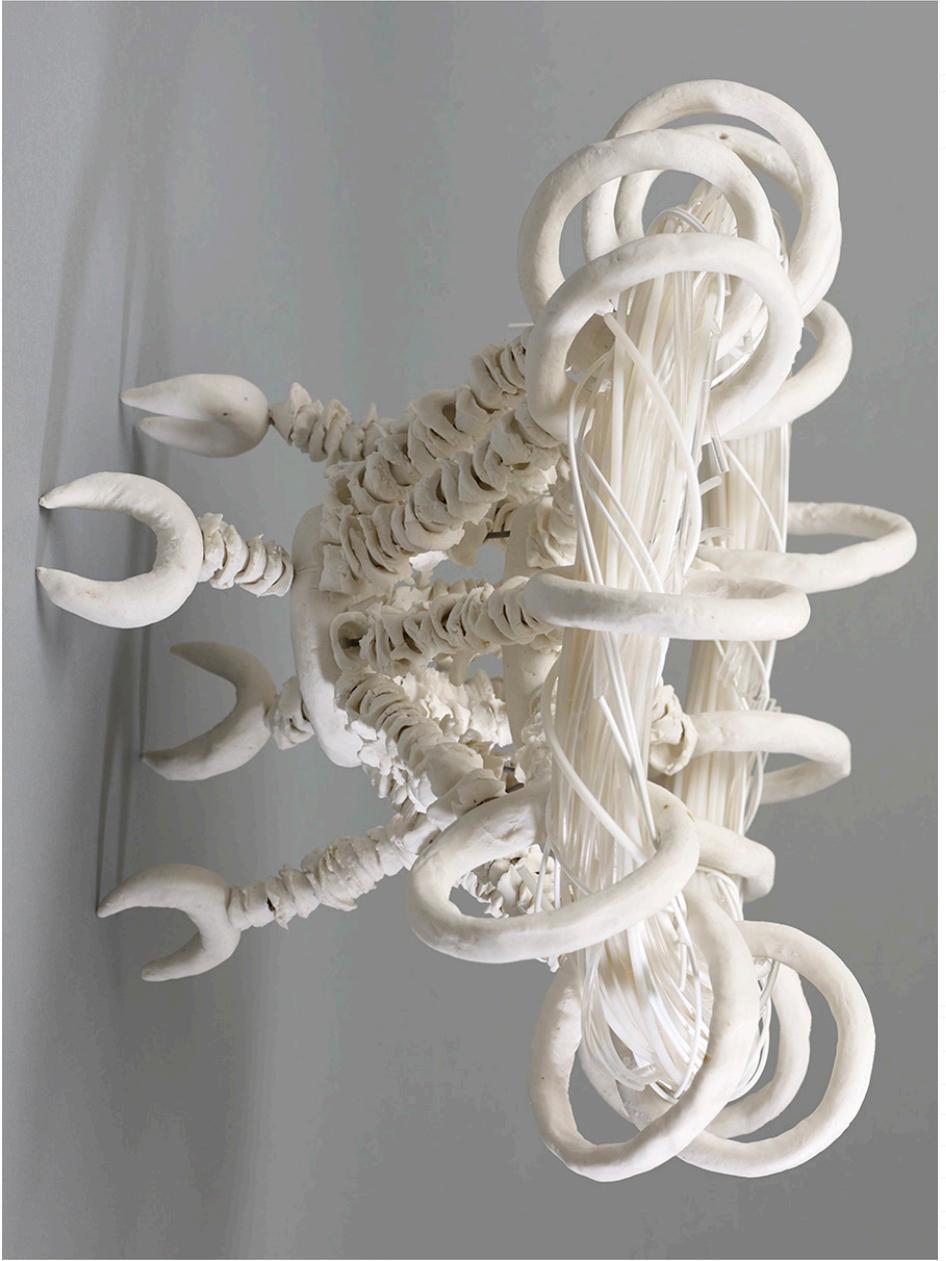
## Threatened, Rare, Extant: *Caladenia Williamsiae*

Etched Glass Cloche on a Wooden Plinth

2023

The ecosystems of Western Australia are increasingly threatened by human activity and climate change. We move between destroying and conserving the fragile ecologies and species with which we coexist. Since the 19th century, glass cloches have been used to create protective microclimates for displaying plants and preserving specimens in natural history museums and homes. In this work, the dome becomes both a shield and a memorial, etched with a drawing of the Williams Spider Orchid, one of the rarest in Australia and native to the south-west. The orchid's precarious existence and our often-futile efforts to conserve are evoked. Shadows cast remind us of this existential threat. Part of the series Threatened, Rare - Extant, this work acknowledging the role of colonisation and the legacy of conservation efforts in the face of human-induced devastation honouring our shared grief and loss.

familiar traces



familiar traces

Graham Hay

# Graham Hay

## Off spring 2

Ceramic porcelain paper clay, NiCr wire, 3D printer plastic

2019

In 1982, life was simple. I hitchhiked and backpacked across NZ, Australia, and SE Asia, arriving in Perth with no contacts, just a motorbike, and broke.

During my undergraduate years at ECU (1992-94) and afterward, I compensated for this by developing an art practice focused on uncovering and speculating on the patterns and currencies within my increasingly complex social and professional relationships.

These relationships compounded upwards through participating in over 180 exhibitions and leading more than 350 workshops, symposiums, and conferences across seventeen countries.

So, after working full-time as an independent professional visual artist for 30 years, it still feels like I'm backpacking and hitchhiking.

familiar traces



*familiar traces*

Isaac Huggins

# Isaac Huggins

## The Return of the Prodigal Son (after Rembrandt)

Fibre-reactive dye, fabric ink and silkscreen prints on calico

2025

The Return of the Prodigal Son (after Rembrandt) reinterprets Rembrandt's biblical painting through abstraction and layered print. Using fibre-reactive dye and fabric ink on calico, a material linked to both domestic labour and mass production, Huggins dissolves the original composition into gestural marks and colour fields. Over this, screenprinted typography drawn from advertising interrupts the image, functioning less as language than as visual noise. This collision of sacred narrative and contemporary media imagery reflects how meaning becomes obscured in an age of visual overload.

By transforming a revered artwork into something unstable and ambiguous, Huggins questions how images are circulated, revered, and repurposed across time. The work's material and conceptual tensions, between devotion and critique, the handmade and the mechanical, situate it within a dialogue about cultural memory and image saturation. Ultimately, the piece becomes a meditation on loss, reinterpretation, and the fragility of meaning in modern visual culture.

familiar traces  
familiar traces



familiar traces

Daniel Kristjansson

# Daniel Kristjansson

## Living Mountain

Ink-jet transfers on 100gsm litho paper, mounted and resin coated on hand-cut plywood panels.

2025

The Living Mountain is a work of photographic decalcomania: I used a modified inkjet-transfer process to print a photo of a Northeast suburbs drainage ditch and crush it in an intaglio press. The result is an abstracted, exploded echo of reality. The site where this photo was taken has now been cleared to accommodate an expansion of the Illuma housing development.

In making this work my intention is to provide a complex landscape to explore, to wander through and search over for hidden features and landmarks.

*familiar traces*

*familiar traces*



familiar traces

DeeDee Noon

# DeeDee Noon

## Technicoloured 3D Arno Blax: The (non) edition

Gypsum/sandstone and cyanoacrylate 3D coloured print in acrylic tube with digital print on Fuji Xeros transparent film packaging and plastic inserts.

2016

Arno Blax marked the beginning of the Toying with Photography: F-Stop Troop toy collection and my interest in 3D printing. At the time, 3D colour printing was being introduced as a novelty, and the colours were candy-coloured and inaccurate, whereas this toyish photo-sculpture has been colour calibrated using sophisticated photographic processes. Following an artist-in-residency at Central Metropolitan TAFE, I collaborated with 3rd year Graphic Design students to situate Arno Blax in toy-like packaging. Disrupting toy boundaries, I toyed with toy forms, language, and contexts attempting to locate where 'toy' blurs into miniature, model, doll, figurine, collectible, art sculpture, or statue. Subversively exploring the aspirational masculinity myths embodied in toys, Toying with Photography: F-Stop Troop, a fictitious toy-line, formed a creative commodity critique that simulated the identity and marketing tropes typically used in toy positioning and packaging, raising serious questions about how the term 'toy' is stretched far beyond child-related contexts.

familiar traces

familiar traces



familiar traces

Denise Pepper

# Denise Pepper

## Gas Flushing

Pâte de verre, fused hot glass frits

2017

Nothing is ultimately reliable, death levels all. I use the symbolism associated with the gas mask to highlight imagery of nature languishing in humanity's seemingly unstoppable march to its own grave. The mask has been constructed using glass frits fused within a plaster cast formed from an original gas mask. The flowers are replicas of 'immortelle', a long-lasting grave site arrangement of flowers common to Australian cemeteries some years ago.

familiar traces

familiar traces



familiar traces

Perdita Phillips

# Perdita Phillips

## Wheatbelt Anticipatory Archive I

Looped video installation with accompanying photographic archive

2023

In 2023 I was given an unassuming tray of about six thousand small photographs of farming properties in southwest Western Australia. Taken from a plane, they are an archive made by humans, for humans. I scanned in around 1000 photographs and set myself the task of unsettling the eye of settler colonialism with a more ecological vision. A thousand portraits of homes from the golden age of the Wheatbelt are partnered with animals on the edge of extinction, paleaorivers and salt lakes, and landscapes of recovery. Uncertainty about truth and orientation is at the core of unsettling the present. With its insistent rhythm, this artwork is driven to count the toll, not just of the past, but for what might yet be possible. What happens if an archive is for the future and not just the past? What happens if it speaks forwards as well as backwards – and for the more-than-human?

familiar traces

familiar traces



familiar traces

Kristy Scaddan



# Kristy Scaddan

## Still Life and Other Dead Things – Time for Tea

Photograph on Canson Rag 310gsm

2021

My practice engages with environmental concerns, highlighting the consequences of ongoing, insensitive exploitation of place and natural resources. Still Life and Other Dead Things is a photographic series that draws on seventeenth-century European Golden Age painting conventions. This work explores themes of human excess, mortality, and the fragile equilibrium of the natural world.

Using long-exposure 'painting with light' techniques, illumination is directed to achieve a painterly effect with minimal post-production manipulation. Vintage props reference past mistakes and their ecological echoes of degradation, disease, and decay which links these environmental narratives to the ritual of mealtime.

*familiar traces*

*familiar traces*



familiar traces

Harrison Waed See

# Harrison Waed See

## Valley of Coasts and Beasts

Fabric ink, silk screen print, and archival digital print on synthetic fibre

2021

Valley of Coasts and Beasts is an allegorical response to the geographical and historical intersections between the numerous sea-bound cities of the Asia-Pacific region. The flow and erosion of water are explored as metaphors for the movement of culture made possible by seas, rivers, and oceans. See imagines a discordant scene reflecting the pluralistic, and at times incommensurate, nature of cross-cultural spaces—this plurality manifests across the subtle differences between each banner. Further, it is the juxtaposition of videogame aesthetics with the materialities of textiles (specifically, banners, flags, and tapestries) that notions of duality are explored. Although two horsemen dominate the landscape, the landscape simultaneously envelopes them in a constellation of subtler, more localised storytelling. While parts of this constellation corroborate the horsemen's dominance, others serve as alternative, or even contradictory counternarratives.

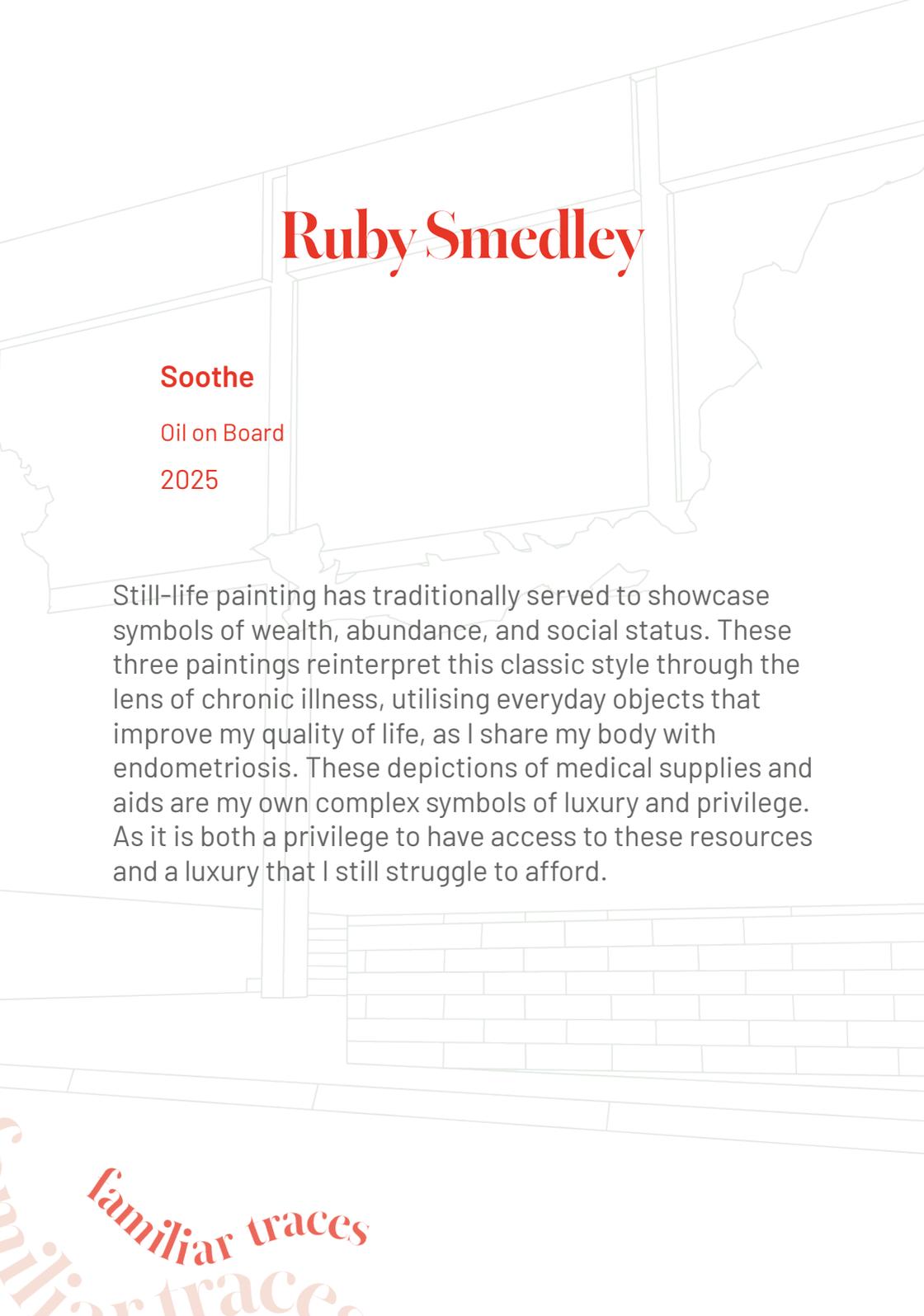
familiar traces

familiar traces



familiar traces

Ruby Smedley



# Ruby Smedley

## Soothe

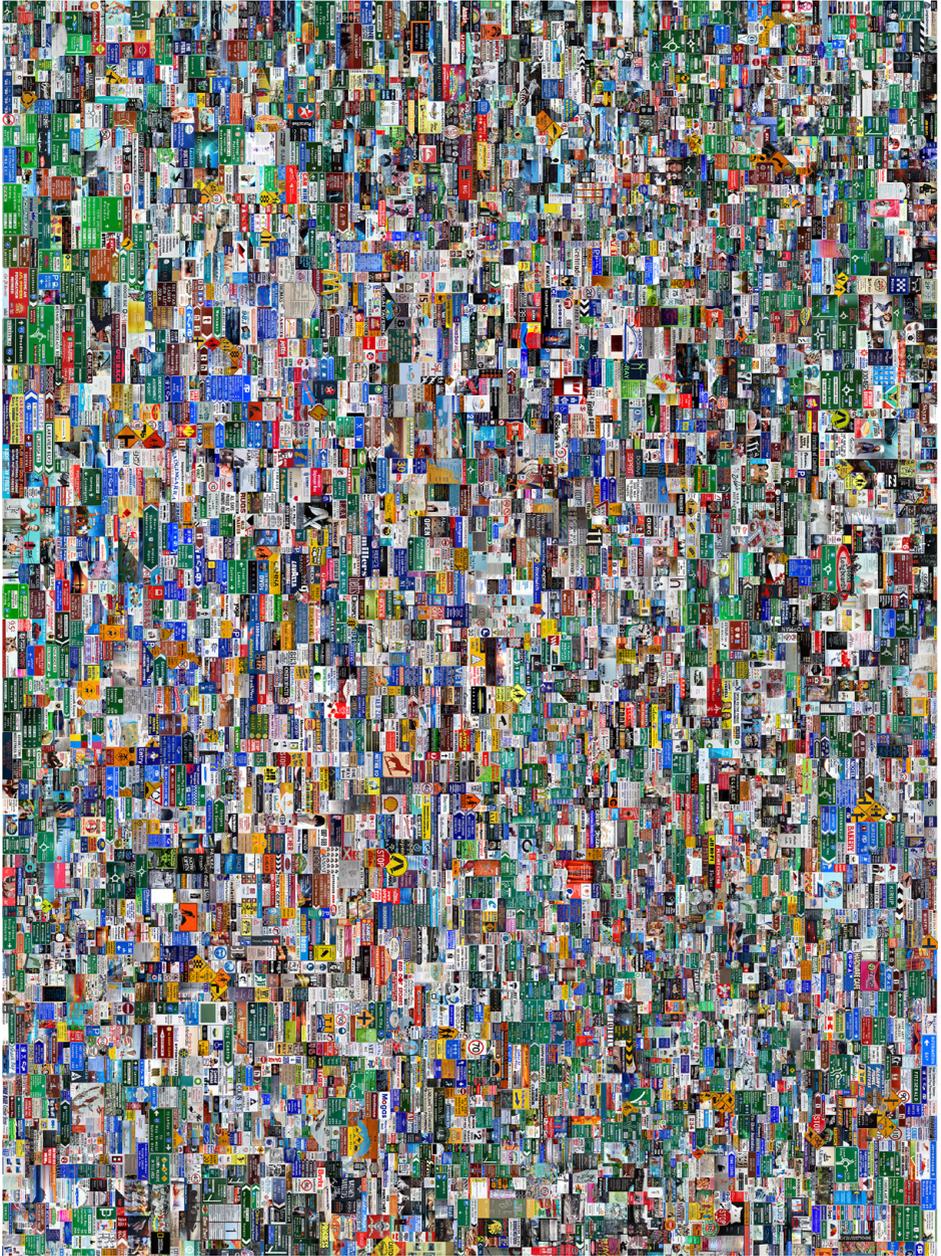
Oil on Board

2025

Still-life painting has traditionally served to showcase symbols of wealth, abundance, and social status. These three paintings reinterpret this classic style through the lens of chronic illness, utilising everyday objects that improve my quality of life, as I share my body with endometriosis. These depictions of medical supplies and aids are my own complex symbols of luxury and privilege. As it is both a privilege to have access to these resources and a luxury that I still struggle to afford.

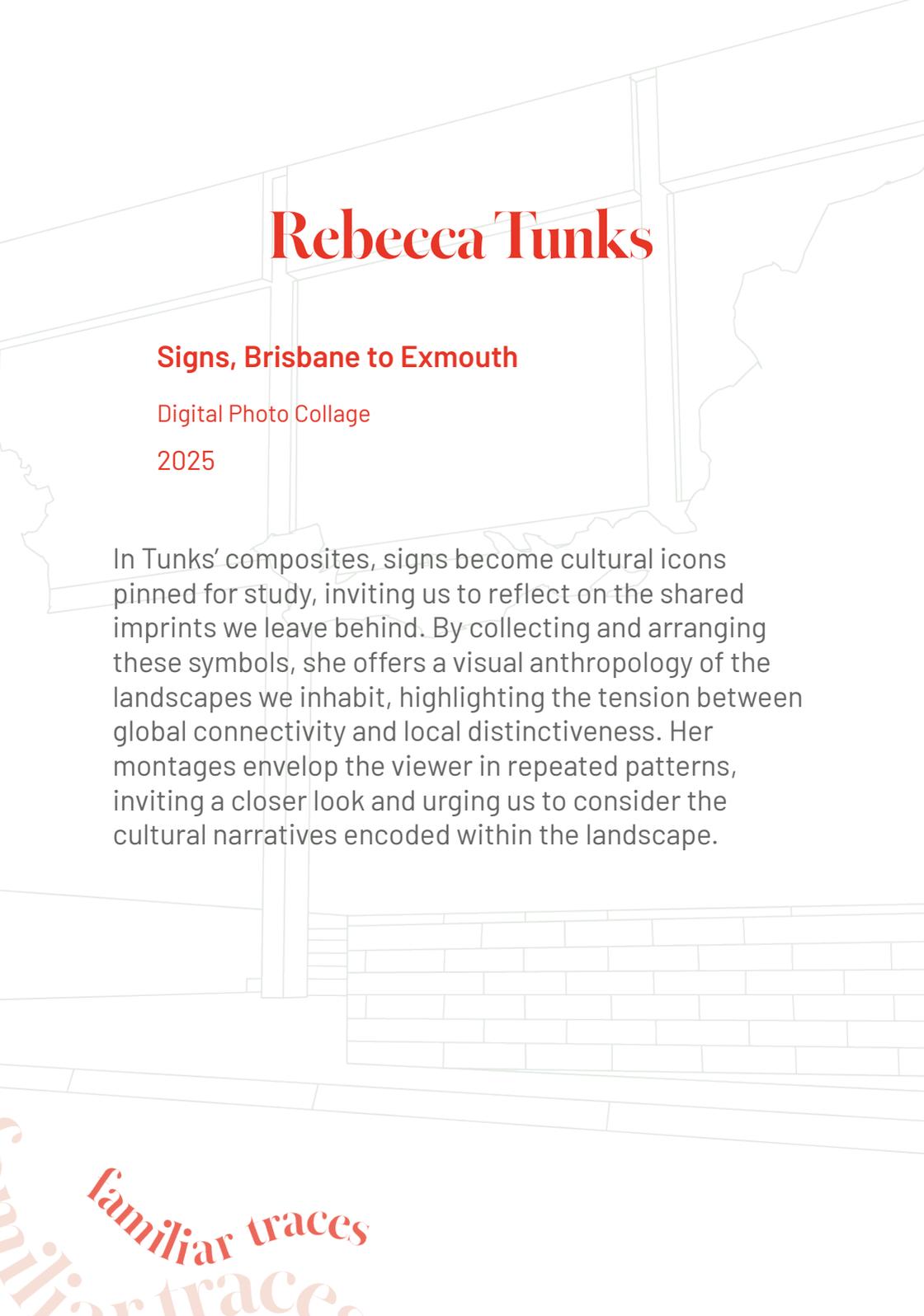
*familiar traces*

*familiar traces*



familiar traces

Rebecca Tunks



# Rebecca Tunks

## Signs, Brisbane to Exmouth

Digital Photo Collage

2025

In Tunks' composites, signs become cultural icons pinned for study, inviting us to reflect on the shared imprints we leave behind. By collecting and arranging these symbols, she offers a visual anthropology of the landscapes we inhabit, highlighting the tension between global connectivity and local distinctiveness. Her montages envelop the viewer in repeated patterns, inviting a closer look and urging us to consider the cultural narratives encoded within the landscape.

*familiar traces*

*familiar traces*



familiar traces

Laura Ward

# Laura Ward

## Scratch

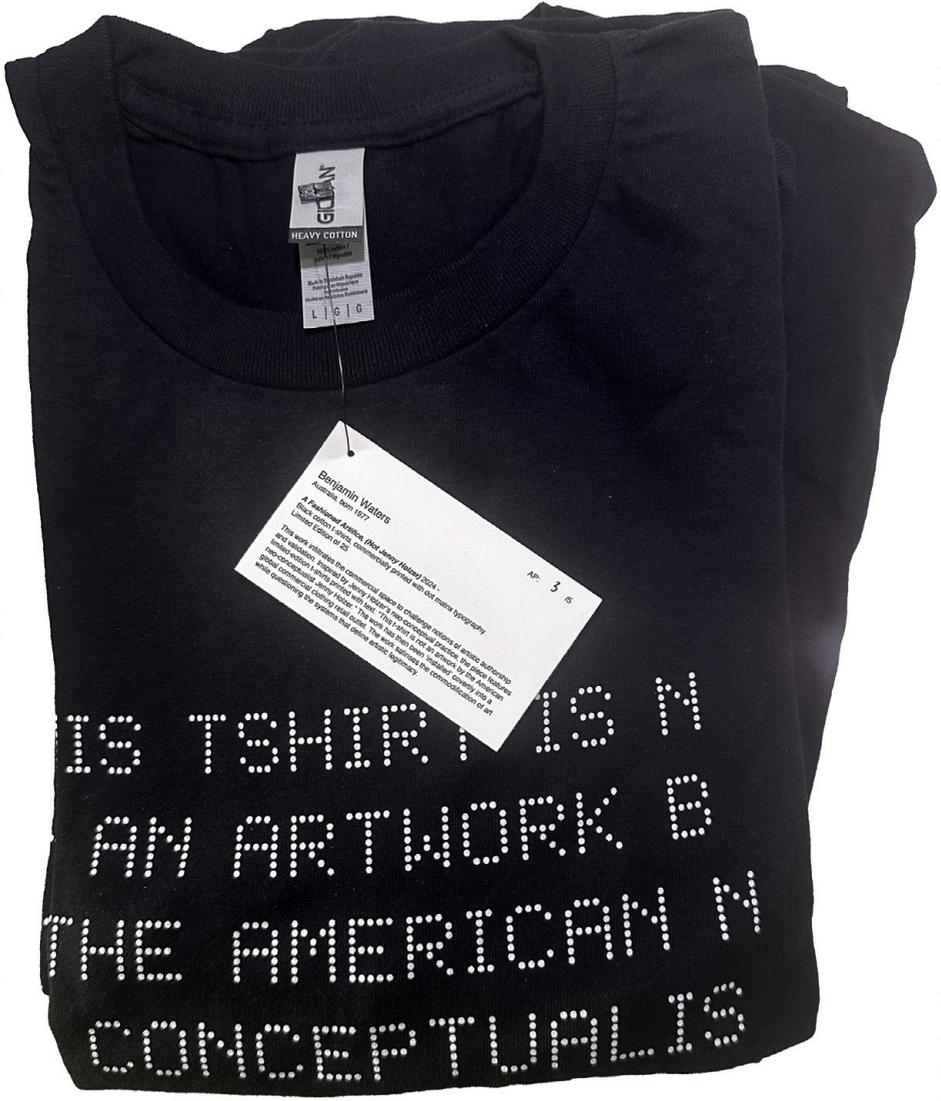
Beads, Thread, Cotton

2021

Blockage, Scratch and Linger depict bodily wounds in different healing processes represented by thread, beads, forms, and fabrics that act as skin for the wounds. The three works are stitched on domestic fabrics, with Blockage and Linger stitched on table clothes and Scratch on a lace curtain. The three works are a commentary for Ward's personal fascination and relationship with the human body's subconscious response to wounds, markings and subsequent healing. Her corporeal focus on the human body's autonomous healing processes has been decontextualised through a gender neutral and androgynous lens. Ward invites and encourages conversations around the human body with viewers, often evoking questions around health concerns and the capabilities of the body.

*familiar traces*

*familiar traces*



familiar traces

Ben Waters

# Ben Waters

## **A fashioned Artifice: with Holzer (Detail)**

Commercially printed cotton T-shirts (edition of 25, S-XXL), covert retail intervention, wall-mounted retail clothing rack, C-type photograph

2024

A fashioned Artifice: with Holzer slips into the language of fast fashion, testing who is allowed to be framed as an artist and who is treated as merchandise. Each commercially printed black cotton T-shirt carries the line, 'This t-shirt is not an artwork by the American neo-conceptualist Jenny Holzer', at once a quotation, a disclaimer and a slightly cheeky refusal. A small run of shirts was quietly rehung on a shop rack inside a global clothing chain that regularly licenses "serious" artists, so the work hovers between unauthorised collaboration, product placement and performance. Installed with a large photographic print of the retail intervention and a rack of limited-edition shirts, the piece treats branding, authorship and editioning as its main material, asking how artistic legitimacy is produced, who profits from it, and how quickly critique can be folded back into the shop floor.

familiar traces

familiar traces



familiar traces

Holly Yoshida

# Holly Yoshida

**Bathe II**

Oil on Board

2022

I paint interiors because I like to be inside. The psychological comfort I gain from being at home is something I enjoy and value. As a renter, I am constantly moving from house to house, and being able to recreate that comfort in any space is something I have learnt despite new architectural arrangements. I have to project myself and my life into these spaces that could be my potential home.

I make the decision to depersonalise spaces, removing traces of human interaction with the intention to unsettle. I paint interiors to look bare, for the colours to be more brilliant in an attempt to activate the uncanny energy of what it feels like to be within the spaces. My works are not biographical. I paint interiors of vernacular Australian houses, and viewers may bring their own experiences and histories to inhabit these rooms. I use reference images found on the Rent Network and other realtor sites, searching for houses within my economic bracket; they often look bleak and sterile.

Houses and interiors can act like time capsules, eliciting memories that might be individual or shared. A sink will be reminiscent of a family house, or a place lived in one's twenties, projecting the viewer into differing times and places. The paradox between comfort and eeriness prompts the audience to do a double take.

*familiar traces*

*familiar traces*