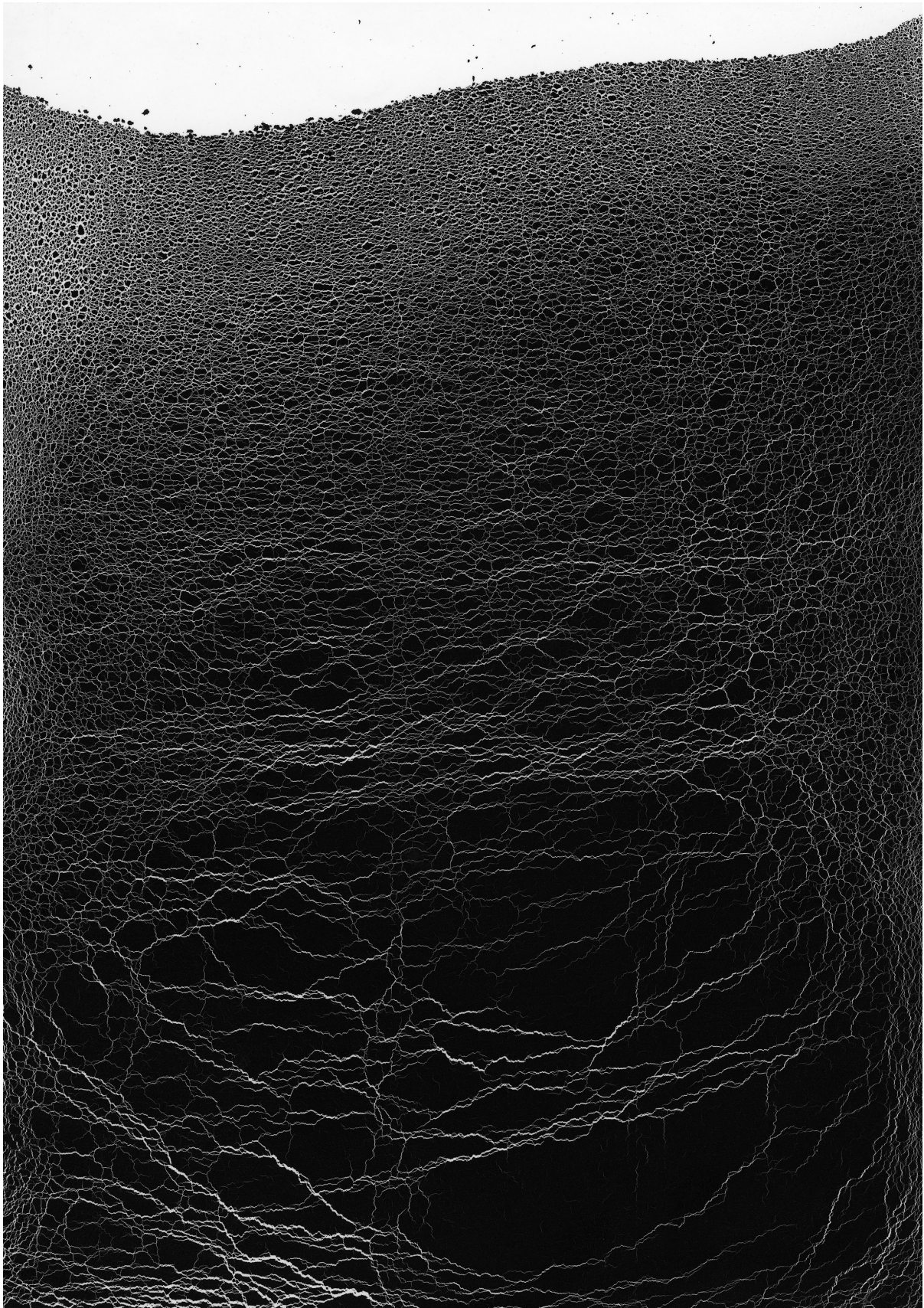
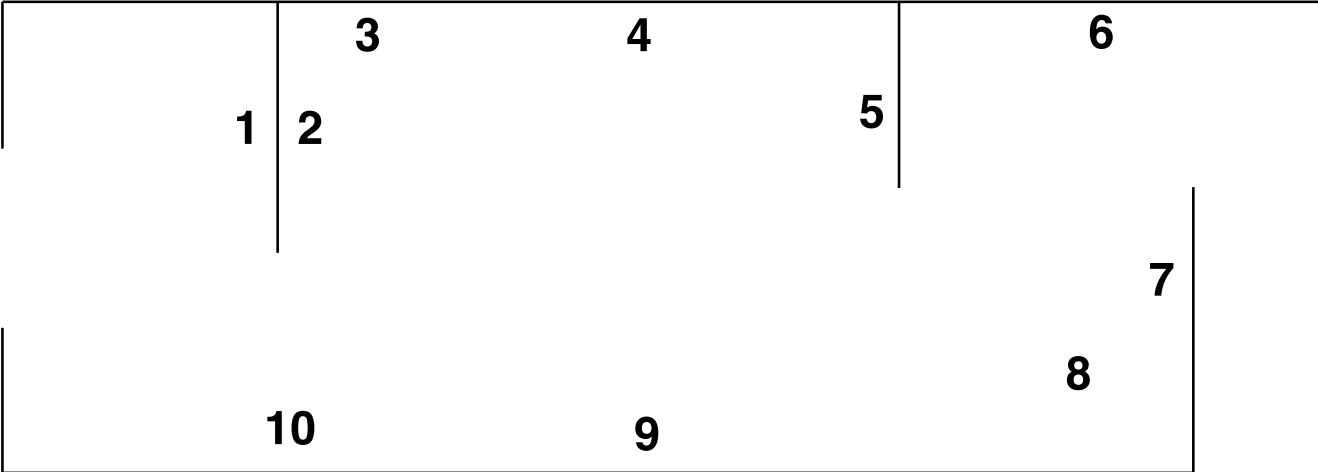


# LIGHT MATTER



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Cover image: Lucas Davidson, *Mindiled* 2013. Courtesy of the artist, and Dominik Mersch Gallery, Sydney

24 August - 26 October 2019



**Light Matter** presents works by eight lens-based artists responding directly to the shifting ground on which photography now stands. Emerging from the deluge of images that flow over all platforms of contemporary media and the ubiquitous act of photographing, the artists in this exhibition provoke conversation. Not between the viewer and the subject of the image, but rather between the viewer, the artist and the photographic medium.

Working across the borders of photography, drawing and assemblage Ioulia Terizis's still-life images oscillate between the analogue and the digital to challenge the viewer's visual perception. Yvette Hamilton's work presents its own challenge to visual perception through disrupting the normally passive photographic image by impairing the viewer's ability to see. This is echoed in Lucas Davidson's work, where the viewer is encouraged to consider their relationship between self, site and surface. The fractured visual planes of *Field Study* (2019) confound the idea of the self as an uninterrupted whole.

The deconstruction is also seen in Garry Trinh's *Eye occupy (remixed)* (2017), where the artist responds to the devaluation of the photographic image by literally slicing up his own work. In her series of collages *Nature splits* (2019), Elena Papanikolakis overlays sections of found images to create abstracted landscapes that project an imagined sense of place. The landscape and its significance in photographic history is central to Amanda Williams' practice and her use of analogue processes captures and materialises time.

The past, present and future coalesce in Ellen Dahl's still-motion work that straddles photography and cinema to incite an ambiguous sense of place. The time is also fused in Dean Cross' interventions on to the surface of found images inviting the viewer to share his nostalgia for the loss of the photograph as an object.

With a focus on process and materiality – analogue, digital, hybrid, appropriated or camera-less – these artists reveal an expanded field of photography where artistic authorship intensifies creative possibilities within the medium.

Yvette Hamilton & Ellen Dahl, Curators

Note: Works presented clockwise within the gallery

### Ioulia TERIZIS

1. *Packed matter I-IV* 2019  
Gelatin silver photographs  
Courtesy of the artist

### Amanda WILLIAMS

2. *Untitled (after Ansel Adams, version 1 on 3 May 2017)* 2017  
Gelatin silver photograph on Kodak Polyfiber paper, on aluminium  
Collection of Murray Art Museum Albury
3. *Court of the Patriarchs, Zion National Park, Utah, 1933 – 1942, Version 1* 2019  
Gelatin silver photograph on Kodak Polyfiber paper  
Courtesy of the artist and The Commercial Gallery, Sydney

### Elena PAPANIKOLAKIS

4. *Nature splits 1-6* 2019  
Found images, acrylic, pencil, Stonehenge paper, on canvas board  
Courtesy of the artist and ReadingRoom, Melbourne

### Dean CROSS

5. *Isolation's: 16 studies* 2018  
Colour ink on found photographs, album  
Courtesy of the artist

### Yvette HAMILTON

6. *Luminous capture #11 (positive)* 2019  
Duratran, LED lights, microprocessor, acrylic  
Courtesy of the artist

### Lucas DAVIDSON

7. *Mindfield* 2013  
Digital print on paper, on aluminium  
Courtesy of the artist and Dominik Mersch Gallery, Sydney
8. *Field study* 2019  
Mirrored acrylic  
Courtesy of the artist and Dominik Mersch Gallery, Sydney

### Ellen DAHL

9. *At the edge of place* 2019  
Single channel HD video with sound, acrylic. Duration: 7 min looped  
Courtesy of the artist

### Garry TRINH

10. *Eye occupy (remixed)* 2017  
Digital colour prints on paper  
Courtesy of the artist