

Wild Blue Yonder

John Morley, Korske Ara, Trevor Lund, Marie Lund, Fiona Little, Jim McGrath, Kathryn Leo, Andrew Robert Morgan, Alan Charlton, Brian Rope, Yvette Morris, Eva Schroeder, Claire Grant, Jane Duong, Hilary Wardhaugh, Louise Maurer, Max Bainrot, Lia Kemmis, Lee Wilkes, Richard Yan, James Harber, Amanda Pratt, Angus Kemmis, Chris Macpherson, Jenny Dettrick, Andrea Bryant, Sari Sutton, Lucy Found, Virginia Walsh, Ian Russell, Fernanda Pedroso.



PhotoAccess' Members Show for 2022 brings together a diverse community of artists to explore the 'wild blue yonder' - evoking endless horizons, soaring escape and the joy of adventure into parts unknown.

Across the ages, blue has been used when visualising something from our imagination, out of reach or the divine. As a pigment, blue is extremely rare in nature, despite being found in the environment around us - from the tranquil light blue of sky to the melancholy deep blue of the ocean. Unlike certain reds, browns, and yellows, blue pigment cannot be created from materials within our grasp. Blue represents an entirely new world beyond our own.

Emerging from a period of restricted movement, the works in this exhibition explore beyond our immediate surroundings and dive into the 'wild blue yonder'.

Artist Statements

John Morley

After the lockdowns, the boys had a renewed interest in playgrounds. Flying foxes, climbing frames and especially swings seemed to capture their imagination. Their enthusiasm for it sparked my own memories - the motion, racing each other to the top of the arc, the possibility of flight as the blue sky surrounds you. I wanted to capture something of that sensation by including the stationary figure alongside, grounded, waiting for their own adventure in the wide blue.

Korske Ara

Originally captured at Isthmus Bay in Western Australia and part of the Colours of Australia collection by Korske Ara. This collection explores how colours influence how we feel, see and engage with our environment.

Fiona Little

These two photographs were taken during a week camping at Thredbo Diggings in January this year, where I spent my time exploring different areas of Kosciuszko National Park.

The first image I took of the old snow fences falling apart at Thredbo. I was drawn to the patterns the fences made as they receded into the distance to the horizon where the earth drops off to the valley below. The second photograph I took a day later. As the sun was setting I walked along the Thredbo river to Bullocks Hut. I enjoyed the repetition and juxtaposition of the horizontal and vertical lines on the structure, with the fence, corrugated metal and lines of the bricks, whilst a hint of the mountains behind is visible, eluding to the beauty of the location.

Jim McGrath

The pandemic trapped us inside, driving a desire for escape and release. As your eyes traverse the surreal landscape of this collaborative work, looking into the dark crevasses, you see a reflection of yourself. Is the desire to find places “out there” actually a need to explore what is “in here” and to find ourselves in the process?

Kathryn Leo

This photo features a view of Black Mountain Tower through the trees with a blue sky. The tower represents my home place of Canberra in its natural environment. The blue sky and the gum trees represent a warm feel to Canberra’s environment.

Andrew Robert Morgan

This image, titled *Far from home* is from a collection of images I made through the window of an aircraft, during my first ever International flight in 2018.

I always feel humbled by being able to travel through the atmosphere that sits above where we usually live out our lives, however this was indeed special for me.

Alan Charlton

Intentional camera movement capturing the autumn colours of two Capital Manchurian Pear tress blocking the blue sky beyond. Cloudshute depicts a cloud formation that resembles a parachute drifting across a clear blue sky.

Brian Rope

Blue Snow reflects the fact that snow is made of water. Large amounts of frozen water really are pale blue, so a lot of snow, particularly in a shadowed location, will show this blue colour. This image was taken in the Blue Cow area of the Australian Alps amongst snow gums in shadows. Blue snow in the wild alpine yonder?

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| 21 | James Harber, <i>Safety In Numbers</i> , 2019, inkjet print, 483 x 329 mm | | 395 |
| 22 | Richard Yan, <i>Untitled</i> , 2022, inkjet print, 305 x 203 mm | 1/5 | 100 |
| 23 | Eva Schroeder, <i>63 years of loving and still travelling into the Wild Blue Yonder together!</i> , 2019-2022, inkjet print, 400 x 388 mm | | |
| 24 | Andrea Bryant, <i>Normie front row</i> , 2022, inkjet print, 297 x 420 mm | | 140 |
| 25 | Brian Rope, <i>Blue Snow</i> , 2022, inkjet print, 483 x 329 mm | | 200 |
| 26 | Korske Ara, <i>Isthmus Ocean</i> , 2022, inkjet print, 297 x 420 mm | | 100 |
| 27 | Korske Ara, <i>Isthmus Sky</i> , 2022, inkjet print, 297 x 420 mm | | 100 |
| 28 | Marie Lund, <i>Descending Clyde Mountain</i> , 2022, inkjet print, 329 x 483 mm | 2/5 | 240 |
| 29 | Marie Lund, <i>Water Source of Life IV</i> , 2022, inkjet print, 329 x 483 mm | 2/5 | 240 |
| 30 | Trevor Lund, <i>Exploring Scoresby Sound</i> , 2022, inkjet print, 329 x 483 mm | 1/5 | 180 |
| 31 | Trevor Lund, <i>Above Grindelwald</i> , 2022, inkjet print, 329 x 483 mm | 1/5 | 180 |
| 32 | Alan Charlton, <i>Autumn Colours</i> , 2022, inkjet print, 420 x 297 mm | | 120 |
| 33 | John Morley, <i>Waiting for the next flight</i> , 2022, inkjet print, 500 x 500 mm | | 500 |
| 34 | Andrea Bryant, <i>Over the horizon</i> , 2022, inkjet print, 297 x 420 mm | | 140 |
| 35 | Kathryn Leo, <i>View of Black Mountain tower</i> , 2022, inkjet print, 200 x 150 mm | | 55 |
| 36 | Ed Russell, <i>Marrabidya/Murrumbidgee River, the source, Peppercorn Hill, Bimberi</i> , 2006, inkjet print, 330 x 241 mm | 1/1 | 60 |
| 37 | Alan Charlton, <i>Cloudshute</i> , 2022, inkjet print, 420 x 297 mm | | 120 |
| 38 | Max Bainrot, <i>Cockcrow</i> , 2022, inkjet print, 297 x 420 mm | | 215 |
| 39 | Angus Kemmis, <i>Fading</i> , 2022, inkjet print, 305 x 309 mm | | 120 |
| 40 | Jim McGrath, <i>Desire #60 - a J McGrath P Smith collaboration</i> , 2021, inkjet print, 297 x 420 mm | | 180 |
| 41 | Lia Kemmis, <i>On my way home</i> , 2022, type c print, 305 x 305 mm | | 70 |
| 42 | Jane Duong, <i>Jerrabomberra Wetlands 1</i> , 2022, cyanotype print on cotton paper, 480 x 200mm | 1/1 | 150 |
| 43 | Max Bainrot, <i>Old Habits Die Harder</i> , 2022, inkjet print, 420 x 297 mm | | 215 |
| 44 | Lucy Found, <i>At the Rocks</i> , 2022, inkjet print, 297 x 420 mm | | 70 |

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| 00 | Fiona Little, <i>Parallels (Kosciuszko NP 02/02/2022)</i> , 2022, inkjet print, 420 x 297 mm | | 150 |
| 0 | Claire Grant, <i>A memory in three parts (Blue Lake)</i> , 2019, fujifilm instax mini, 330 x 330 mm | 1/1 | |
| 01 | Fiona Little, <i>Bullocks Hut (Kosciuszko NP 03/02/2022)</i> , 2022, inkjet print, 420 x 297 mm | | 150 |
| 1 | Chris Macpherson, <i>Blooms of Oblivion</i> , 2022, aluminum print, 200 x 300 mm | 1/3 | 400 |
| 2 | Lucy Found, <i>Neap Tide</i> , 2022, inkjet print, 297 x 420 mm | | 70 |
| 3 | Brian Rope, <i>Yarramundi Reach Blue</i> , 2022, cyanotype, 210 x 297 mm | | 180 |
| 4 | Amanda Pratt, <i>Life can be wild and lonely</i> , 2021, inkjet print, 297 x 420 mm | | |
| 5 | Lee Wilkes, <i>I've been waiting for you every day</i> , 2021, toned cyanotype print and wax on paper, 330 x 220 mm | 1/1 | 600 |
| 6 | Lee Wilkes, <i>In Tandem (developed in a dream)</i> , 2022, toned cyanotype print and wax on paper, 330 x 220 mm | 1/1 | 600 |
| 7 | Jenny Dettrick, <i>Barrier to yonder</i> , 2022, polaroid blue 600 film, 106 x 87 mm | | |
| 8 | Jenny Dettrick, <i>Illuminated by hope</i> , 2022, polaroid blue 600 film, 106 x 87 mm | | |
| 9 | Yvette Morris, <i>Blue Streak - Stockinbingal, NSW</i> , 2022, inkjet print, 210 x 297 mm | | 110 |
| 10 | Yvette Morris, <i>Sun setting over the Hay Plain, NSW</i> , 2022, inkjet print, 210 x 297 mm | | 110 |
| 11 | Fernanda Pedroso, <i>Loner</i> , 2022, inkjet print, 483 x 329 mm | | |
| 12 | Fernanda Pedroso, <i>Fade Away</i> , 2022, inkjet print, 483 x 329 mm | | |
| 13 | Andrew Robert Morgan, <i>Far from home</i> , 2018, inkjet print, 440 x 290 mm | 1/5 | 300 |
| 14 | Sari Sutton, <i>Portal (diptych)</i> , 2021, inkjet print, 160 x 480mm | 1/2 | 340 |
| 15 | Virginia Wlash, <i>Blue Green</i> , 2022, cyanotype on cotton fabric (quilted), 560 x 190 mm | | |
| 16 | Ian Russell, <i>Untitled 1</i> , 2022, cyanotype print, 210 x 219 mm | | |
| 17 | Hilary Wardhaugh, <i>Under Jökulsárlón</i> , 2014, inkjet print, 500 x 25 mm | | 320 |
| 18 | Hilary Wardhaugh, <i>Dawn</i> , 2018, inkjet print, 300 mm x 300 mm | | 320 |
| 19 | Ian Russell, <i>Untitled 2</i> , 2022, cyanotype print, 210 x 219 mm | | |
| 20 | James Harber, <i>The Great Reset</i> , 2019, inkjet print, 483 x 329 mm | | 395 |

Yarramundi Reach Blue combines two overlapping views of the same scene and mimics the cyanotype - a photographic blueprint created by one of the oldest photographic processes invented. However, this imitation was made using modern day computer technologies. An old blue process recreated? It is printed here on silk backed with paper that can be peeled off allowing the silk to be attached by sewing or fusible bonding material.

Eva Schroeder

Imagine loving, tolerating, compromising, and sharing a life with one person for over 63 years. That is stepping out into the Wild Blue Yonder!

These are my parents - Hart and Inge, captured the day after they celebrated their 60th Wedding Anniversary. Both immigrated from Germany after the war, travelling into the great blue unknown, only to discover each other on the other side of the world and eventually marry in the then country style town of Canberra. This was followed by perseverance and hard work to create a life, two daughters, three grandchildren, and one great grandchild (with 2 more on their way) 63 years later.

Claire Grant

The culmination of wild wanderings. Through summer snow drifts dotted with daisies. Across heather clad tundra. Along boulder strewn, unmarked trails. A trio of sapphires encased in memory.

Jane Duong

Cyanotype dates back to the dawn of photography and was invented by astronomer Sir John Herschel in 1842. Cyanotype prints are created with the use of a light-sensitive chemical mixture coated on paper, UV light and water to develop and fix.

These works are part of a larger body of work titled Sunkissed - an exploration and celebration of the Jerrabomberra wetlands in Kingston. These one-off prints were created by dipping the paper directly into waterways, exposed to sunlight, and then washed with water.

Hilary Wardhaugh

Landscape photography for me needs to show an element of humanity, so I created this multiple image made under the Jökulsárlón Glacier Iceland in 2014. We are at risk of losing many glaciers through human interaction with the climate. I wonder what effect me being under the glacier had on it?

Photographed at dawn on Mollymook Beach I created a multiple in camera exposure which enhanced the shapes of the landscape to make it abstract, and yet we see a beach, which is what it is.

Max Bainrot

Old habits die hard explores the coalescing of colour and black & white photography techniques during the golden hour. It's also a homage to the adage of "old habits die hard" as the habit of finding the contrast in the tree mingles with the colourful delight that is the sunrise rays flirting with the clouds.

Cockcrow is the exploration of the symbolic meaning of sunrise, being that of a new beginning whilst still reflecting upon the personal challenges of the past two years. A new crowing of the cock (rooster) whilst overlooking the seemingly endless ocean suggests what opportunities and what new worlds there are to explore, as life continues to find a way of continuing despite the seemingly endless challenges of the present.

Lia Kemmis

This drive along the Hume Highway I have made countless times, the spectacular clouds always amaze me.

Lee Wilkes

Wilkes' current body of work *Internal Other* focuses on the overcritical inner voice, contradicting the true self and becoming the negative side of a personality. This internal other is focussed on opposing ongoing development, resulting in complex mental health issues such as anxiety and depression. Each pair of images represents the opposition of the true self versus the internal monologue, manifesting the two separate entities that can exist inside one mind. The miniature size and scale reference the polaroid format, an obsolete photographic form and process that evokes nostalgic memories.

Richard Yan

I made this just after sunrise following a cold, wet night solo camping. I like to think my state of mind permeates this image, or created the preconditions for its existence — a state of heightened awareness of the physical world that I had unknowingly put myself in. The night was long and started early, and with limited charge left in my headlamp and no phone reception, I couldn't do much except for read a bit and then lie in the darkness. Maybe this left me with an attention surplus to pay to the unfamiliar, yet spectacularly, enlightened world around me, and the patience to wait for this particular composition to eventually reveal itself amongst the ever-flowing fog.

Andrea Bryant

Water is a key motif in my recent work, focussing on the various waterways around Canberra and their immediate environment. The image 'Over the horizon' shows it is surging around us in plentitude or noticeable in its scarcity, it is always significant to life.

The water is invisible in '*Normie front row*'. I was so intrigued by the rows of various seats on top of the Normanville sandhills during the summer months and wondered who are these people who have been there pondering the great wild blue yonder!

James Harber

These images were captured at a point in my life where big changes were occurring and I felt slightly lost as to who I was. I decided to travel to somewhere I'd never been in Sydney, Wattamolla Beach and Diamond Head Bay. Coming here I found peace and tranquillity in the immense blue of the sky and ocean, where the horizon cuts off and creates a sense of endless space, and of infinite possibilities. Through capturing these images I felt a renewed sense of self and individuality. The understanding and realising that the endless blue represents, to me, my potential for creating and becoming more of who I am meant to be.

Amanda Pratt

We enjoyed some free time, away from home and away from lockdown, to explore and experience the freedom of the Monaro high plains and the wild coast around Boydtown and Eden in NSW. Life on the plains and at the edge of the sea can be both exhilarating and lonely, but how wide and blue are those landscapes.

Angus Kemmis

The longer a human mind is part of its environment the harder it is to distinguish between what's real and what's not. As if we are just fading away into the background of the world.

Ed Russell

When I'm sitting in my dingy little office in the city, a bit stir-crazy and longing to escape, my wild blue yonder is somewhere, anywhere really, along the 1500 kilometers of the 'bidgee. Here is where it all begins at Peppercorn Hill: a tiny thread of sparkling, cool, dark water, woven through the plains of the northern Kosciuszko National Park.

Jenny Dettrick

The fence in '*Barrier to yonder*' is the metaphorical barrier we've faced these last few years when yearning to go further afield. In '*Illuminated by hope*', a beam of light penetrates the darkness, illuminating our hope as we emerge into the blue yonder once more. The imperfections in the printing mimic our experiences - life is returning to how we remember it, but glitches will be encountered along the way.

Louise Maurer

Standing on a cliff at the edge the Southern Ocean on a stormy day is to experience the transient nature of human life.

Sari Sutton

In the stark white, high-altitude clearing off Kosciusko Road in Ngarigo country, the worksite portaloo had a strangely alien presence. Evocative of a TARDIS, it signalled a mysterious refuge from the snow storm, an imminently dematerialising portal to a post-Covid, post-apocalyptic space; an escape into the arms of a serene, infinite and beckoning blue sky.