

| | | |
|----|--|-------|
| 35 | Adam Luckhurst, <i>Williamsdale</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 36 | Adam Luckhurst, <i>Wagga Wagga</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 37 | Adam Luckhurst, <i>Tumblong</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 38 | Adam Luckhurst, <i>Gums Lane</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 39 | Adam Luckhurst, <i>Cunningar Road</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 40 | Adam Luckhurst, <i>Olympic Highway #2</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 41 | Adam Luckhurst, <i>Harden</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 42 | Adam Luckhurst, <i>Junee</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 43 | Adam Luckhurst, <i>Yass</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 44 | Kristiane Herman, <i>Capital Metamorphis Snapshots</i> , inkjet print, 84x59 cm | |
| 45 | Andrea Bryant, <i>Flux 1</i> , 2022, giclee print on archival paper, 42.0 x 59.4cm | \$140 |
| 46 | Andrea Bryant, <i>Flux 2</i> , 2022, giclee print on archival paper, 42.0 x 59.4cm | \$140 |
| 47 | Andrea Bryant, <i>Manicured 1</i> , 2022, giclee print on archival paper, 42.0 x 59.4cm | \$140 |
| 48 | Lucy Found, <i>Tidal</i> , 2022 (Larrakia, NT), polaroid emulsion on watercolour paper, 117cm x 123cm | |
| 49 | Kathryn Leo, <i>The Collective</i> , 2022, digital print on paper | |
| 50 | Kathryn Leo, <i>Smooth and Rough</i> , 2022, digital print on paper | |
| 52 | Susan Bell, <i>From Cliftonwood to Yarrah, Yass</i> , 2022, Canson Infinity Rag Photographique, 90x34 cm | \$360 |
| 53 | Susan Bell, <i>View to the Brindabellas 2022</i> , Canson Infinity Rag Photographique, 90x34 cm | \$360 |
| 54 | Emily Blenkin, <i>A Thousand Words (2)</i> , 2022, 48 x 90cm | \$325 |
| 55 | Emily Blenkin, <i>A Thousand Words (3)</i> , 2022, 48 x 90cm | \$325 |
| 56 | Emily Blenkin, <i>A Thousand Words (1)</i> , 2022, 48 x 90cm | \$325 |
| 57 | Harry Merriman, <i>Untitled 1- 16</i> , inkjet print on semi gloss archival paper, 21x29.7cm | \$200 |
| 58 | Saskia Haalebos, <i>Self portrait (remains)</i> , 2022, digital video, duration 00:12:59 | |
| 59 | Annette Fisher, <i>The Pregnant Tree</i> , Branch of a tree, Re-cycled paper and photocopies of images from the demolition photographic images, wire, wool and acrylic spray | \$200 |
| 60 | Annette Fisher, <i>Mosaic</i> , Reconstructed photographic image ,collage, re-cycled cardboard. Acrylic paint and white ink, 32 x 32cm | \$120 |
| 61 | Annette Fisher, <i>Black Poles</i> , Reconstructed photographic image, collage, re-cycled cardboard. Acrylic paint and white ink, 32 x 32cm | \$120 |
| 62 | Annette Fisher, <i>Cracked</i> , Reconstructed photographic image, collage, re-cycled cardboard. Acrylic paint and white ink, 32 x 32cm | \$120 |
| 63 | Sarah Vandermark, <i>Vanuatu Bathing</i> , inkjet print | |

Visit www.gallery.photoaccess.org.au to learn more about *Un/known*.

Huw Davies Gallery
15th September - 8th October 2022

photo
access

Un/known

Susan Bell, Emily Blenkin, Fiona Bowring, Andrea Bryant, Saini Copp, Sophia Coombs, Annette Fisher, Lucy Found, Saskia Haalebos, Kristiane Herman, Lia Kemmis, Eunie Kim, Kathryn Leo, Adam Luckhurst, Louise Maurer, Harry Merriman, Kleber Osorio, Margaret Stapper, Beata Tworek, Sarah Vandermark.

Featuring works created during PhotoAccess' Concept to Exhibition 2022 workshop, *Un/known* brings together a diverse range of artists exploring, confronting and sharing personal stories. Over the last nine months, mentored by 2021 National Photographic Portrait Prize finalist Marzena Wasikowska, the exhibiting artists have ventured beyond their creative comfort zones. Bringing varying levels of skill and experience to the workshop, each artist has developed their photographic voice and produced new work expressing their unique approach to image-making.

Artist Statements

Susan Bell

Since living in the Yass region for over a decade, I have been fascinated by Yass' historic landscape and its vulnerability.

The landscape is prehistoric, with worn volcanic cores and fossil outcrops dating over 400 million years BP. Since human settlement, its vegetation and ecology have been shaped by Aboriginal use and the rural leases of the early European settlers, including the explorer Hamilton Hume.

Today this area is facing unprecedented change, with numerous development projects which will irreversibly change the landscape. New suburban blocks are being cleared on a bend in the river opposite the former explorer Hamilton Hume's property of "Cliftonwood" beside the Yass River. Roadside dumps, with piles of concrete, tyres and other bulk materials, also marr ancient view lines and vistas, such as those towards the Brindabellas. The landscape itself is ignored or lost from view.

These panoramic images highlight the scale and impact of some of these projects on the historic landscape. My heritage and environmental management background shape my art practice and photographic work.

Supported by



Emily Blenkin

My instinct as a photographer is to document time and place as faithfully as possible. Lately, I've been thinking more and more about writing stories. How can I construct a narrative by lifting an image from its particular context to discuss universal themes? I have written some stories here that are sincerely truthful and completely fabricated. I would love for you to look and make up some stories of your own.

Fiona Bowring

Visitors to Fyshwick are mainly destination-driven; it's not a wandering place. You go there when you need a couch or a car part, camping gear or cleaning supplies. You might circle the streets, but eventually, you find what you're looking for and park right out front. Someone arcane—usually a man—will have (or be able to tell you) just what you need.

For this series, I turned that approach on its head. I roamed the industrial area with an aesthetic rather than a practical purpose. In doing so, I happened upon the working women of Fyshwick, and delighted in their company and willingness to share their stories.

Andrea Bryant

Finding form and beauty in the broken, decayed and discarded has been a common theme throughout my work over the past two years. My perspective seeks to explore the possibility of finding beauty and order in even the most random or mundane objects.

This body of work highlights the intrinsic beauty of everyday things in the urban environment of Canberra by viewing them through a different lens. The symmetrical beauty of built and constrained nature juxtaposes the unleashed power of other natural elements and the overlooked detritus of the natural world.

Sophia Coombs

These images explore femininity, power and expression via the conduit of a connection to the natural world, the ocean. I am interested in a different understanding of the dynamic environments we rely on to survive yet engage less with. Survival encompasses more than just a physical experience. Perhaps the natural world also sets our spirit free. Perhaps this is also integral to balance and well-being.

In these works, the ocean is explored both conceptually through the figure and separately as a physical force. The figure sometimes depicts femininity through power and movement, drawing upon the woman in the sea, the sea being a woman because she is deep and wild. Images of rocks consider these qualities in the sea as a literal force, reflecting on the movement of the water with the wind to sculpt these living memoirs.

Part of my process involved capturing a scene unfolding rather than always constructing it. Some direction was given, but I am interested in allowing our environments to speak to and through us.

| | | |
|----|--|-------|
| 10 | Sophia Coombs, <i>She Is Deep</i> , 2022, silver gelatin print, 50.8cm x 61cm | \$250 |
| 11 | Sophia Coombs, <i>And She Is Wild</i> , 2022, silver gelatin print, 50.8cm x 61cm | \$250 |
| 12 | Sophia Coombs, <i>The Woman In The Sea</i> , 2022, silver gelatin print, 50.8cm x 61cm | \$250 |
| 13 | Margaret Stapper, <i>Remembering</i> , 2022, composite photograph, 38 x 30 cm | \$150 |
| 14 | Margaret Stapper, <i>In Conversation</i> , 2022, composite photograph, 38 x 30 cm | \$150 |
| 15 | Margaret Stapper, <i>Reconnecting</i> , 2022, composite photograph, 38 x 30 cm | \$150 |
| 16 | Beata Tworek, <i>Lamentation</i> , 2022, pigment ink print on archival cotton rag, gold powder, adhesive, gold thread, 40 x 30cm | |
| 17 | Beata Tworek, <i>Requiem</i> , 2022, pigment ink print on archival cotton rag, gold powder, adhesive, gold thread, 40 x 30cm | |
| 18 | Beata Tworek, <i>Kintsukuroi</i> , 2022, pigment ink print on archival cotton rag, gold powder, adhesive, gold thread, 40 x 30cm | |
| 19 | Eunie Kim, <i>False Memory</i> , 2022, cyanotype print on watercolour paper, 21cm x 29.7cm | \$360 |
| 20 | Eunie Kim, <i>Butterfly Dream</i> , 2022, cyanotype print on watercolour paper, 21cm x 29.7cm | \$360 |
| 21 | Eunie Kim, <i>MiinDo (Portrait of a Beauty)</i> , 2022, silver-gelatin liquid emulsion and cyanotype print on acrylic paper, 29.7cm x 42cm | \$430 |
| 22 | Eunie Kim, <i>Displayed</i> , 2022, cyanotype print on watercolour paper, 29.7cm x 42cm | \$430 |
| 23 | Eunie Kim, <i>Belief</i> , 2022, Cyanotype print on Korean mulberry paper with flower petals, 21cm x 29.7cm | \$360 |
| 24 | Eunie Kim, <i>Outside Looking In</i> , 2022, cyanotype print on watercolour paper, 21cm x 29.7cm | \$360 |
| 25 | Fiona Bowring, <i>Fyshwick Women Working</i> , 2022, digital video, duration 00:13:05 | NFS |
| 26 | Fiona Bowring, <i>Fyshwick Women Working</i> , 2022 | \$35 |
| 27 | Lia Kemmis, <i>Explore</i> , 2022, digital print on satin cloth, 60 x 60c | \$400 |
| 28 | Lia Kemmis, <i>Reflect</i> , 2022, digital print on satin cloth and fake fur, 42cm x 43cm | \$400 |
| 29 | Lia Kemmis, <i>Discuss</i> , 2022, digital print on canvas, 30.5 x 30.5cm | \$400 |
| 30 | Lia Kemmis, <i>Contemplate</i> , 2022, digital print on canvas, 30.5 x 30.5cm | \$400 |
| 31 | Lia Kemmis, <i>Plan</i> , 2022, digital print on plain paper, 30.5 x 30.5cm | \$400 |
| 32 | Adam Luckhurst, <i>Old Federal Highway</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 33 | Adam Luckhurst, <i>Olympic Highway</i> , 2022, Inkjet Print, 30x42 cm | \$120 |
| 34 | Adam Luckhurst, <i>Lancefield – Toobarac Road</i> , 2022, Inkjet Print, 30x42 cm | \$120 |

Beata Tworek

This triptych follows my personal emotional voyage of adjusting to disability. It is a journey from suffering and bereavement through to slow, compassionate acceptance of the new self. Experience of disability in a society idolising the perfect body is a difficult subject, often provoking uncomfortable emotions of shame, despair, abandonment of valued needs, or a renouncement of social functionality. Until very recently, disability experience had little voice of its own: it functioned as the subject of pity, public “gaze” or popular amusement.

Physical imperfections and scars are rarely shown in public domain being considered an issue that best remains hidden. Disability, therefore, often leads to the abandonment of common attributes of attractiveness. Portraying the deformed body in opulent settings disturbs our perception of beauty canons established through fashion photography forcing new interpretations beyond established conventions. Embracing and honouring the flawed body, enhancing scars with golden outlines transforms the repair from a shameful mark into a valuable symbol relishing humanity and vicissitudes of life.

Sarah Vandermark

Bathing is a cure-all. A soothing sensory environment. Many hours are spent in a bath indulging in a state of reflective reverie to ease a brain that runs at the speed of a formula one racing car, with bicycle breaks.

I compulsively document my immediate family, surroundings and social settings, looking to find meaning in domestic life. I chase natural light and candid compositions, often featuring my children. My images are tender, emotive, sensitive and moody.

Image list

| | | |
|---|--|-------|
| 1 | Kleber Osorio, <i>Reflections on the old ways</i> , 2022, 29.7x 42 cm | \$175 |
| 2 | Kleber Osorio, <i>Looking back</i> , 2022, 29.7x 42 cm | \$175 |
| 3 | Kleber Osorio, <i>A reflective journey</i> , 59.4 x 84 cm | \$300 |
| 4 | Kleber Osorio, <i>Light revelation</i> , 29.7x 42 cm | \$175 |
| 5 | Kleber Osorio, <i>Revealing structure</i> , 42 x 59.4cm | \$250 |
| 6 | Kleber Osorio, <i>Clarity</i> , 59.4 x 84 cm | \$300 |
| 7 | Louise Maurer, <i>Premonition</i> , 2022, inkjet print on canson rag photo-graphique, 42 x 71 cm | \$380 |
| 8 | Louise Maurer, <i>The Dream</i> , 2022, inkjet print on canson rag photo-graphique, 42 x 69 cm | \$380 |
| 9 | Sophia Coombs, <i>She Is Like The Ocean</i> , 2022, silver gelatin print, 50.8cm x 61cm | \$250 |

I felt that this honoured the dynamism and wilderness of the environment we were working with. The underwater images are all taken in the ocean and this landscape played a role in dictating the terms of the process. Swell, wind and wave height were crucial to my decisions about shoot timing and location.

Annette Fisher

This installation follows the demolition of two out-of-date buildings, twisted wreckage and waste observed and documented with video and photography, then scrutiny of my personal process of moving from desolation to vision and then to hope and creativity.

Through a destructive process of my own images, I gradually began to rebuild. I drew on photography and imagination and explored art mediums. The psychological process that followed the demolition of my own images was that of shock and unknowing.

Balls of crushed photographs hanging on a branch look as if they are preparing for new life.

Lucy Found

Tidal is a story about the intimacy I feel with this shoreline, daily walks soaked in the end of the day light. Something about the vast nature of the ocean documented in small ways was for me a play with living creatively, taking photographs while in a state of awe and pleasure. Making the photo emulsions in the afternoon heat, my hands in buckets of cool water watching their skins lift and dance was a complete joy. I am interested in creating at the point of intersection; somewhere in the space where my body and Nature touch, exploring the elements. All work is created on Larrakia country, NT.

Saskia Haalebos

A couple of hours before Mum handed over the keys of our sold family home, my sister followed me around the empty house and backyard filming long, single-take, improvised shots without any dialogue. With its low-fi aesthetic and dreamlike soundscape, this work represents the places we perhaps run from, but which remain embedded and murky within us.

Kristiane Herman

In what became the Australian Capital Territory, the natural landscape of mountains, hills and rivers influenced decisions on the design and sitting of the national capital in the early 1900s. Since I came to Canberra in the mid-1970s, the adaptation and evolution of the natural and built environments in response to economic, social and natural influences continue to be topical as the capital changes. The western fringe of the ACT is a current focus. My pre-digital photography era snapshots are from before 2000 and printed from digitised diapositive film.

Lia Kemmis

7300 days of photos to sort through.

Photographs that document experiences and patterns of everyday life, of growing up. Layers and layers of photos mirror the six of us - in this family I chose.

We have all made our own way through - observing, analysing, planning, implementing, and reflecting - everyday life, growing old.

Eunie Kim

Over the course of my life I have dreamt almost every night. I often wake up in the middle of the night halfway between a dream state and reality. Like Chinese philosopher Zhuang Zhou's famous butterfly dream, where the boundaries between reality and unreality have blurred, I am often confused about who I am and where I came from. This confusion about my sense of self, place, and status further embodies my experience as an immigrant.

As part of an ongoing project, through these selected images I explore breaking the reality of time and space to emphasise ambiguity between the real and unreal.

Kathryn Leo

In these posters, words and photographs live in harmony, telling a unique story from different points of view of the world. These images and poetry reflect how we live our lives and how we see the world. These posters are about life offering us challenges from different perspectives where each individual sees the world differently. Like a child in the playground, we see something to explore, life can be smooth, or life can be bumpy. It is part of life's journey.

Adam Luckhurst

Destination
Scattered in the landscape
like a monument
or a ruin
or the doorway towards hell
representing
where we have been
or where we are going

This body of work highlights the precarious climatic situation we are in. These landscapes have been captured across New South Wales and Victoria. Within the rural landscape, the trees remind me of statues, or angels in cemeteries - their death a marker of environmental stress and decline. Also, there are disused service stations, no longer serving their purpose. They remind me of long, hot, summer drives, and of thinking about our destination or where we have been.

Together, these images suggest shared mutuality; of the past and the future, of cause and effect, of decline and death. And why we must act, both individually and together, to address climate warming.

Louise Maurer

In 1844 Captain Charles Sturt lead a team from Adelaide to central Australia to discover the mythical "inland sea" that fixated the colonial minds of the time. So strong was the hope in the success of this venture that Sturt transported a whale boat throughout the drought stricken trip. At the dying moments of the expedition the boat was at last launched and abandoned in a puddle that remained at Depot Glenn, NSW. Many years later fragments of a wooden boat were found high in a gum tree downstream of the Depot attesting to Australia as "land of drought and flooding rains" In dialogue with the photographs I took in Sturt National Park and surrounds in New South Wales during several trips, and the diaries of the explorer, I layer distinct elements of the photographs until they coalesce into a dreamscape.

I imagine a world at day's end where the will to conquer falters, where extreme hardships transform into waking dreams pitted against the resistance of this magnificent landscape, forbidding all but its original inhabitants.

Harry Merriman

Many of us pay little attention to the intimate and small parts of the world we inhabit. Structures we build to shield us from the world outside become their own environments that we inhabit, tending to and making them our own. We collect objects and place them within these spaces to create a space where we feel comfortable. My images seek to uncover the spaces that we live in each day but seemingly are forgotten or neglected, spaces that are right next to us but receive little attention. The way light creeps into through windows, physical objects interacting with another, and notions of the organic outside are kept at bay. And yet; we have purposely fashioned them to fit our own desires.

Kleber Osorio

For some time I have placed limitations on how to expand and explore my abilities as a photographer. *Revival* seeks to change this through a set of images using water and its reflections. Water can symbolise renewal and by capturing the reflections through this process I can see a fresh style evolving.

The two images 'reflections of the old' and 'looking back' show evidence of a style familiar to me, silhouettes and streetscapes. As I worked, a new approach emerged that incorporated reflections which blend into an urban environment.

Margaret Stapper

I began with the question 'Can photography help healing and facilitate reconnection with the past?' Traumatic and stressful life events have caused times of disruption and upheaval, dividing my life into phases. I searched through and pondered, scanned and repaired old photographs of myself and combined them with images I created recently. It has been a challenging but satisfying journey. I found space for all these versions of me to exist together in harmony.