

# photo access

Huw Davies Gallery

17 September - 10 October 2020

## **The Journey Through | Concept to Exhibition**

Astrid Breuer, Alan Charlton, Michelle Crosbie, Shan Crosbie, Leanne Harrison, Tracy Hebden, Tessa Ivison, Ina Jalil, Thea McGrath, Linda Roche and Michael Taylor. Curated by Grace Costa.



Image credit: Tessa Ivison, *Discombobulation*, 2020

Featuring works created during PhotoAccess' Concept to Exhibition 2020 workshop, *The Journey Through* brings together eleven artists exploring, confronting and sharing their personal stories.

Over the last eight months, mentored by local photographer Grace Costa, the exhibiting artists have ventured beyond their creative comfort zones. Bringing varying levels of skill to the workshop experience, each artist has developed their photographic voice and produced new work expressing their unique approach to image-making.

## **Artist statements**

### **Astrid Breuer**

I'm a photographic artist passionate about the natural world and wildlife photography. From an early age, my mother and father imbued in me an understanding of the restorative powers of nature, and I feel that this practice is particularly important for me at the moment. Even my doctor has prescribed it!

In this exhibition, I've used multiple technical platforms to provide audiences with an immersive audio-visual experience. I aim to connect with visitors' senses – visual, aural, smell and touch – so that they can feel the rejuvenating powers of the Jerrabomberra Wetlands. I hope that the soothing tones of the many birds and other wildlife at the wetlands, as well as the sight of ducks zooming across water, will leave people with a smile on their faces and a sense of calm.

Based in Canberra, I've exhibited previously at local venues including the Belconnen Arts Centre.

### **Alan Charlton**

Like most Canberra and Queanbeyan residents, I travel the highway between Canberra and Goulburn as quickly as permissible, heading north or returning home. Over time, as a driver and more so as a passenger, I've begun to appreciate the way that seasonal changes, the time of day, cloud and weather conditions change the appearance of the landscape that we travel through at high speed.

To create this body of work, I've slowed down, stopped and taken time to look around at the landscapes and buildings that you may only glimpse or not even see as you travel along the road. With these images, I encourage you to step back to view captures that may or may not be recognisable, and at the same time also step in and look closely at what will be recognisable to drivers and passengers who travel the highway.

I hope my work encourages you, as you traverse the highway towards Goulburn, to slow down slightly, but safely, to look at and appreciate the changing landscape that you pass through. For those who are passengers, I encourage you to relax and let go your inhibitions to not only watch the road ahead, but to look all around the vehicle to view more closely the landscape that you are entering, passing and have passed through.

I'm a Canberra born amateur photographer whose journey in photography began after I purchased a SLR camera and two lenses. I photograph a wide range of subjects and am happy to experiment, but my main passion lies in landscape and architectural photography.

I've been a member of PhotoAccess since 2007 and the Canberra Photographic Society since 2012. I've exhibited work in member exhibitions and had an image published in PhotoAccess' Centenary of Canberra photobook, 100 Views of Canberra.

### **Michelle Crosbie**

My work explores the abstraction of the real world through shadows and how textured surfaces are highlighted within the shadows.

I live in Canberra and love taking photos of my farm, animals and travel.

### **Shan Crosbie**

*Bodies break for these, I've seen it happen* is a photographic document of the 55 eggs laid by six hens over the period of July 2020. The photographs have been transferred onto handmade paper from found egg cartons.

The hens had recently been rescued from an egg farm at the edge of the 18 month cull, a standard 'expiry' date for hens in free range, caged and barn situations. Each of the eggs laid after their rescue have been fed back to the hens instead of being consumed by humans. The role of this work is to highlight that these 55 eggs, and the countless others that these hens had laid over their short lives, always belonged to them. It is often seen as a repulsive idea that a hen would eat eggs, and in this work I've aimed to show the hypocrisy of this feeling and the danger in ever thinking that someone else's body exists for the benefit of yourself.

I'm a Canberra-based artist whose multidisciplinary practice explores our collective inability to feel and act with empathy towards farmed animals. Using found material and stories from animal agricultural industries, I use storytelling, memorial strategies, and immersive installation to invite audiences to emotionally engage and reconnect with animals.

I have previously exhibited in both Victoria and the ACT and was selected as a finalist in the Incinerator Art Award: Art for Social Change in 2018. I completed my Master of Fine Art at RMIT in 2019 and was awarded my undergraduate degree with Honours in Art History from the Australian National University in 2016.

### **Leanne Harrison**

Everything continually moves and changes, but photography captures a still moment in time. I play on this dynamic opposition by juxtaposing blurred – almost abstract – images with more recognisable forms. My aim is to invoke a feeling of movement grounded in a specific place.

Since childhood I've moved many times and this has fed my passion for exploring new places and environments in Australia and abroad. The simple pleasure of moving through space evokes in me an inherent sense of freedom and happiness.

All the images in this exhibition were taken in the Solomon Islands while I was there on holiday a few years ago. I hope to show some of the things that made the familiar less familiar, unifying these disparate elements in a diptych to create a unified whole of a place and experience in time.

I've been living in Canberra for the past 7 years, working for the majority of this time in the field of visual art education. I took on the challenge of completing a personal project under the Concept to Exhibition umbrella in order to force myself to link the huge amount of images that I've made since I started travelling in the early 1990's. I'm always trying to find a unique element that no one else has seen.

### **Tracy Hebden**

*Every day, you become lost in the noise. The noise of cars, music, and an endless cycle of thoughts. It is within nature where the world stops. You are emptying your cup that is filled to the brim with worry, anxiety, and chaos. It is here, in the trees, where you disconnect from the materialistic world into stillness.* Theresa Carter

My work in this exhibition responds to the current movement of women embracing the Sacred Feminine. The image explores the connection between nature's cycles and the feminine along with nature's healing qualities. The subject represents how feminine traits are being re-claimed for their strength and power – particularly as a leadership style.

As a female born in the 70's, who grew up in the 80's and 90's, this project explores how I and many of my generation journeyed through indoctrination into the world of masculine leadership styles as the norm. I challenge the way of thinking that to be successful leader one has to interact with the world by way of a very masculine approach.

As I experienced the myriad of life's adventures, I began to reframe what it means to be strong and passionate and how to stand in this in the feminine context. I started to push back against the ideology that female and feminine traits are seen as weak, unstable and inferior as desirable leadership traits.

This experience has culminated in a work that represents my turn to embracing the incredible skills women bring to the realm of leadership and the connection between the feminine and nature as a journey to reconnect with the Sacred Feminine and Self.

I'm a Canberra based lifestyle photographer. I'm an awarded accredited member of The Australian Institute of Professional Photography (AIPP) and have been published in a number of local publications. My work has been exhibited in group exhibits in Melbourne and Canberra.

### **Tessa Ivison**

At some point in our lives, we will all experience loss. These works came about after my partner died and it was suggested that I continue to do the things I used to enjoy. So, I took my camera with me as I walked our dogs along the same paths we used to walk as a family. Although pressing the shutter was arbitrary and lacklustre, the results were interesting and seemed to reflect what I was feeling from day to day. I then bought a ND filter and continued to experiment. These works are a culmination of that process. All the photos in this series explore the unspoken side of grief using a combination of slow shutter speed and camera movement; the stilling of time while every atom of your world shifts and a tilting sense of place.

I'm a contemporary artist based near Yass, NSW. I enjoy exploring experimental photography from the more traditional lumens and pinhole cameras to pushing the boundaries of digital media.

### **Ina Jalil**

Although I grew up and have spent most of my life in Australia, I was raised with traditional cultural expectations. In these self-portraits, I explore the different identities to which I feel I am expected to conform with and the identity with which I identify. The self-portraits show my cultural expectation, that success is working in a corporate job, and my actual self doing what I love, photography.

Indonesian born, I'm a Canberra-based photographer who is an active member in the photography and small business community. I'm an emerging member of the Australian Institute of Professional Photographers (AIPP) and have exhibited at the Linden New Art Gallery in Victoria. My work explore a variety of genres, including portrait, landscape and travel photography. However, my current passion is pet photography, focusing on a pet's character, personality and their connection with their owners.

### **Thea McGrath**

*Reclaim* is a series of cyanotypes exploring my broken maternal lines. In a deeply personal and cathartic process, I use image making and hand stitching practices – traditional hand craft methods passed down from mother to daughter to granddaughter – to reclaim ownership over and satisfy a deep aching need to unfold my own history.

Through the process of hand created visual storytelling, my work strengthens my connection to my maternal history and heals old family wounds. Using archival and newly created images, this new reclaimed history of strong female bonds will be passed down through my own daughters and their future generations, instilling a sense of identity, strength and knowing where they have come from.

I'm a Canberra-based visual artist who uses traditional image-making techniques intersected with modern digital technologies to explore femininity, motherhood and the heavy expectations of contemporary life.

### **Linda Roche**

"Holy flaming sparkler - what the heck is THAT?" The spinning Catherine wheel of dazzling light had pounced off the screen - and struck my creative chord.

That's what I needed to ignite my personal project as I set off to dose-up and explore my enduring love of photography through this unexpected, dazzling new direction.

Lost in an endless, thirsty Instagram, Facebook and Pinterest scroll, I stumbled onto the works of local acclaimed photographers: Ari Rex, Peter Reichstein and John Mitchell. I entered this world of striking Milky Way and light painting compositions and took on the challenge for myself.

Bold Nights is my exploration of astrophotography leading to the wonder of light painting - one scene, live light effects of bold graphic shapes bound together into a single image.

I suffer from imposter syndrome. I don't recognise myself as an artist even though my works show it is patently true. Canberra-based, I was the self-appointed family photographer at a precocious age 5. I am a Photography Diploma graduate, class of 1997, who waited another 18 years to dust off my trigger finger and apply my craft in a professional government multimedia role. My images illuminate the walls of the Department of Foreign Affairs and Trade.

From millinery to lead lighting, film making to metal forging, I'm forever restless and in pursuit of artistic happiness. Right now, it's chasing understanding of the dazzle and sparkle of light painting and nightscapes.

### **Michael Taylor**

As a photographer I have generally been able to hide my own fear and dislike of being photographed. This image posed the challenge of both taking the image and being its subject.

Canberra based, I discovered my passion for photography while in high school in the 1970's. I've exhibited locally for many years as a member of PhotoAccess and the Canberra Photographic Society. My interests centre on street photography, travel and natural un-posed images of people from all round the world.

## Image List

1	Ina Jalil, <i>This Is Me</i> , 2020, 170cm x 85mm	POA
2	Leanne Harrison, <i>Wood &amp; Frond</i> , 2020, inkjet print, 30cm x 84cm	\$500
3	Leanne Harrison, <i>Hibiscus &amp; Wood</i> , 2020, inkjet print, 30cm x 84cm	\$500
4	Leanne Harrison, <i>Coral &amp; Beach</i> , 2020, inkjet print, 30cm x 84cm	\$500
5	Leanne Harrison, <i>Rust &amp; Cloud</i> , 2020, inkjet print, 30cm x 84cm	\$500
6	Leanne Harrison, <i>Orchid &amp; Frond</i> , 2020, inkjet print, 30cm x 84cm	\$500
7	Leanne Harrison, <i>Open Ocean</i> , 2020, inkjet print, 30cm x 84cm	\$500
8	Tessa Ivison, <i>Discombobulation</i> , 2020, digital image on voile, 140cm x 200cm	NFS
9	Tessa Ivison, <i>Friday Evening</i> , 2020, digital poster print, 59.4cm x 89.1cm	\$105 Smaller edition available
10	Tessa Ivison, <i>Thursday Evening</i> , 2020, digital poster print, 59.4cm x 89.1cm	\$105 Smaller edition available
11	Tessa Ivison, <i>Friday</i> , 2020, digital poster print, 59.4cm x 89.1cm.	\$105 Smaller edition available
12	Tessa Ivison, <i>Tuesday Afternoon</i> , 2020, digital poster print, 59.4cm x 89.1cm.	\$105 Smaller edition available
13	Tessa Ivison, <i>Thursday Afternoon</i> , 2020, digital poster print, 59.4cm x 89.1cm.	\$105 Smaller edition available
14	Tessa Ivison, <i>Wednesday</i> , 2020, digital poster print, 59.4cm x 89.1cm.	\$105 Smaller edition available
15	Tessa Ivison, <i>Monday</i> , 2020, digital poster print, 59.4cm x 89.1cm.	\$105 Smaller edition available
16	Tessa Ivison, <i>Sunday Afternoon</i> , 2020, digital poster print, 59.4cm x 89.1cm.	\$105 Smaller edition available
17	Tessa Ivison, <i>Saturday Morning</i> , 2020, digital poster print, 59.4cm x 89.1cm	\$105 Smaller edition available
18	Tessa Ivison, <i>Saturday</i> , 2020, digital poster print, 59.4cm x 89.1cm	\$105 Smaller edition available
19	Tessa Ivison, <i>Forest with Trees</i> , 2020, digital poster print, 59.4cm x 89.1cm.	\$105 Smaller edition available
20	Tessa Ivison, <i>Sunday Afternoon</i> , 2020, digital poster print, 59.4cm x 89.1cm.	\$105 Smaller edition available
21	Thea McGrath, <i>Reclaim 7</i> , 2020, cyanotype and silk thread, 15cm x 21cm.	\$110
22	Thea McGrath, <i>Reclaim 6</i> , 2020, cyanotype and silk thread, 15cm x 21cm.	NFS
23	Thea McGrath, <i>Reclaim 2</i> , 2020, cyanotype and silk thread, 15cm x 21cm.	\$110
24	Thea McGrath, <i>Reclaim 4</i> , 2020, cyanotype and silk thread, 15cm x 21cm.	\$165
25	Thea McGrath, <i>Reclaim 1</i> , 2020, cyanotype and silk thread, 15cm x 21cm.	NFS
26	Thea McGrath, <i>Reclaim 5</i> , 2020, cyanotype and silk thread, 15cm x 21cm.	NFS
27	Thea McGrath, <i>Reclaim 3</i> , 2020, cyanotype and silk thread, 15cm x 21cm.	NFS
28	Thea McGrath, <i>Reclaim 8</i> , 2020, cyanotype and silk thread, 15cm x 21cm.	
29	Linda Roche, <i>Milky Way and Human Sparkle</i> , 2020, 50 x 50cm.	\$200
30	Linda Roche, <i>Pumpkin Crescents</i> , 2020, 50 x 50cm.	\$200
31	Linda Roche, <i>Orbs and Cranes</i> , 2020, 50 x 50cm.	\$200
32	Linda Roche, <i>Human Sparkler</i> , 2020, 50 x 50cm.	\$200
33	Linda Roche, <i>Astro Geeks</i> , 2020, 20cm x 15.5cm.	\$200

### **Image List (continued)**

34	Michelle Crosbie, <i>Dark Shadows</i> , 2020, archival digital print, 60cm x 47cm.	\$180
35	Michelle Crosbie, <i>Shadow Rush</i> , 2020, archival digital print, 60cm x 47cm.	\$180
36	Michelle Crosbie, <i>Shadow Hill</i> , 2020, archival digital print, 60cm x 47cm.	\$180
37	Michelle Crosbie, <i>Shadow Straw</i> , 2020, archival digital print, 60cm x 47cm.	\$180
38	Shan Crosbie, <i>Allosaurus</i> , 2020, phototransfer on handmade egg carton paper.	NFS
39	Shan Crosbie, <i>Gallimimus</i> , 2020, phototransfer on handmade egg carton paper.	NFS
40	Shan Crosbie, <i>Compsognathus</i> , 2020, phototransfer on handmade egg carton paper.	NFS
41	Shan Crosbie, <i>Archaeopteryx</i> , 2020, phototransfer on handmade egg carton paper.	NFS
42	Shan Crosbie, <i>Bambiraptor</i> , 2020, phototransfer on handmade egg carton paper.	NFS
43	Shan Crosbie, <i>Silvisaurus</i> , 2020, phototransfer on handmade egg carton paper.	NFS
44	Shan Crosbie, <i>Saltopus</i> , 2020, phototransfer on handmade egg carton paper.	NFS
45	Shan Crosbie, <i>Bodies break for these, I've seen it happen</i> , 2020, collection of phototransfer handmade egg carton paper, 120cm x 100cm.	\$350
46	Alan Charlton, <i>Alone</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
47	Alan Charlton, <i>The Pines</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
48	Alan Charlton, <i>Heading Home</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
49	Alan Charlton, <i>Road to Somewhere</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
50	Alan Charlton, <i>Wollogorang Creek</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
51	Alan Charlton, <i>A Single Tree</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
52	Alan Charlton, <i>St Marys</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
53	Alan Charlton, <i>The Highway</i> , 2020, Concertina book.	POA Individual works available.
54	Alan Charlton, <i>Abandon</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
55	Alan Charlton, <i>Taradale Shed</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
56	Alan Charlton, <i>The Green Shed</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
57	Alan Charlton, <i>St Michael</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
58	Alan Charlton, <i>The Corner Shed</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
59	Alan Charlton, <i>Weathering Elements</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
60	Alan Charlton, <i>The Barker Lane Shed</i> , 2020, inkjet print, 33cm x 48.3cm.	\$180
61	Tracy Hebden, <i>Stillness</i> , 2020, terylene fabric, 91cm x 120cm.	\$350
62	Astrid Breuer, <i>Jerrabomberra Wetland</i> , 2020, audiovisual.	NFS
63	Michael Taylor, <i>Self</i> , 2020, 76cm x 76cm.	NFS