

Huw Davies Gallery
2nd December - 22nd December, 2021

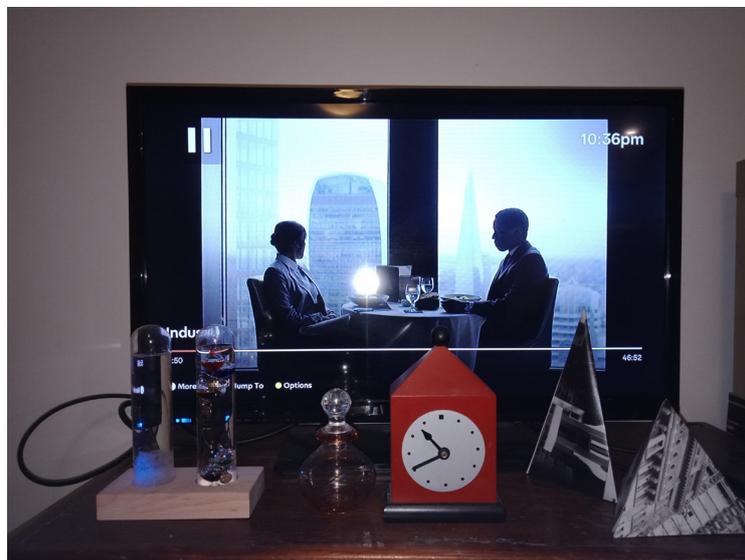
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The Pandy Shuffle

**Andrea Bryant, Erin Burrows, Phil Carter, Briony Donald,
Thomas Edmondson, Sara Edson, Caroline Lemerle, Kathy Leo,
Claire Manning, Tom Varendorff, and Grant Winkler.
Curated by Wouter Van de Voorde.**

Featuring works created during PhotoAccess' Concept to Exhibition 2021 workshop, *The Pandy Shuffle* brings together a diverse group of artists investigating their experiences of the era of COVID.

Each artist focused during the workshop on building their individual practice and creative vision, but they also all shared circumstances of disrupted routines, lockdown isolation and a gaze turned local. The resulting works reflect collectively on varied possibilities for remaining human when a pandemic turns the world on its head.



Time Is Precious Still Life, 2021, Claire Manning, Inkjet print on lightbox film.

Keep on Dancing

There is beguiling unity within the utterly distinct approaches that each of these eleven artists in *The Pandy Shuffle* brings to photography. Each presents work that embodies a sense of humanity. Together, the works are a powerful testament to the endurance of the ethical, empathetic, individually valued human life during a year when collated statistics relentlessly summarised our lives and actions.

The *Concept to Exhibition* is a long-form workshop that allows artists to come together to develop their own ideas and work over eight months with mentoring from a PhotoAccess staff member – this year with Wouter Van de Voorde. I must emphasise that there is no theme allocated, and artists are encouraged to develop their own approach and voice. It has just happened that here, whether through the spirit of the times, Wouter's collaborative curatorial approach, or a chance confluence of ideas, there is a striking coherence to this group exhibition.

The PhotoAccess website quotes artist Claire Manning explaining the name of the collective show that is the workshop's endpoint: '*The Pandy Shuffle* refers to the pandemic, the pandemonium, and the Pandora's box of ideas that our workshop brought to life. My experience helped me walk on days when I wasn't feeling in the mood. Taking my camera helped me get out to see, hear, smell taste and feel my neighbourhood.' Indeed, viewing many of these images, I am struck by how much I might be missing in my walks through the suburbs.

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The 'shuffle' is a lovely word evoking both the sorting through images and the constant adaptation to public health measures, but, for this exhibition, I prefer to read it as a dance. *The Pandy Shuffle* not only expresses the artists' personal visions, but also moves, shifts and enlivens this self-perception in the viewer. Because this exhibition demands close and specific attention, I would like to focus here on a particular work from each series presented. Across these examples, the sense of humanity – defined as 'the quality or state of being human' – reverberates with every step, skip, twerk or twirl through the show.

Claire Manning's *Time Is Precious Still Life* depicts a group of objects, including a clock and decanter, in front of a television screen on which two people sit across from each other at a table in front of a window. In a quiet, layered, familiar-but-strange moment that is as intriguing as it is satisfyingly unknowable, Manning inspires a heightened sensitivity to intimate space.

In another image, thin trunks and branches of trees are clear and crisp against a paling fence, while in the foreground the slightly indistinct head of a dog intrudes across the picture. This dog is calm, but on the move. In this way, the photograph contains the before and after, a time-sequence, a flow of life within the still. Tom Varendorff's photograph provides the tantalising hint of a narrative that lies ambiguously between crime drama and domestic comedy.

Three members of a family hold each other close in hot weather. Heads, hands, chins touch, one hand reaches over to grasp another. This is an intimate gelatin silver print of a portrait of an embrace by Sara Edson, encompassing all that means and entails. In a print from another series, Edson has approached two strangers for a portrait on a walk – one poses with a smile, an arm around the other who has happened to pull out a panda mask. This is a portrait of a serendipitous public embrace, and all that means and entails.

Despite my living there on Gadigal land known as Sydney's Newtown more than a decade ago, Caroline Lemerle's depiction of this place seems completely familiar – including the stark co-existence of affluence and poverty. The MLK-Aboriginal flag mural is a landmark, and Lemerle's vision of two people in the left corner of the image, below the text 'SOVEREIGNTY RESPECT NO POSTERS!', unflinchingly witnesses the realities of social injustice.

The middle-distance and thin horizon gives a glimpse of some nice light, a tree, tall grass, power poles receding to the distance and the hint of a mountain, yet the arresting elements of Erin Burrows's landscape lies in the silver reflections off the roadside puddle and the texture of the tyre-tracks through the dirt. Framed differently, Burrows could have photographed a pretty scene but instead she lets us discover unlooked-for beauty.

In making human impact on our closest environment not only visible but also beautiful, Andrea Bryant gently lays a sense of responsibility for this degradation at our feet with *Space Trolley*. A trolley lying in a drain – always a forlorn and disappointing suburban sight – appears as a constellation-like transcendent spectacle through Bryant's exploration of the built waterways of Canberra through the infra-red spectrum.

Frances Hodgson Burnett-like, Grant Winkler has created a sense of a 'secret garden'. Peering past the overgrown pines and cotoneaster, through two layers of fencing to red-graffitied white wall and boarded window, through Winkler's lens, looks, remarkably to me, nothing less than inviting in the sunlight. He captures the sense of human potential that always endures in the abandoned.

Tom Edmondson's piles of cloud, trees, wisteria, insulation bats, and roof tiles seeks a clarity, balance, and splendour that elevates its materials. It is the colour, texture, and shape of the ephemerally discarded objects that mould and define this image, while the more traditionally appealing features play second fiddle.

In a squarely set image of a cast-iron bench on its neat concrete platform on the patch of mown grass, Kathy Leo brings us along to take a look. Strangely, it does not feel like a picture of an empty bench. It looks like a picture of somewhere to sit and it feels like a picture of wanting to know what you see from there. Leo's series is a warm invitation.

We are led to the end of the road along the carefully, surreally pointlessly concreted footpath through a grassed area, past the concrete bollards, to the bitumen road that recedes to the distance between the trees and wheelie bins. Phil Carter assigned himself a radius for discovery – a 2km square from his home. In this photograph from his Somewhere near here series, the street is deserted but inhabited, the scene is calm, quiet, orderly, regulated, and serviced (it is recycling collection there this week). A sense of the ominous is wonderfully absent – the monsters are not about to visit this Maple Street.

Finally, Briony Donald offers a humorous and acutely observed approach to image-making. *Yawning Pigeon* (I will save you Googling – yes, birds do yawn) is testament to Donald's presence of mind in recording this affectionately human moment with this often despised and deterred animal. We anthropomorphise, but how can we help it with portraits like this!

Each of these artists asks us to dance the *Pandy Shuffle* with them – some slowly, some a quick-step, some a rollicking waltz, some a precisely choreographed modern ballet, some a funk fusion with the music up loud. Such is the deeply held integrity of all the works that, as viewers, our minds will move differently in response to each work. Yet, with each personal, individual pirouette in this exhibition, that sense of humanity accumulates and keeps on dancing.

Penny Grist

Penelope Grist is a writer and curator based on Nggunawal and Ngambri Country. She is the Chair of the PhotoAccess Board and Curator Exhibitions at the National Portrait Gallery.

Artist StatementsAndrea Bryant

Andrea Bryant

The constructed lakes, waterways and water spaces around Canberra form the central focus of this series. Over the past year I have been doing a lot of walking and have been thinking about the extent that water features in the development and landscape of Canberra, in all sorts of way; not just our large lakes, but also the various waterways feeding into them, as well as the extent of water features in our public art.

Looking at these spaces, I have also been alarmed by the extent to which human interaction has degraded them. At the same time, when I focus on these objects, stripped of colour, they evoke a strange kind of beauty, a surreal and almost other-worldly reality. At times these images also hint at an underlying menace, and perhaps reflect the extent to which nature has been violated by our presence.

To create this feeling of combined mystery, beauty and conflict, I have used the infrared light spectrum in this series of images, to achieve these alternative perspectives, and draw the viewer into this different reality.

Erin Burrows

2020 saw many months of self-reflection, enormous growth, personal development and above everything being TRUE to myself. Life can be so predictable and taken for granted. So it's so important to remember to celebrate all things big and small, remember who & what is important in life, spending time doing things we enjoy.

My works were created from a period of chaos to calm in an ever-changing world, how busy and messy life can be, then clarity and balance can be found.

Phil Carter

How do you make photographs when both overseas and domestic travel are restricted, or impossible? You look around where you live. Rather than look for obviously photogenic sites, I thought I should get to know my local area by forcing myself to go to sites that I had never been to before. I identified 100 random points, in a 2km square around where I live, and visited each of these sites.

What did I find? I found a landscape seemingly devoid of people. Many of my random points fell on quiet suburban roads. That I could stand in these roads and take photographs, (mostly) without any fear of being bowled over, led me to reflect on the place of the private car in our society. All this infrastructure, built probably at great cost, and barely used.

I'd like to acknowledge the input and encouragement of Wouter Van de Voorde and other members of the "Concept to Exhibition" group during the course of this project. I'd also like to thank everyone for the opportunity to see their work and hear about their thought processes.

Briony Donald

Bird photography has been an interest of mine since I started photographing animals and I love photographing their antics. Pigeons and chickens are two of my favourite birds and I have been focusing on photographing them both over the last 18 months. I love watching and capturing the large flock of pigeons that reside in Civic, I photograph them every time I'm there. I want to show that they feel emotion and have character and personality. I have had chickens since I was 3 and have had many, many chickens since then. Known as the crazy chicken lady in the street, I love documenting what the chickens do when they free roam, from guarding me from the scary birds flying above to posing in the garden.

Thomas Edmondson

Intuition of colour for me is the ability to re-enact a scene and the associated feelings that were presented to me while in a place. I use film photography to capture scenes as the analogue negative holds the images colour and tonality in a physical way. Being colour blind (mild deuteranopia), colour accuracy between the negative and the original scene became an obsession for me. Shifts in hues occur when shooting on different film stocks which become a creative choice when choosing what stock to match to a scene.

My work attempts to visualise the happenings left in places, a glimpse at the mundane simplicities of our human experience can be found in these photos. They are a reflection of my obsessions, creative choices and emotions from my time in these places.

Sara Edson

Prior to Concept to Exhibition, I participated in a couple of PhotoAccess workshops, using my iPhone camera. This year, I wanted to go back to basics and learn black and white 35 mm film and darkroom photography, making use of PhotoAccess' excellent member facilities. I started with a heavy 1960s manual Nikkormart camera that I already had but didn't really know how to use, and tried other manual, semi-manual and compact cameras, on loan from PhotoAccess. I borrowed photo books from the library, spent time developing negatives and making prints in the darkroom, and enjoyed meeting different photographers.

My work explores notions of home and connections between family, friends and people I meet in the community. It is a record of experiences and feelings in a strange year, that sometimes seemed a blur. The photos are a memento of transitory states, and my acquiring photographic knowledge, skills and practice.

The first series, 'December 2020' stems from the beginning of the course when we were shown Australian photographer Trent Parke's family album series, 'The Christmas Tree Bucket' and asked to think about taking some holiday shots that were 'not the sanitised smiling version of family.'

I had not visited my family in a year. In that time, my sister and her kids had been through a traumatic time. We hung out together again and I shot my first roll of film of them on the Nikkormart. We were mesmerised with the satisfying sound of the shutter release button. I fumbled around with the camera settings and light meter and tried to capture something.

The second series, 'Queanbeyan River Path' is from one of my regular expeditions with a good friend, where we pick somewhere to go that neither of us has been before: a nature reserve or suburb. Along the way, I pluck up courage to ask if I can take someone's picture, and have conversations and results that are surprising, and sometimes delightful.

Caroline Lemerle

I am interested in capturing the 'layers' of inner city living – for this exhibition – from a Sydney (Newtown) perspective. Like an onion, what's on the outside does not reflect what is on the inside. These images illustrate the silent fraught conversation between middle-class affluence and the inner city poverty of marginalised people. The images seek to challenge the viewer's complacency. They question the whys and wherefores of equity gaps – identified but never resolved.

Kathy Leo

I took these photos while exploring around Canberra whilst going on my walk for recovery. I'm on a journey recovering from chemotherapy as well as suffering from mental illness. As a recovery plan I walk around Canberra and explore its beauty. Over the year I have taken photos of what I see as well as write poems with the photos and compiled them into a book. I've explored many beautiful things about Canberra and its healing wonder and I would like to share it with the audience.

Claire Manning

My Concept to Exhibition process has strengthened my inside and outside observations of the world. I went outside into my neighbourhood. I took a closer look at what I see inside my home, including the dust. I have glanced at the familiar and kept going. Collected multiple images on one theme and discarded them all. I have quickly captured an image that resonated more than expected. Other times I have stopped, listened, and taken a closer look through the lenses of several cameras. There were many disappointments with what I captured not matching my initial viewing. Too far away or too close.

My personal approach with my creative endeavours is about the process and not the product. C2E offered this and it was gratifying seeing how everyone observed the world through sharing their thoughts, stories and photos. These experiences were shared with a sense of uncertainty, hopefulness, growing confidence but mostly vulnerability. I enjoyed the questions and challenges that came my way from the group and my quiet thoughts. I was surprised by what other people saw. I questioned my reactions to the stories of others.

I gained a new level of observation skills. I now look at spaces, shapes, colours, darkness, and light differently. I try and capture less predictable images with this new knowledge. Taking photos got me outside when I did not want to go. On the days I could not walk through the door, I would look out the window. When I did go outside, even on rainy days, I was rewarded. The C2E visual stories will resonate, not make sense, or just be.

Tom Varendoff

My plan for the year was to take lots of photos and see what came about. I had a few projects in mind, the first of which was documenting the ever increasing number of dog toys that lie around my house.

Our dog is always getting gifts from my parents in law and my brother in law. Whenever they come to visit so does a bag load of new toys. The toys accumulate all over the house, in the yard and under furniture. It is not uncommon to find a wet, smelly teddy on our bed. Or to accidentally run over a toy with the mover in the long summer grass, sending filling and body parts flying.

I'd planned to document the toys as they lie around the house and yard. In the end the photos weren't as focused on the toys as I'd first thought. But they seem to work alright.

Grant Winkler

I am intrigued by, perhaps even attracted to, places and objects that have been abandoned. This informs my choice of photos for this exhibition. Many people will recognise the long empty public housing along Northbourne Avenue. The Dickson side of Northbourne Avenue is currently a construction site of new apartment buildings. For a little while at least, the new buildings will be overlooking some of their predecessors on the Lyneham side of Northbourne Avenue. Perhaps the new occupants will even see a lingering ghost or two.

It is indisputable that these buildings had reached their end-of-life, but the renewal has been economic rather than social. Was the long gap between the last occupants moving out and demolition meant to reduce our understanding that these places had been homes, to sever any visceral connection, to diminish the spirit of place? That the removal of the eyesores that they had become was fait accompli and why hadn't it happened sooner? Was it just bumbling bureaucracy?

For me taking these photographs was a walk on the mild side. Clambering through gaps in cyclone wire fences, ignoring no trespass signs, being careful not to step in anything unidentifiable and even more careful not to step in anything that I could. And who has been more creative: the fridge philosopher, the taggers or the photographer?

List of Works

1	Phil Carter, <i>Somewhere Near Here (Google Mapping Printout)</i> , 2021, 2 x A4 print outs	NFS
2	Phil Carter, <i>Somewhere Near Here 3</i> , 2021, inkjet print, 300x450mm	Edition 1 of 1 \$100
3	Phil Carter, <i>Somewhere Near Here 2</i> , 2021, inkjet print, 200x300mm	Edition 1 of 1 \$100
4	Phil Carter, <i>Somewhere Near Here 5</i> , 2021, inkjet print, 200x300mm	Edition 1 of 1 \$100
5	Phil Carter, <i>Somewhere Near Here 4</i> , 2021, inkjet print, 200x300mm	Edition 1 of 1 \$100
6	Phil Carter, <i>Somewhere Near Here 1</i> , 2021, inkjet print, , 200x300mm	Edition 1 of 1 \$100
7	Kathy Leo, <i>Stop to Think</i> , 2021, inkjet prints, 606x510mm	Edition 1 of 1 \$375
8	Grant Winkler, <i>Found Object</i> , 2021, inkjet print on traditional photo paper, 483mm x 329mm	Edition 1 of 1 \$275/\$400
9	Grant Winkler, <i>Walking on Sunshine Obverse</i> , 2021, inkjet print on traditional photo paper, 483mm x 329mm	Edition 1 of 1 \$275/\$400
10	Grant Winkler, <i>Fridge Life</i> , 2021, inkjet print on traditional photo paper, 483mm x 329mm	Edition 1 of 1 \$275/\$400
11	Grant Winkler, <i>Walking on Sunshine Reverse</i> , 2021, inkjet print on traditional photo paper, 483mm x 329mm	Edition 1 of 1 \$275/\$400
12	Claire Manning, <i>A Place To Hide</i> , 2021, self adhesive vinyl print, 1500x1125mm	Edition 1 of 1 \$325
13	Briony Donald, <i>Ninja Pigeon</i> , 2021, inkjet print on Ilford Smooth Cotton Sonora 320gsm, 297mm x 210mm	Edition 1 of 1 \$100
14	Briony Donald, <i>Yawning Pigeon</i> , 2021, inkjet print on Ilford Smooth Cotton Sonora 320gsm, 297mm x 210mm	Edition 1 of 1 \$100
15	Briony Donald, <i>Where are my pants?</i> , 2021, inkjet print on Ilford Smooth Cotton Sonora 320gsm, 297mm x 210mm	Edition 1 of 1 \$100
16	Kathy Leo, <i>Birds in the Pond I</i> , 2021, inkjet print, 208x780mm	Edition 1 of 1 \$105
17	Kathy Leo, <i>Birds in the Pond II</i> , 2021, inkjet print, 208x375mm	Edition 1 of 1 \$105
18	Kathy Leo, <i>Walking for Health</i> , artist book	\$35 (5 available)
19	Kathy Leo, <i>Birds in the Pond III</i> , 2021, inkjet print, 208x375mm	Edition 1 of 1 \$105
20	Tom Varendorff, <i>Untitled</i> , 2021, inkjet print on matt cotton rag, 300x420mm	NFS
21	Tom Varendorff, <i>Untitled</i> , 2021, inkjet print on matt cotton rag, 300x200mm	NFS
22	Tom Varendorff, <i>Untitled</i> , 2021, inkjet print on matt cotton rag, 300x200mm	NFS
23	Claire Manning, <i>Looking At Me</i> , 2021, inkjet print on matte photographic paper, 420x297mm	Edition 1 of 5 \$75/\$100
24	Claire Manning, <i>Time To Dust</i> , 2021, inkjet print on matte photographic paper, 420x297mm	Edition 1 of 5 \$75/\$100
25	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 200x250mm	NFS
26	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 200x250mm	NFS
27	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 200x250mm	NFS
28	Thomas Edmondson, <i>Untitled</i> , 2021, inkjet print on plantine fiber rag, 500 x 500 mm	Edition 1 of 5 \$400

29	Thomas Edmondson, <i>Untitled</i> , 2021, inkjet print on plantine fiber rag, 500 x 500 mm	Edition 1 of 5 \$400
30	Thomas Edmondson, <i>Untitled</i> , 2021, inkjet print on plantine fiber rag, 500 x 500 mm	Edition 1 of 5 \$400
31	Thomas Edmondson, <i>Untitled</i> , 2021, inkjet print on plantine fiber rag, 500 x 500 mm	Edition 1 of 5 \$400
32	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 200x250mm	NFS
33	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 200x250mm	NFS
34	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 250x200mm	NFS
35	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 500x400mm	NFS
36	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 250x200mm	NFS
37	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 200x250mm	NFS
38	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 500x400mm	NFS
39	Sara Edson, <i>Untitled</i> , 2021, silver gelatin print, 200x250mm	NFS
40	Tom Varendorff, <i>Untitled</i> , 2021, inkjet print on matt cotton rag, 180x130mm	NFS
41	Tom Varendorff, <i>Untitled</i> , 2021, inkjet print on matt cotton rag, 180x130mm	NFS
42	Tom Varendorff, <i>Untitled</i> , 2021, inkjet print on matt cotton rag, 180x130mm	NFS
43	Briony Donald, <i>Rhino bird</i> , 2021, inkjet ink on photographic paper, 200x225mm	Edition 1 of 1 \$100
44	Briony Donald, <i>Untitled</i> , 2021, inkjet ink on photographic paper, 200x225mm	Edition 1 of 1 \$100
45	Erin Burrows, <i>Clarity 1</i> , 2021, inkjet print on gloss photographic paper 190gsm, 370x550mm	Edition 1 of 1 \$50
46	Erin Burrows, <i>Chaos 1</i> , 2021, inkjet print on gloss photographic paper 190gsm, 370x550mm	Edition 1 of 1 \$50
47	Erin Burrows, <i>Clarity 2</i> , 2021, inkjet print on gloss photographic paper 190gsm, 370x550mm	Edition 1 of 1 \$50
48	Caroline Lemerle, <i>Newtown Disconnect 1</i> , 2021, inkjet print on Plantine fiber rag, 420x594mm	NFS
49	Caroline Lemerle, <i>Newtown Disconnect 2</i> , 2021, inkjet print on Plantine fiber rag, 420x594mm	NFS
50	Andrea Bryant, <i>New life</i> , 2021, sublimation print on brushed matte chromaluxe aluminium panel, 238x352mm	Edition 1 of 5 \$300
51	Andrea Bryant, <i>Still life 2</i> , 2021, sublimation print on brushed matte chromaluxe aluminium panel, 238x352mm	Edition 1 of 5 \$300
52	Andrea Bryant, <i>Space trolley</i> , 2021, sublimation print on brushed matte chromaluxe aluminium panel, 238x352mm	Edition 1 of 5 \$300
53	Andrea Bryant, <i>Flotsam</i> , 2021, sublimation print on brushed matte chromaluxe aluminium panel, 238x352mm	Edition 1 of 5 \$300
54	Andrea Bryant, <i>Golden floater</i> , 2021, sublimation print on brushed matte chromaluxe aluminium panel, 238x352mm	Edition 1 of 5 \$300
55	Thomas Edmondson, <i>Kambah drains</i> , 2021, Inkjet print on lightbox film, 215x300mm, lightbox	NFS Edition 1 of 1 \$80

56	Claire Manning, <i>Through the Window</i> , 2021, inkjet print on lightbox film, 267x207mm. Lightbox NFS	Edition 1 of 5 \$120
57	Claire Manning, <i>Looking Out Gently</i> , 2021, inkjet print on lightbox film, 355x580mm Lightbox NFS	Edition 1 of 5 \$100
58	Claire Manning, <i>'Time Is Precious' Still Life</i> , 2021, inkjet print on lightbox film, 210x297mm, lightbox NFS	Edition 1 of 5 \$100

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