

Reverberation Time

Jamie Hladky

Reverberation Time speaks to the transient nature of our existence relative to the temporal and physical vastness of the Universe. Hladky uses flash to explore places that have been reclaimed by nature after human occupation, illuminating the power of natural forces and our futile attempts to corral them.

Shot predominately in country NSW, the series features empty structures in varying states of decay, mining tunnels carved from sandstone and an ancient system of limestone caves and conduits.



Jamie Hladky, *Untitled #5*, 2021, archival inkjet print

The House

Charley and Tom bought the house two years after their marriage. The house was on the outskirts of Rosebush, the town where they both grew up and met each other at the local high school. It was a small cottage with cream white walls and pristine gardens bordered by clean-cut hedges. Tom would mow the lawns and trim the hedges every weekend and Charley would plant the flowers and sing as she watered them, claiming they grew better if serenaded. The house was full of nooks and crannies and antiques and when their daughter Faye was born, they covered the walls in her baby photos.

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The garden was a site for a lot of endless adventures when Faye started to grow up. She would run through the gardens trying to keep up with her imagination. Charley also loved to paint with her in the garden and Tom loved to have barbeques in the summer and campfires in the winter. In the laundry, Charley and Tom would record the height of Faye every year on her birthday, which ranged from toddler size to when she eventually outgrew them.

When Faye graduated high school, she moved to the city to study at university. Faye would visit home any chance she could. After a few years, she started to really like the city life, and would only visit once or twice a year.

Years and years went by and suddenly, Faye was getting married to her partner Michael and had her own kids Josh, Sally and Rose. This made Charley and Tom overjoyed. They would often visit her in the city and Faye always came up with the family for Christmas and Easter. The sight of the kids having adventures in the garden as Faye once did made Charley and Tom overwhelmingly joyful.

After a long time, Tom eventually passed of old age. Charley lived in the house alone for a few years. Faye would come up most weekends from the city to stay with her until Charley passed in her sleep too. They both went peacefully, and Faye spread her parents' ashes in the garden of their house as they had wanted.

Faye originally wanted to keep the house and use it as a second home to visit on the weekends with her family. But this became financially impossible, so she was forced to sell it to developers who had plans to knock the house down to build an apartment block. This made her unconditionally morose. She tearfully cleared out all the furniture and antiques and moved them into her city house to remember her parents by. Surprisingly, the house escaped the developers plans. Their attempts at a permit were denied repeatedly until they eventually gave up on the property. Instead of reselling the house however, they abandoned it completely.

The neighbourhood houses grew bigger and flashier and modern whilst Charley and Tom's little white cottage slowly started to wither. The colourful flowers and immaculate hedges slowly died away. The house, once so eventful and full of joy, now stood lifeless and decaying with the once cream white paint turning grey and dusty and rotten. Kids riding past on their bikes would whisper that the house was haunted. Some even broke in with cricket bats at night and smashed windows and holes in the walls and roofs, revealing pipes and wires. Cobwebs took over the entire space, the floors were littered with debris, glass and pieces of timber. The walls that once showcased family photos now had cracks and giant holes in them big enough for children to walk through. It stood there for years becoming dustier and dirtier until it was on the brink of collapse. Faye would sometimes drive up to see the place but eventually stopped as the sight of the place made her feel incredibly sad and ashamed.

Years later, on one of her parents' wedding anniversaries, Faye cleared her family's schedule to visit Rosebush as she thought it was a long time coming. She braced herself for the usual feeling of melancholy as they drove up to the house. However, this visit was different. The sight of the house instead brought a peculiar peaceful feeling.

The house had been so untouched and lifeless for so long that the surrounding nature was almost reclaiming the structure. A dense blanket of weeds surrounded the house and long vines crept up the side making some of the walls completely green. Plants even grew through cracked bricks and windows into the rooms inside. Faye mused sadly that in less than half the time her parents had spent cultivating their beloved home, those memories were completely erased. Their traces overtaken by human neglect and larger forces of nature. She inwardly shrugged, discarding these thoughts and choosing instead to dwell in the familiar comforts of her present existence.

Paddy Julian

Paddy Julian uses his writing as a means to contextualise his own existence in social and cultural spheres. Based in Naarm/Melbourne, he likes to dwell within creative non-fiction and occasionally fiction spaces in his writing.

List of Works

26.	Jamie Hladky, <i>Phillip ACT</i> , 2021, pigment ink on cotton rag, 45 x 60 cm	1/20	\$350/ \$700
27.	Jamie Hladky, <i>Chesterfield VIC</i> , 2022, pigment ink on cotton rag, 45 x 60 cm	1/20	\$350/ \$700
28.	Jamie Hladky, <i>Yarrangobilly NSW (4)</i> , 2021, pigment ink on cotton rag, 45 x 60 cm	1/20	\$350/ \$700
29.	Jamie Hladky, <i>Yarrangobilly NSW (3)</i> , 2021, pigment ink on cotton rag, 45 x 60 cm	1/20	\$350/ \$700
30.	Jamie Hladky, <i>Yarrangobilly NSW (1)</i> , 2021, pigment ink on cotton rag, 45 x 60 cm	1/20	\$350/ \$700
31.	Jamie Hladky, <i>Yarrangobilly NSW (2)</i> , 2021, pigment ink on cotton rag, 45 x 60 cm	1/20	\$350/ \$700
32.	Jamie Hladky, <i>Lightning Ridge NSW (2)</i> , 2021, pigment ink on cotton rag, 45 x 60 cm	1/20	\$350/ \$700
33.	Jamie Hladky, <i>Lightning Ridge NSW (1)</i> , 2021, pigment Ink on adhesive vinyl, 150 x 200 cm	1/1	
34.	Jamie Hladky, <i>Gunbar NSW</i> , 2021, pigment ink on cotton rag, 45 x 60 cm	1/20	\$350
35.	Jamie Hladky, <i>Gilgandra NSW</i> , 2021, pigment ink on cotton rag, 45 x 60 cm	1/20	\$350
36.	Jamie Hladky, <i>Hatfield NSW</i> , 2021, pigment ink on cotton rag, 45 x 60 cm	1/20	\$350

Jamie Hladky | About

Jamie Hladky is a British-Australian photographer, informed by geography and sense of place. He often makes long journeys but prefers to experience travel at a human pace. Recently this has necessarily circled smaller and closer, simplifying his practice. He is firm based in Canberra A.C.T.

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