William and William Bowness Photography Prize

14 October – 26 November 2017

Monash Gallery of Art
Exhibition labels

mga
The Australian home of photography
On behalf of the Trustees of the MGA Foundation and MGA, we are delighted to present the shortlisted works for the William and Winifred Bowness Photography Prize 2017. This year’s distinguished judging panel, artist and educator Susan Fereday, architect and collector Corbett Lyon, and MGA Senior Curator Stephen Zagala, selected 59 photographs from a record 897 entries, the largest number received in the Prize’s history.

The Bowness Photography Prize is non-thematic and this year entries reveal the diversity of Australian photographic practice. Gender diversity, sexual equality, forced migration and repatriation of Indigenous remains are some of the powerful contemporary themes explored by the finalists. Many of these artists push the boundaries of what we may conceive as photographic practice, utilising experimental techniques and technologies across a range of genres, from traditional landscapes and portraiture to drone surveillance shots and conceptual selfies. As Stephen Zagala notes, there is a certain tribalism, articulated through ‘symbolical herbal plant-heads, totemic ciphers, ritualistic gestures and shamans conjuring meaning from photography’s chemical processes’ that somehow bind the works into a cohesive cacophony. We hope you will enjoy this special publication that celebrates excellence in contemporary Australian photography.
MGA and the Bowness Photography Prize: a distinguished history… Since its inception, MGA has forged its own trailblazing path, never wavering from its commitment to champion and support Australian photography and its artists.

MGA has long been praised for being progressive and innovative, especially when in the early 1980s it took the bold, unfashionable and revolutionary step to focus on Australian photography. In doing so it became the only public collection dedicated to Australian photography at a time when few public institutions were focused on increasing their holdings, and well before its contemporaries recognised the importance of collecting and interpreting Australian photographs. MGA quickly came to hold one of the most important and nationally significant photography collections in Australia.

In 2005 the MGA Foundation was established to support MGA and its significant collection. At the time, Bill Bowness was Chair of the Board, and, under his leadership, the Board and the newly constituted Foundation recognised the importance of providing a platform for contemporary Australian photographers, which would simultaneously raise the profile of MGA and its unique commitment to photography. The following year the MGA Foundation launched the inaugural William and Winifred Bowness
Photography Prize to promote excellence in photography across all photographic media and genres by both established and emerging artists with work produced within the last year.
The Bowness Photography Prize has become an important survey of contemporary photographic practice and one of the most prestigious prizes in the country, providing Australian artists with the opportunity to exhibit at one of Australia’s leading public galleries. This year the Prize became acquisitive and the cash awarded increased to $30,000 to ensure it continues to provide a significant boost to an artist’s career.

Whether emerging or established, and regardless of genre or subject matter, winners recognise the impact the Prize has had on their careers. Pat Brassington (2013) commented that although her ‘career was fairly well grounded at that time the challenge never fades and self doubt is never far away so the win lifted my confidence and strengthened my resolve to continue pursuing an experimental practice.’ Petrina Hicks (2014) commented that the prize ‘had a strong impact on my career, as it garnered attention and greater respect for my work.’

As the only public institution dedicated to the collection and promotion of Australian photography, MGA holds a special place in the nation’s network of art galleries and museums. The Bowness Photography Prize plays an important part in MGA’s role as ‘the Australian home of photography’, one that recognises exemplary work and champions Australian photographic artists.
Your generosity can make all the difference…
The Bowness Photography Prize is only one of the MGA Foundation’s initiatives and its ongoing support of MGA has been significant over the years. It began early on with the establishment of an endowment to provide a secure and stable financial base upon which MGA can develop and flourish. The Foundation’s support has matured into activities that build organisational capacity and growth, including curatorial and professional development scholarships and acquisition funding.

MGA relies on the generosity of its community. Its supporters play a vital role in helping MGA continue to present exceptional exhibitions, build and preserve the nationally significant collection, provide culturally enriching experiences for its diverse audiences and continue to champion Australian photography and its artists.

Over the last year MGA supporters have helped acquire 111 works from 34 artists for MGA, including Pat Brassington, Brook Andrew, Darren Sylvester and Valerie Sparks; present 13 exhibitions and showcase 187 artists; deliver 118 education programs and tours; present 69 events and public programs; and tour three of MGA’s exhibitions to six venues throughout Australia. This has only been made possible through the support of MGA’s community, and we hope that you will join us as we continue to journey into photography and build philanthropy at MGA together.
The William and Winifred Bowness Photography Prize is proudly supported by

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Peter LAMBROPOULOS
born Australia 1971

Effaced watercolour – Portrait of Sybil Craig, c. 1920 by Bernice Edwell 2017

chromogenic print
collection of the artist

Artist statement: In the visual arts, the importance of water as a generative and creative element cannot be underestimated. This is especially true for watercolour paintings and analogue photography. Yet from an archival and conservation perspective water is the enemy. It erodes and effaces the very things it helps create.

This image, ‘Effaced watercolour – Portrait of Sybil Craig, c. 1920 by Bernice Edwell’ literally explores this paradox. By using a historical watercolour portrait (of artist Sybil Craig) by the late Bernice Edwell, I literally erode and efface the original image by rephotographing the work through water. In doing so, the original image is washed away leaving behind its parasitic echo.
Jenny POLLAK  
born Australia 1958  

Alberto 2   2015–17  
from the series Last call  

pigment ink-jet print  
collection of the artist  

Artist statement: This series of photographs is from the last conversation I had with my friend and brother-in-law Alberto Vidal who was in the final weeks of terminal cancer in a hospital in France. Over the years we shared many conversations on Skype, separated by a screen and thousands of kilometres of ocean. Something of the pathos of these calls is captured in these screen shots in which the breaking up of the image into exaggerated pixels of colour is almost a metaphor for what was happening to his body, as is the often unusual angle of the view, a reminder of the times we were left watching the ceiling when the less than convenient mode of communication imposed its own vision.
Peter BARNES
born Australia 1953

Sellicks Beach, south end, twilight  2017

pigment ink-jet print
collection of the artist

Artist statement: This photograph is part of an ongoing personal project attempting to portray the coast around where I live (on the Fleurieu Peninsula SA) in those moments of elusive light between sunset and darkness.
David ROSETZKY
born Australia 1970

Karlo  2017

gelatin silver print
collection of the artist
Clare RAE
born Australia 1981

Les Blanche Banques 2017

gelatin silver print
collection of the artist

Artist statement: Les Blanche Banques is from a forthcoming series that responds to an archive of photographs created by French avant-garde artist Claude Cahun, held in Jersey, Channel Islands, United Kingdom.

My project began as an exploration of the sites that Cahun inhabited and imaged on the island during the last 20 years of her life, considering her engagement with the physical and cultural landscapes of Jersey. Like Cahun, in the photographs I have made, I depict my body in relation to site and place; in these instances the coastal geography and ancient Neolithic ritual monuments in Jersey. Les Blanche Banques depicts my interaction with a Neolithic menhir and the remains of a burial chamber in the distance.

My practice is invested in the feminist act of self-representation; this project draws connections between my performances of an expanding vocabulary of gesture in ancient and contested sites of meaning, with Cahun’s overtly performing body expressing a multiplicity of identity.
Eliza HUTCHISON
born South Africa 1965; arrived Australia 1969

UA SA 1968  2016
from the series Family photos B

pigment ink-jet print
collection of the artist

Artist statement: Family photos B explores the idea of family history through an archaeological and transformative process of mirroring and rephotographing of the source image. The photographic process highlights the latent content of the original image and the slippery and indexical relationship of memory to image while keying into a collective yet diverse lexicon of perceptual readings.

The source image for ‘UA SA, 1968’ is of my film executive father and mother together with company executives, actors and politicians in Johannesburg at the launch of Hang ‘em high. The rephotographed image with Medusa-like effect re-focuses the scene on my mother – party to and a visual embodiment of the colonial film industry and its political histories in the era of apartheid.
Olga BENNETT
born Russia 1981; arrived Australia 2007

P57_giacom_action4_clonestamp___dropshadow.jpg and P281_brancu___smartsharpen_clonestamp_clonestamp_clonestamp_clonestamp.jpg 2016
gelatin silver prints
collection of the artist

Artist statement: As a starting point for this work, I have digitised pages from *The Originality of the Avant-Garde and Other Modernist Myths* by Rosalind Krauss. Utilising retouching tools and scripts in Photoshop, I have obliterated most of the information from the pages and altered the original illustrations – photographs of sculptures by Giacometti and Brancusi. I have hand-printed resulting images as gelatin silver prints. The process used to create this work mimics and exaggerates the loss and transformation of visual information inherent to the archival process, that is commonly considered negligible.

My work reflects upon the limitations of photographs as privileged sources of knowledge about the past and examines how photographic documents are continuously altered through ongoing digital mediation.
Emilio CRESCIANI  
born Australia 1990

#1 2017  
from the series *Through a glass, darkly*

cromogenic print  
collection of the artist

**Artist statement:** Spaghetti junctions and highways. Our ever-expanding road networks cut new paths through cities, suburbs and the bush to connect consumers with consumables.

Cracked glass windscreens from smashed cars were found in a western Sydney car-recycling yard. I realised the interesting patterns look like street networks seen from above.

The shattered glass is a metaphor for these interconnections – the dark nature of rampant consumerism and the devastation of our environment required to sustain it.

As an x-ray points out disease, these images expose our consumerism as a shameful side of our lifestyle. The black and white tones reference our impaired perception of what we are doing to our world – ‘for now we see through a glass, darkly.’
Kris ARNOLD
born Australia 1979

Aerial equestrian  2017

pigment ink-jet print
collection of the artist
Artist statement: ‘Untitled 1–4 (a deltoid and a circle)’ comes from an ongoing series, *The book of shapes*. In this series images are made in the darkroom without the use of a camera or negative. Light is shaped directly onto expired photosensitive paper with the use of stencil books that were designed for use in Australian high school geometry classes in the 1960s and 70s. The resulting photograms bear the physical trace of light falling through the geometric aperture of the stencils, the trace of the hand that held the paper and the trace of the expired photographic chemicals that brought the shapes to life. This combination of analogue technique and darkroom experimentation extends my interest in exploring connections between the history of photography and modernism.
Janelle LOW
born Australia 1990

Untitled II (from the family archives)  2017
from the series Disintegrate

pigment ink-jet print and gold leaf
collection of the artist

Artist statement: I was the first in my family to be born outside of Asia. Utilising photography as a primary medium, my practice explores the internal and external conflicts that arise from growing up in multicultural Australia and navigating its evolving cultural landscape. Looking into the sense of displacement and ‘otherness’ felt between both my heritage and cultural upbringing, my work questions notions of identity and acceptance.

‘Untitled II (from the family archives)’ from the series Disintegrate investigates the deconstruction and reconstruction of the family mantle.
Tanya Maria DYHIN
born Australia 1984

I swam across the sky to find you  2016–17
from the series The sublime light

pigment ink-jet print, 23.5 carat gold leaf and 23.75 carat shell gold
collection of the artist

Artist statement: ‘I swam across the sky to find you’ is inspired by notions of visual space, as well as the use of gold and representation of light in Byzantine iconography. It is part of a series influenced by two research field trips to Greece and Turkey. The work depicts a sublime atmospheric phenomenon printed on a traditional planar surface. The immortalised moment has been ‘gilded’ in post-production – an unending form tracing characteristic elements of Byzantine religious icons. The composition presents multiple simultaneously-visible viewpoints and opens questions around space and time. It complicates traditional readings of the photographic image and can be described as a ‘non-static-still-image’, whose meaning shifts and changes for the spectator as light reflects off the brilliant gold surface.
Elaine CAMPANER  
born Australia 1969

Lake  2017  
from the series Petri dish

pigment ink-jet print
collection of the artist

Artist statement: My work is made by photographing transient dioramas of loosely arranged found objects. I am interested in the visual illusion and conceptual complexity that can result when found objects are placed together or happen together by chance.

‘Lake’ reimages a certain type of environmental image, using everyday objects from my domestic life that assert themselves as something else as I come across them.

I enjoy the pleasurable tension between the credulity of the illusion and the transparency of one thing standing in for another, as a means of creating recognition and visual pleasure.
Nasim NASR
born Iran 1984; arrived Australia 2009

Forty pages no. 5 2016
from the series Forty pages 1–5

pigment ink-jet print
collection of the artist

Artist statement: My art practice, utilising multiple channel video works, photography, performance, objects and sound has sought to comment upon ideas of interchangeable identity and cultural difference, and the cultural and intellectual separation between east and west, as experienced between my past and present homelands.

Forty pages contemplates personal or global history in the context of movement from one culture to another, and refers to forty pages in a passport. This work presents my body as a site or platform, half Australian and half ‘other’. The henna Australian passport stamps, from the last decade of my life, placed on the back of my hand represent a form of beauty and part of the history of transience of my being.
Amos GEBHARDT  
born Australia 1976  

Sky #3  2016  
from the series *There are no others*  

chromogenic print  
collection of the artist  

Artist statement: *There are no others* is a photographic series portraying people who identify beyond traditional gender binaries. Captured in flight, rising into the firmament and floating against clouds, the subjects are united by their unique nakedness. The body is seen as a fluid form, free from the constraints of gender normativity reflected in the endless and ever changing expanse of sky.  

These exultant portraits offer a contemporary interrogation within the tradition of nude portraiture through their dissolution of dominant gender paradigms, their celebration of diversity and the fluid nature of being.
Gerwyn DAVIES
born Australia 1985

**Opera** 2017

pigment ink-jet print
collection of the artist

Artist statement: Combining photographic self-portraiture and costume making, my work is an ongoing inventory of selves that are assembled, worn and performed for the camera.

Through the layering act of dress, the body is used as a platform for reinvention, concealing the body in order to reveal new articulations of self.

Prioritising the excess and artifice of camp, these manicured bodies are finally reconciled into photo assemblages of space.

Hyper real spaces that serve as digital habitats for the material self and experiment with the possibilities of how we may represent ourselves through the photograph.
Alana HOLMBERG  
born Australia 1983

**Portrait of Eylül II**  2016  
from the series *Resist laughter*

pigment ink-jet print  
collection of the artist

Artist statement: Eylül is a 23-year-old socialist feminist and participates in the women’s movement in Dersim, a mountainous city with a history of Kurdish resistance in Turkey’s east.

Current state of emergency laws, in place following the failed coup d’état in July 2016, allow the government to detain opponents without normal means of justification. Pro-Kurdish, secular and liberal journalists, media outlets and organisations are amongst those being targeted.

Eylül’s name has been changed and identity concealed at her request. She believes she will be imprisoned if her involvement with her chosen women’s organisation is known.

‘The real danger is our opinions. It is not certain that they will not arrest me when I will go out from this room.’
Robert ASHTON
born Australia 1950

Self portrait  2017
from the series *Portraits of rooms*

pigment ink-jet print
collection of the artist

Artist statement: ‘The house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace.’ – Gaston Bachelard, *The poetics of space*

These photographs are taken from an ongoing series of portraits without a sitter.

The rooms become a stage, a theatre of the past. They are the private spaces where we can withdraw into ourselves. All have a history that allows the subject to be revealed in continuum through the evidence they have both knowingly and unintentionally surrounded themselves with.

I use the diptych to create a fractured perspective, extending the viewpoint beyond a single frame of reference. The two images stand alone, but connect and refer to each other revealing the uneasy dynamic between the creative mind and its surroundings.
Polly BORLAND  
born Australia 1959

**Brute**  2016  
from the series *Not good at human*

pigment ink-jet print  
collection of the artist

Artist statement: ‘Brute’ is an unidentified portrait of my son Louie and is drawn from my most recent series of photographs *Not good at human*.

Louie was 13 years old when we started making these photographs in 2014. I thought we’d continue until he was 18, then we would go through all the photographs and let him work out which images were okay for a book. I then realised there was an exhibition in the developing body of work which fast became *Not good at human*, and was first exhibited in Sydney, Australia in 2016.

Louie and I had been having a few hard years adjusting to Los Angeles after moving here in 2011, so I started taking photos as a way of recording his teenage years and to give us a project to work on together. The concept came to me when a friend of mine described himself as ‘not good at human’. I thought this applied to my son and me – as our culture shock and the resulting inability to make human connections became profound in LA – and basically what it means to be human.
Peta CLANCY
born Australia 1970

Fissure 8  2017
from the series *Fissures in time*

pigment ink-jet print
collection of the artist

Artist statement: I am a descendent of the Bangerang nation from the Murray Goulburn area, South Eastern Australia. *Fissures in time* was created over an extended period of time in several locations in the Victorian landscape. Wandering through the landscape, with my large format camera taking photographs at different times of the day and under varying weather conditions. Drawing on memories of the landscapes I spent time in as a child. Informed by my research into the Massacre Map of Victoria, which identifies sites where settler massacres occurred from 1836–53. The research and the silence surrounding the knowledge of massacres have deeply affected my relationship to the landscape in Victoria. After photographing a site, I return to install a large print on a custom-built frame in front of the exact same landscape. Cutting into the photographic paper to reveal sections of the scene behind before rephotographing the scene. The photographic process of scarring highlights the relationship between the real and the perceived and challenges the viewer to question what it is they are focussing on and what they may not have perceived.
Silvi GLATTAUER
born Argentina 1966; arrived Australia 1974

La Puna, Argentina 5 2017
from the series La Puna

pigment ink-jet print
collection of the artist

Artist statement: These altiplanic landscapes are topographical storyboards exploring a personal narrative of identity that pendulates between Australia and Argentina.

Eternal and elusive, silent yet present, a landscape that offers extensive spaces, provides an opportunity to disconnect from the tangible and obvious visual elements one would associate with traditional landscape photography. The conceptual mind can drift and float in these never-ending, shadowless planes and spaces, revealing clarity towards a personal identity.
Rhett HAMMERTON
born Australia 1981

Yarralin NT / Chevron Island QLD  2017
from the series Cold drinks, hot showers

pigment ink-jet print
collection of the artist

Artist statement: This pairing of images form part of a larger portrait series entitled Cold drinks, hot showers.

A portable portrait studio was established in a selection of the Northern Territory’s more isolated roadhouses, with passers-by approached as sitters. The subsequent imagery provides an anthropological insight into the conflicting contexts representative of Northern Australia – both home and escape, adventure and malaise, affluence and penury.

Through the framing of the roadhouse as both literal backdrop and metaphoric axis between cultures, classes and identities, themes of transience and disparity are identified and explored. Individual portraits are named after the sitters’ home context and paired in contrasting diptychs, further highlighting tensions amid inconsistent and often incongruous Australian identities and ideologies.
Tayla MARTIN
born Australia 1995

Clyde 2017
from the series Outback

pigment ink-jet print
collection of the artist

Artist statement: Returning to my hometown of Nyngan in rural NSW, I captured men who work in the shearing industry on surrounding properties. Shearing is a primary industry that keeps our community alive. These men are resilient, working in harsh climate conditions, where they often push their emotions into the background while they get on with the job. The emotions rendered throughout my series are sometimes stoic but they nonetheless show faces imbued with personal stories and hardships.
Tobias TITZ
born Germany 1973; arrived Australia 2001

**Edie Ulrich, Kalgoorlie, Western Australia** 2017
from the series *Right to be heard*

pigment ink-jet print
collection of the artist

Artist statement: *The Right to be heard* series is a collaborative work. I share the image-making process with the person being photographed. They receive the blank Polaroid 665 negative and are invited to etch their comment in the wet emulsion of the film.

Edie wrote her comment in Tjupan language – this is the translation: *As a ten-year-old child in the mission, I remember my people as proud, happy, healthy people; walking, talking, hunting and enjoying life and protecting their families. I went away for further schooling. Coming back I saw my people again after the 1967 Referendum. I remember thinking that they seemed like broken people.*

The work articulates the communities’ thoughts, opinions and experiences regarding the 50th anniversary of the 1967 Referendum.

This project was made possible with the support of the National Trust of Western Australia and the Goldfields Aboriginal Language Centre.
Izabela PLUTA
born Poland 1979; arrived Australia 1987

Permutation 1+2  2017
from the series Paper, stone and permutations

pigment ink-jet prints
collection of the artist

Artist statement: Paper, stone and permutations offers
a spatial and temporal narrative across a set of material
investigations generated through a process of ‘gleaning’
landscapes and forms which explore traces, inscriptions and
erosions pertaining to measuring time via the medium of
photography. As a way of thinking about our experience as
it is bound to memory and conflated by the passing of time
and the span of geographic separation, these are intended
to appear that they are of a certain place, pertaining to
something specific and significant – yet the entire premise of
their production is to remind us that the very thing we seek
to locate and recall is always out of reach.
Jon LEWIS
born United States of America 1950
arrived Australia 1951

Bondi  2017
from the series Sydney street portraits

pigment ink-jet print
collection of the artist

Artist statement: The world is not always what it seems to be.
Helga LEUNIG (née Salwerowicz)
born Australia 1960

**The Bonegilla cards**  2017
from the series *New Australians*

pigment ink-jet print
collection of the artist

Artist statement: Held in the National Archives of Australia are approximately 350,000 immigration cards, containing basic information about the refugees and migrants who came to Australia after the Second World War.

They are called the Bonegilla cards. Stapled to each card is a passport sized photograph. These images have a palpable sense of melancholy and as I looked through them, I was particularly affected by the pictures of the children. Their faces reflecting fear, confusion and a sense of stoicism.

My family was part of the mass migration out of Europe, my Polish father and German mother wanted to move as far away from Europe as possible. My siblings and I have more or less assimilated but a part of me still feels like I belong somewhere else.
Robert HAGUE  
born New Zealand 1967; arrived Australia 1985  

Kim Kim  2016  
pigment ink-jet print  
collection of the artist  

Artist statement: Hyunji Kim – known online as Kim Kim is an artist from South Korea who lives and works between Melbourne and Perth. Her work concentrates on the portraiture of her friends and peers, all in their 20s. We’d gotten drunk together at the David Hockney opening and hatched a plan to try a photographic portrait, and amongst all the carefully framed head-shots was this image of her checking her phone and 30,000 Instagram followers. I was immediately struck by how different and impenetrable our worlds were.
Matthew SLEETH
born Australia 1972

**Reflections #2 [A drone opera]** 2017
from the series *Reflections [A drone opera]*

chromogenic print
collection of the artist

Artist statement: *Reflections [A drone opera]* is a series of prints made during the production of *A drone opera*, a multimedia performance work at Melbourne’s Meat Market presented in late 2015. These performances featured a number of drones flying through the theatre while streaming live video to a large screen, to establish for the audience that the space being mapped was the one that they were occupying and that this was happening in realtime.

Once the performances were over, I realised the footage contained occasional frames of static. These were at once: unique, seductive and abstract. They were also indexical as they were generated by the reflections of radio waves from the building’s bluestone walls. The combination of an abstract image that represented an analogue event was a compelling metaphor for a project whose themes dealt with our relationship to video surveillance and technology in general.
Leah KING-SMITH
born Australia 1957

01 Gubbi Gubbi  2017
from the series Mill Binna

pigment ink-jet print
collection of the artist

Artist statement: I’ve been inspired by the imaginative possibilities of photography and three-dimensional motion technologies to create avatars, not as game characters, but in the context of spirit incarnate. This picture comes from a suite of figures, a pantheon of female nature emissaries who, in their animated projected form, playfully shift into corporeity as they encounter the physicality of space. Modalities of imaging technologies, dance and theatre are inferred, as is the physique and exuberance of my Aboriginal mother in many of the figures. Drawn from photos of Pearl King as a young woman, here the figure is clothed in a landscape photograph made in Gubbi Gubbi (Kabi Kabi) country.
Polixeni PAPAPETROU
born Australia 1960

Delphi  2016
from the series Eden

pigment ink-jet print
collection of the artist

Artist statement: In Eden I photographed girls adorned with floral arrangements to reflect on their metamorphosis from child to adolescent and adolescent to adult, and a oneness with the world, fertility and the cycles of life. By reflecting on the changing body of young people as they shed one skin for another, we are embedded in the cycles of life. The seasons of growth, blossoming and wilting are visibly illustrated in the life cycle of the flower which also highlights our mortality. In this world of flowers and girls, budding, blossoming, eventually consigned to wilting, culture folds itself upon nature in a floral embrace that cancels the gloom of inevitable mortality in this miraculous thing we call life.
Christian THOMPSON
born Australia 1978

Purified by fire 2017
from the series Lake dolly

chromogenic print
collection of the artist and Michael Reid Gallery (Sydney)

Statement: In ‘Purified by fire’ the subject is literally buried beneath, absorbed within, emergent in, the fecund plant life, so that all we can see are the eyes holding the sun and the horizon. In this image human and vegetal merge in a representation of the genius loci. The image recalls the fruit and vegetable portraits of the 16th-century Italian artist Giuseppe Arcimboldo, such as his portrait of the Roman god, Vertumnus, the god of seasons, plant growth and change. The plant life in Thompson’s image is sexual, ripe, and his title is a reminder that fire brings about new growth.

– Excerpt from Tracey Warr’s essay, Gazing at Future Horizons, London 2017
Del Kathryn BARTON
born Australia 1972

**soft cake in the wind**  2017

pigment ink-jet print with acrylic paint
collection of the artist
Colin BATROUNEY
born Australia 1957

Propaganda 2017
from the series Chechnya

pigment ink-jet print
collection of the artist

Artist statement: My work is concerned with the dual issues of representation and the mechanical means of reproduction.

My practice involves the use of vernacular or found images and the manipulation of the tension between representation and abstraction. Since photographic image-making has existed, manipulation has been inherent in photographic practice, often employed in the service of overt or covert political intent.

The ghost in the machinery of this image is human desire, love and contact. This piece is part of a series made in the context of the Chechen government’s assertion that there are no homosexuals in Chechnya – this claim was made at a time when it was reported that gay men had been rounded up, interned, tortured and murdered in that country.
Justine VARGA
born Australia 1984

Abrasion 2016
from the series Memoire

chromogenic print
collection of the artist and Hugo Michell Gallery (Adelaide)

Artist statement: Made without a camera and over extended periods, my photographs embody a particular intersection of time and place, offering an autobiographical witnessing of the world – a memoire, rather than mere acts of representation.

‘Abrasion’ was left out in the New Zealand weather over a period of two months to suffer its vicissitudes. Otherworldly in appearance, yet made of a palpably vulnerable material, the (mis)treatment of its negative is evidenced through the bruising and scarring of the print’s chromatic surface. Like a fault in the material, a ruination is always already imminent within my work. That material obeys its own rules, a refusal to be controlled that is there from the beginning of my process but only reveals itself in the end.
David STEPHENSON
born United States of America 1955
arrived Australia 1982

Martin WALCH
born Australia 1964

Timeslice (Derwent River and Dark MoFo looking north from Evans Street, Hobart, Tasmania, June 2016) 2016–17 from the series Timeslice

pigment ink-jet print
collection of the artists

Artist statement: The Derwent Project is a collaboration between David Stephenson and Martin Walch that visualises the environmental dynamics and passage of time in Tasmania’s Derwent River watershed. The Derwent time-lapse array is one method explored; twelve camera stations, each recording still photographs every five minutes, are dispersed throughout the watershed in key representative environments ranging from wilderness headwaters to urban estuary. These photographs allow environmental dynamics such as weather, water levels, tides, and urban development to be traced. Multiple outcomes for the photographic data include the recombination of selected individual files into a composite matrix, and the slicing and recombination of sequential frames into ‘timeslice’ images. Both methods allow the passage of time to be represented spatially across the image.
Vanessa BERTAGNOLE
born United States of America 1983; arrived Australia 2009

Emerald River glitchscape  2017
from the series Queensland glitchscapes

pigment ink-jet print
collection of the artist

Artist statement: ‘Glitchscapes’ are my exploration in painting with pixels. Glitch art or data-bending, involves manually tweaking and recoding an image’s raw data to create obscure and unpredictable visual effects. Still images are reconfigured using various digital media – video, phones, computers and projectors and then materialised in new photographic form. In a time where we rely on digital technology to deliver accuracy and consistency, I enjoy experimenting with the artistic potential found in its failure.

With my ‘glitchscapes’, I hope to blur the boundaries of traditional digital image-making and challenge the role media plays in shaping our perceptions of reality.
Robin WILLIAMS
born England 1952; arrived Australia 1992

Hazy lazy days 2017
from the series A year at the beach

pigment ink-jet print
collection of the artist

Artist statement: Australians are ‘girt by sea’ and the beach is a quintessential feature of the Australian psyche. We are often taken with the dramatic and colourful nature of a glorious seascape, with clouds, sea, sand and sun creating a memorable image in our minds.

I too have been fascinated by the coastal view; but for me the classic ‘sharp’ view was too granular, too detailed. I set about trying to record a series of images that would reduce the complex and detailed scene into something rather more ‘essential’ – the colour palate characteristic of the time of year, season, day or climatic conditions.

I use a process of image movement that causes the fine details to be lost as a horizontal blur. In a project that has lasted over three years I recorded Edithvale Beach in Victoria from the same location, with the same technique and eventually selected 12 images to represent 12 moments across A year at the beach.
Lisa WALKER  
born Australia 1964

**My still life** 2017  
from the series *Waiting for trees to grow*

chromogenic print  
collection of the artist

Artist statement: My art practice of over more than 25 years is the exploration of my emotional landscape and the expression of my interior world through images.

My interest in making work that considers ephemeral states within nature and the human condition has led to my current body of work.

‘My still life’ is quiet and mindful. It allows the viewer to become witness to impermanence, and become involved in the search for beauty within the stages of grief and emotional flux.
Eric BRIDGEMAN
born Australia 1986

Mori Kaupa with kuman 2017
from the series Signs

chromogenic print
collection of the artist

Artist statement: During my recent trips to the Jiwaka province of Papua New Guinea I developed a project with 20 boys and uncles from my maternal clan, Yuri Alaiku. I have long been interested in the fabrication, design and use of the fighting shield known as the kuman. In Kudjip we gathered each Saturday to draw, paint and discuss the significance of the shield and its design, and how important it is to our culture, history and identity as men. These portraits aim to reinvigorate the discussion of the kuman in both historical and artistic domains. The men in the photographs are my uncles and cousins, holding their personalised shield with pride, as if it were an extension of their body.
Kate ROBERTSON
born Australia 1981

PAAH (hojori ma ipatiro impa sirikung/use after walking on faeces) 2016
from the series Recording the medicinal plants of Siwai, Bougainville

pigment ink-jet print
collection of the artist

Artist statement: This series records plants and their medicinal properties from the Siwai region of Bougainville Island, addressing the local concern for the loss of traditional knowledge through light, time, and material and digital traces. The photographs utilise the lumen process on location at Kainake Village, where the community was invited to contribute their knowledge to the composition of the prints. The process uses black-and-white paper in a camera-less method, which reacts to environmental elements such as sunlight and plant extractions. The lumen prints are transformed using a flatbed scanner process to capture the medicinal plants in an abstracted and fragmented way, emphasising the need for equilibrium between traditional and modern knowledge spaces in an increasingly modernised and globalised community.
James TYLOR
born Australia 1986

Te Moana Nui  2017
from the series Te Moana Nui

becquerel daguerreotypes, acrylic paint
collection of the artist

Artist statement: Te Moana Nui is a daguerreotype series that navigates the cultural history of the Pacific Ocean. Te Moana Nui is a Māori Polynesian name for the Pacific Ocean. My Polynesian ancestors have been exploring, migrating, trading and living throughout the Pacific Ocean for 5 000+ years.

Polynesian migration has stretched from the Philippines in Asia to trading in Chile, South America. They have also settled as north as Hawai‘i, east as Easter Island, west as Norfolk Island, and as south as New Zealand in the Pacific.

The history of the Pacific has undertaken many cultural changes and has been influenced by migration, war and trade. Polynesians have developed unique cultures from trading materials, language, beliefs, ideas and customs throughout the Pacific.
Henri VAN NOORDENBURG
born The Netherlands 1967; arrived Australia 1991

Hiding place  2017
from the series When a memory becomes a story or a story a memory

hand-carved pigment ink-jet print
collection of the artist

Artist statement: ‘Hiding place’ is based on stories from the Second World War told to me by members of my family in the Netherlands. This work examines how personal history becomes blurred from the first-hand experience and how it is remembered and then re-told.

The artwork combines two techniques; one the photographic image and the other is the narrative created by hand carving the print.

The hiding place in the photographic image is a replica of a dwelling used by Jews and the Dutch resistance. By hand carving into the paper I extend the landscape to look as I imagined, further blurring the lines between memories and stories.
Elaine BATTON
born England 1963; arrived Australia 1973

Poppies I 2017
from the series Vanitas revisited

pigment ink-jet print
collection of the artist

Artist statement: ‘Poppies I’ is from the series Vanitas revisited, this new series considers the beauty and fragile transience of life and memories. Mirroring the gentle shadow and ethereal inevitability of decline, the series of floral images captures the temporal nature of life – in a painterly style. My approach in this series was influenced by 17th-century Dutch still-life paintings. The imagery explores and celebrates the soulful nature and wonder of our lives.

Whilst contemporary art often explores diverse concepts, messages and approaches, my work seeks to give a voice to beauty and seeks to ensure that the art of beauty in fine art and nature continues to be explored.
Rushdi ANWAR
born Kurdistan/Iraq 1971; arrived Australia 1998

Humanity behind colour: a door tent carried by a refugee in Arbat Camp 2017
from the series The notion of place and displacement

pigment ink-jet print
collection of the artist

Artist statement: The notion of place and displacement explores issues of displacement due to socio-political persecution. It aims to reveal the difficulties and suffering of individuals who have faced displacement, manifesting a universal understanding for change, fragility and redemption.

I aim to address the catastrophe and the difficult reality of those individuals forced into displacement. However, the work not only highlights the desperation and fragility of displaced individuals, it also highlights their courage and compassion.

I worked inside several refugee camps in Kurdistan/Iraq from October 2016 to mid-January 2017. I encountered refugees from diverse backgrounds (e.g. Yazidi, Christian, Shabak, Muslim, Kurds, Arabs and Syrians). My objective is to draw attention to the commonality of displacement and the daily living conditions inside the camps.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. This project is supported by the Victorian Government through Creative Victoria.
Lauren DUNN  
born Australia 1978

What is mine is yours 2017  
from the series An image of an image of an image again

chromogenic print  
collection of the artist

Artist statement: Examining underlying codes within photography, advertising and ethnography, my practice is deeply rooted in engaging in contemporary questions surrounding photographic practice through a material outcome. My artworks investigate society’s consumptive relationship to the image (found and constructed) as an indicator to broader behavioural trends and habits.

‘What is mine is yours’ is a self portrait. Holding an original artwork in a public space the work was motivated by a recent experience of a breach of intellectual property. The image operates as a metaphor and raises questions around copy culture where images are being repurposed to a point that ownership is no longer applicable.
Jill ORR  
born Australia 1952

Christina SIMONS  
born United States of America 1974; Iceland/America 1974–93; arrived Australia 2001

Antipodean epic – night dust  2015–16  
from the series Antipodean epic

pigment ink-jet print  
collection of the artist

Artist statement: Antipodean epic is a performative photographic and video journey that incorporates seed both in abundance and scarcity. The work utilises costume to create characters, or creatures, as a means to ask: are the creatures the end of their species or the beginning of another? Are they displaced or transported viral creations? Are they unwanted interlopers within the seed stock? Are they the carriers of a potential future or remnants of a distant past or both?

This creature, ‘Antipodean epic – night dust’, comes to life after dark on a wheat farm near Mildura. When the sun goes down, other life comes into action.
Stuart CHAPE
born Australia 1953

Mauna Kea  2016
from the series Hawaii landscape aerials

pigment ink-jet print
collection of the artist

Artist statement: Part of an extensive series of aerial images of Hawaii taken in 2016, this photograph presents the summit of Mauna Kea, a dormant volcano on the island of Hawaii. The volcano is sacred to Hawaiians and is home to the snow goddess Poli‘ahu. With a height 4,207 metres above sea level, its summit is the highest point in Hawaii state and has the world’s largest astronomical observatory. In this image the access road to the summit switch-backs across slopes of the volcano creating a design that physically intrudes yet graphically harmonises with the landform.
Artist statement: Walking around the small rural town of Kutchan, Hokkaido, in mid-winter I was struck by both the harsh environment and scarcity of people. I wondered at the few signs of life and found myself reading the physical environment as a picture book of life in this area.
Kent MORRIS  
born Australia 1964  

**Barkindji (Broken Hill) – Mallee Ringneck**  2016  
from the series **Cultural reflections – up above #2**  

pigment ink-jet print  
collection of the artist  

**Artist statement:** My art practice reveals the continued presence and patterns of Aboriginal history and culture in the contemporary Australian landscape, despite colonial interventions that have irreversibly altered the environment.  

Through my artworks I am reconstructing the shapes and structures of the built environment to reflect the shapes of and designs on the belongings of the first people of Australia. The new forms that colonialism brought with it are being re-imagined and reconstructed to reflect the long history of Indigenous people in this country and to reaffirm identity and connectivity.  

My artworks are constructed from a single photograph taken while walking on Country. Apart from basic editing, digital information has not been added to, or subtracted from, the original photograph.
**Tim ALLEN**  
born Australia 1989

**Cabby 2017**  
from the series *Construct*

pigment ink-jet print  
collection of the artist

Artist statement: *Construct* is a series of detailed aerial landscape photographs, captured above the industrial environment of the suburbs of Melbourne, Australia.

As I looked down, I focussed on the repetition, patterns, form, structure and organisation of different industries. As atomisation technologies become more prevalent, I wanted to take an elevated screenshot of what our landscape looks like before it changes again.

As ridesharing apps like Uber & Lyft become more widely accepted, there have been just as many developments in driverless technology.

Are there any reasons to fight the future with all the benefits it presents? Freight and taxi services take up the majority of jobs worldwide, yet they’re some of the most vulnerable positions in this evolving technological ecosystem.
Suellen SYMONS
born Australia 1955

Lake George at twilight 2017

pigment ink-jet print
collection of the artist

Artist statement: Time is almost frozen here. Compressed into a narrow zip, the panorama hones our perceptions – our visual and psychological reading of landscape – focussing us on the vacant detail and emotions conveyed.

Being a poetic fragment of memory and time, growing up in Canberra during the 1970s, that physical stretch of space, somewhat empty and bristling with resilience against the elements, acted as a kind of underbelly to my panoramas. Memories of growing up beside Lake George, travelling beside it regularly, have always beckoned me to record it.

It is the ethereal quality I have captured once and cannot capture again that gives it a spiritual quality for me, a haunting, a longing.

The mystery of Lake George beckons especially at twilight.
Jo SCICLUNA
born Australia 1969

Where we begin (sunless) #3  2016
from the series When our horizons meet

pigment ink-jet print, Victorian Ash timber, acrylic
collection of the artist

Artist statement: My current photographic works engage a spatial dialogue between depictions of the Australian landscape and the language of sculptural practice. I approach the landscape photograph as an active object whose material presence and implicit history holds much conceptual potential. Framed by my experience as a first generation Australian, I engage landscape as a cross-cultural device to pose questions of identity and belonging in relation to place. In this work I remove the depicted landscape’s sun through a circular incision. Once lit, the projected shadow’s assumed form mediates the spaces of the photograph, the frame and the exhibiting context – a provisional form of marking that signifies my liminal identity. When faced with this materially and spatially displaced version of the sun, the locational marker that grounds and orients us all, how then do we re-orient ourselves, adapt and regain our bearings?
Damien SHEN
born Australia 1976

Still life after Penn 1–3  2017
from the series Still life after Penn

dye sublimation print on aluminium
collection of the artist

Artist statement: Still life after Penn, is a complex interrogation of many things. It seeks to begin dialogues about what is right and what is wrong, about the living and the dead, and the spaces in between, while simultaneously interrogating the practices of museums historically and in the here and now.

I know these are not just skulls and femurs, after all, my family and community in South Australia endured the dehumanising and culturally violent practices of having remains and bodies stolen, dug from the earth or taken from hospital morgues in the dark of night by anthropologists and physicians. Although many have made their way home, the remains of my Aboriginal ancestors still sit in boxes within the collection stores of museums here in Australia and abroad, waiting to be returned to their homelands.
Danica CHAPPELL
born Australia 1972

Fermata #14  2016
from the series Fermata

tintypes
collection of the artist

Artist statement: When the photograph was known, when light was fixed and no longer only represented by pigments, inks and brush, photography was aligned to science, and through experimentation the medium moved forward.

Riffing off its history and linked to constructivist practices my interests are drawn to the malleable photograph. In search of an object, I am inspired by peripheries and process, applying a cameraless approach to various applications of darkroom-based photography. In this manner I continue to explore dislocation and depth found when combining shadow, form and colour.

What is it to feel the medium or make the mark – to hold the image before its latency?

The series Fermata attempts to answer this whilst contributing to an evolving dexterity I have with photography.
Jane BURTON
born Australia 1966

It is midnight, Dr _ _ #9  2016
from the series It is midnight, Dr _ _

chromogenic print
collection of the artist

Artist statement: This image deliberately withholds easy understanding. It is freighted with a perpetual tension, with the promise and anticipation of revelation. An empty stage-like setting imbued with silence, a heavy curtain draped with tied sashes, subterranean light: it is a scene both tawdry and sumptuous, an occasion never revealed, and a threshold to another world, hidden, mysterious, unseen.

My work has long been preoccupied with both capturing what is intuited and felt in real places – places often overlooked and abandoned – and building imaginary worlds. The photographs are a distillation of the sensations and perceptions of these atmospheres.
Tom BLACHFORD
born Australia 1987

3:13 am  2017
from the series Noct Angeles

pigment ink-jet print
collection of the artist

Artist statement: Shot over the course of three stormy nights in Los Angeles, California the series *Noct Angeles* explores the city after dark.

Each image acts as a stage for an untold narrative, each containing infinite questions and no discernible answers.

The images seek to convey the tension, paranoia and fear that is so prevalent in Los Angeles. Focusing on minute changes in lighting temperature and embracing flare and backlight, the series seeks to find the cinematic moments in the everyday. Using long exposure in the darkness the camera acts as a bridge to another world just beyond our perceptions.
Will NOLAN
born Australia 1979

The chair 2017

chromogenic print
collection of the artist

Artist statement: This photographic arrangement combines still-life photography and found images from the internet. Images are cut, erased and reworked into the still life to create a digital collage.

My interest in this process relies on the real and the virtual to co-exist together in their creation, providing an insight into the conceptual space between images and the relationship between subject and object. The work explores my interest to produce two-dimensional – installations that are full of references, from the contemporary to the historical, and the everyday to the enigmatic.
Hoda AFSHAR
born Iran 1983; arrived Australia 2007

Untitled #1  2015–17
from the series  Behold

pigment ink-jet print
collection of the artist

Artist statement: Behold was made unexpectedly. I was travelling in a city that I sometimes return to, and I got to know a group of gay men who used to meet in this bathhouse in secret. It no longer exists. But while it did, they invited me to document it, and to capture a glimpse of their lives in it. We arrived, but I wasn’t allowed to enter. So we rented the place, and for a few hours I took pictures while they played themselves performing their lives for my camera, so that their desire to be seen and beheld by others might be realised here, in the world of images, where the bare thereness of life is transformed from mere appearance, into something more meaningful ... into recognition.