

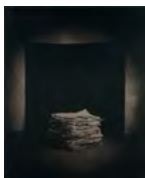


# THE ALCHEMISTS

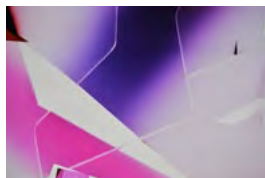
Rediscovering Photography in the Age of the Jpeg



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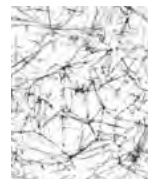
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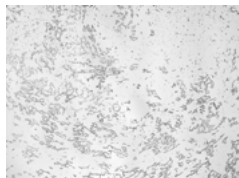
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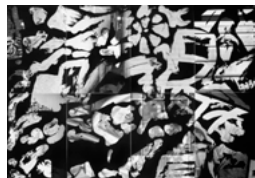
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# THE ALCHEMISTS

*It is often said that it was the painters who invented Photography (by bequeathing it their framing, the Albertian perspective, and the optic of the camera obscura). I say: no, it was the chemists. For the noeme "That-has-been" was possible only on the day when a scientific circumstance (the discovery that silver halogens were sensitive to light) made it possible to recover and print directly the luminous rays emitted by a variously lighted object. The photograph is literally an emanation of the referent.*

ROLAND BARTHES<sup>1</sup>

Photographs are both pictures of things and emanations from things. Over the last twenty years all the buzz has been on the 'picturing' side of photography: we are astounded by the latest estimate of the astronomical number of smartphone images uploaded to the internet every second, we are shocked by the latest sickening images tweeted from a violent war zone, we are awed by the majestic detail in the latest mural photograph mounted behind pristine acrylic in an art museum, and we are habituated to the sleek look of digital images – either Photoshopped into high-dynamic-range conformity or with one selection from a convenient menu of retro Instagram-filters laid on top.

But lately a global movement of artists has been building around the world, not so much interested in the medium as the endless iteration of separately framed scenes, but rather fascinated by it as an ongoing process of chemical and visual becoming. The works they are producing are not photographs of things, they are photographs as things. In various ways these photographers are directly re-approaching the core power of photography – the touching of time and light.

This core power was present at the medium's birth. Many of William Henry Fox Talbot's first images in the 1840s were photograms – of lace or leaves laid directly on salted paper in the sun – so that object physically touched the resultant image. Photograms went on to become a staple of high modernism in the 1920s and 1930s, with photographers such as Lazlo Moholy-Nagy, Man Ray and Max Dupain producing a 'new vision' out of pure light. To the modernists these darkroom impressions were a future orientated extension of the technical capacity of new photographic technology; but to subsequent photographers, photograms and other images of their ilk became a way of bypassing the whole corporate apparatus of photography and getting back to the elemental forces of nature itself.

After the rise of industrially manufactured amateur photography in the 1890s, signaled by the invention of the Kodak, Pictorialists began to make their own emulsions in gum-bichromate, or produce ink impressions in bromoil transfer, to declare their independence from the emerging mass photography and their allegiance to fine art. In the 1970s, handmade emulsion and photograms returned to art schools, which were beginning to teach fine-art photography alongside other mediums such as printmaking. Courses in so-called 'alternative techniques', along with accompanying 'darkroom cookbooks', became very popular.<sup>2</sup> Similarly, pinhole cameras and the construction of camera obscuras have been integral to thousands of introductory photography courses around the world for decades. And, in the 1990s in the immediate wake of the digital revolution, 'post-photographers' such as Adam Fuss used pinhole cameras, photograms and other 'obsolete' processes to stage spectacular conceptual deconstructions of the transforming medium.

But in the last ten years these longstanding and historically disparate tendencies have combined with new energy and conceptual force. Not only have a thousand instructional YouTube videos from enthusiasts around the world replaced the darkroom cookbooks of old, but more photographers are more

2/ Most popular was: *Breaking the Rules: A Photo Media Cookbook*, Bea Nettles, Light Impressions, 1977.

seriously exploring the fundamentals of the medium. Many of the artists in the *The Alchemists* had their initial student training in digital photography, but felt a curiosity for learning about 'analogue' photography that replaced the dry, precise, virtual environment of the computer screen with the liminal and wet laboratory-place of the darkroom. This discovery of the darkroom was paralleled by the discovery of vintage cameras and retro processes, not only by art school-trained photographers, but by amateur photographers as well, who were able to buy Lomo cameras and refurbished Polaroid cameras from museum gift shops, or Sunprint cyanotype kits from craft stores.

What is 'new' about this photography is that: images are magically produced by the simple optical fact of the camera obscura, rather than the factory-manufactured equipment of the camera; the photographic print is treated not as neutral screen for the image, but as a physical object layered with light-sensitive halides and dyes — potential eruptions of colour waiting to be revealed; handmade emulsions, such as collodion, which is freighted with a hundred and fifty years of historical association because it was used for nineteenth century ambrotypes, tintypes and wet-plate negatives, are used in modern large-format cameras; and photographers continue to find enormous wells of inspiration in the photogram, where three-dimensional objects and two-dimensional images meet and mingle in cradles of light.

07

This is not just a nostalgic retreat to the past, a hipster reinvention of the outmoded, or a retro fad. Nor is it part of some redundant 'debate' between the lost 'purity' of the analogue in the face of the encroaching contamination of the 'digital'. Rather, it is a discovery of another mode of making — a slower making, a more curious making, and a making which looks, in the words of one young artist, 'simultaneously backwards and forward.'<sup>3</sup>

3/ Kylie Banyard, 'A Politics Of The Outmoded', *Photography & Fictions: Locating the Dynamics of Practice*, (ed. V. Garnons-Williams), QCP, Brisbane, 2014, p.44.

A series of exhibitions and books from London, New York and Los Angeles have already showcased these artists internationally.<sup>4</sup> But what is happening in Australia and our region? Recently there have been several thoughtful attempts to address the Australianness of Australian photography. While taking different approaches, two books, *The Photograph and Australia*<sup>5</sup>, and *Photography and Australia*<sup>6</sup>, identify the relatively recent – compared to the US, for instance – colonisation of the continent and displacement of its indigenous inhabitants as crucial to our photography. While Australian photography is obdurately oriented to people and land, every realistic portrait and landscape remains nonetheless marked in some way by the ambiguities and complexities of colonisation. As Helen Ennis suggests:

*These [significant local] differences [of photography in Australia] stem from one inescapable historical reality: photography in Australia is not simply a product of the modern era, but is tied inextricably to the imperialist and colonialist underpinnings of modernity. This distinguishes Australian photographic practice from its counterparts in Great Britain and various European countries, aligning it in crucial ways with that of other colonised countries such as India, Indonesia and New Zealand instead. Of primary importance therefore is the interaction between Indigenous and settler Australians. This has given rise to some of the most potent images in Australian visual culture.<sup>7</sup>*

All of the works in *The Alchemists* are driven by joy and pleasure: the joy of seeing the fundamentals of optics and chemistry magically manifest themselves; and the pleasure of being the one to ride the unleashed processes of transmission, projection, refraction, filtration, sensitisation, exposure, impression, reaction, absorption, precipitation, development

- 4/ *Shadow Catchers: Cameraless Photography*, at the Victoria and Albert Museum, London, 2010-2011. *The Edge of Vision: Abstraction in Contemporary Photography*, toured by the Aperture Foundation, 2010-2013. *What is a Photograph?*, at the International Centre for Photography, New York, 2014. *Light, Paper, Process: Reinventing Photography*, at the J Paul Getty Museum, Los Angeles, 2015.
- 5/ *The Photograph and Australia*, Judy Annear, Art Gallery of New South Wales, Sydney, 2015.
- 6/ *Photography and Australia*, Helen Ennis, Reaktion Books, London, 2007.
- 7/ Ennis, p8.



and fixation to the unknown destination of a material outcome. But at the same time every artist, to varying degrees, attempts to use that joy and pleasure to engage with some other aspect of Australia, New Zealand, or Asia, not to 'take a picture' of it, but to materially and critically participate in it.

As one example amongst many, we could cite the oldest work in the exhibition, Catherine Rogers' *The Nature of Evidence*, from 1986. This work was an interrogation of the dodgy forensic evidence and popular witch hunt that eventually led to the conviction of Lindy Chamberlain for the murder of her baby Azaria at Uluru, rather than accepting that a dingo had taken it as she claimed. (The trial took place in a media frenzy that mobilised many Australian anxieties about living in a recently colonised country.) Through the bleeding of developer over darkroom projections of multiple negatives, as well as photograms of significant objects such as scissors, the works directly participated in the same 'aesthetics of the forensic' that had convinced the jury to wrongly convict Chamberlain in the first place. As Helen Grace identified at the time:

*In The Nature of Evidence, each of the frames of counter-evidence [...] interrogates both the 'official story' of the Chamberlain case and the 'official story' of photography itself, since the techniques of photography (at the level of the image rather than the camera) are laid bare.<sup>8</sup>*

Like Rogers, other artists in this exhibition also unite various photographic processes with various political, historical, personal, and environmental processes. For example, collodion emulsion and daguerreotypes, literally the stuff of colonial photography, are used by contemporary Australian and New Zealand photographers, some of whom have indigenous heritage, with powerfully ironic results. In these works the past is not just re-enacted, but also, in a sense, optically re-materialised in the present.

8/ Helen Grace, 'A Shroud of Evidence', *Photofile*, Summer 1986, Australian Centre for Photography, Sydney.

Other artists simply mainline themselves into larger forces and expanded networks, either urgent bodily forces of sexuality, slowed-down spiritual forces of nature, or expanded cosmic forces of the electro-magnetic spectrum. Still others engage in the purely formal and abstract possibilities of lines and shapes and tones in a rectangle. But, in all of these works, beauty — the non-descriptive, non-referential, non-semiotic beauty of fundamental propulsions and ineluctable balances — is wordlessly reclaimed.

Finally, hovering above this exhibition, only directly referred to occasionally, but nonetheless always present — are the largest and most indefinable processes on the planet, but ones with the most tangible ultimate results. The processes of mixing, swirling, condensation, melding and melting, which we see at micro scale in so many of the works in *The Alchemists*, are the same as are happening at macro scale in our atmospheres, oceans and continents as ice caps melt, reactors leak, rivers break their banks, and the ground cracks apart.

Plenty of digital photographs have been taken, and will continue to be taken, of the environment we all share. But photography in the digital epoch can only show us our world as virtual pictures before our two eyes. Alchemical photography, on the other hand, attempts to manifest our world as physical events we must encounter with our whole body.

## CURATORS

DR. MARTYN JOLLY is Head of Photography and Media Arts at the Australian National University School of Art. He completed his PhD at the University of Sydney in 2003. In 2006 his book *Faces of the Living Dead: The Belief in Spirit Photography* was published by the British Library. His work is in the collections of the National Gallery of Australia, the National Gallery of Victoria and the Canberra Museum and Gallery. In 2011 he undertook Fellowships at the National Library of Australia and the National Film and Sound Archive. In 2014 he received an Australian Research Council Discovery grant along with Dr Daniel Palmer to research the impact of new technology on the curating of Australian art photography. He is also researching the history of Australian photobooks, and the media archaeology of Australia, particularly its projected image heritage.

CHERINE FAHD is a Sydney-based artist working with photography. Since 2012 she has held the position of Lecturer in Photomedia at The University of Sydney, Sydney College of the Arts and is undertaking doctoral research at Monash University, Melbourne. Fahd's photographs are represented in major public collections in Australia including the Art Gallery of New South Wales, National Gallery of Victoria, National Gallery of Australia and Artbank. She is the recipient of numerous New Work Grants from the Australia Council for the Arts along

with art awards and residencies such as the New South Wales Women & Arts Fellowship from Arts NSW, Josephine Ulrick and Win Schubert Foundation for the Arts Photography Award, National Photography Prize and Moya Dyring Paris Studio from Art Gallery of New South Wales. Her work has been exhibited extensively both in Australia and internationally.

SUZANNE BULJAN is a practising photo media artist with an MFA from UNSW Art & Design. She has lectured at UNSW Art & Design in Photography and New Media as well as Communications at UTS. Suzanne has worked extensively in film and TV both nationally and internationally with credits including *Superman Returns*, *The Knowing* and *The Sapphires*, as well as Creative Director of Ubasoma. Recent appointments include the Director of the Australian Centre for Photography and a new role in Culture and Creativity with the City of Sydney. Buljan's primary area of research is the intersection between technology, culture, new media and behavioural pathways.







*Flight Dream*,  
2015  
Production  
stills  
Courtesy of  
the artist and  
Two Rooms,  
Auckland

*Flight Dream*,  
2015 HD video,  
28 minutes

Courtesy of  
the artist and  
Two Rooms,  
Auckland

## JOYCE CAMPBELL

Joyce Campbell lives and works in Auckland. Selected solo exhibitions include *To The Wash*, Two Rooms, Auckland (2014); *Te Taniwha / Crown Coach*, Nichols Gallery, Pitzer College, Claremont, California, USA (2012); *Last Light: Antarctic Photographs and Daguerreotypes*, Christchurch Art Gallery (2010); *Ice Falls, Antarctica*, Dunedin Public Art Gallery (2008); *LA Botanical*, G727, Los Angeles, USA (2007); and *Growth and Change*, California State University San Marcos, USA (2006). Selected group exhibitions and biennales include *The Liquid Archive*, Monash University Museum of Art, Melbourne (2012); *Broodwork: it's about time*, Otis School of the Arts, Los Angeles, USA (2011); *Photoqui: 2e Biennale des Images du Monde*, Musée du quai Branly, Paris (2009); *The Ecologies Project*, Monash University Museum of Art, Melbourne (2008); *Sinfonia Antarctica*, The New Dowse, Wellington (2008); *2007 Incheon International Women Artist's Biennale*, South Korea; *3<sup>rd</sup> Asia Pacific Triennial*, Queensland Art Gallery, Brisbane (1999); and *11<sup>th</sup> Biennale of Sydney* (1998). Joyce Campbell is represented by Two Rooms, Auckland; McNamara Gallery, Wanganui; and Nadene Milne Gallery, Arrowtown.



# BEN CAUCHI

Ben Cauchi is a New Zealand artist living and working in Berlin. Selected solo exhibitions include *Echo Chamber*, Ingleby Gallery, Edinburgh (2015); *Der Dünne Schleier*, Peter McLeavey Gallery, Wellington (2013); *One's Own Grey*, Künstlerhaus Bethanien, Berlin (2013); *The Sophist's Mirror*, City Gallery, Wellington (2012); *Ilminster (a tale in ten parts)*, Darren Knight Gallery, Sydney (2012); *The Doppler Effect*, McNamara Gallery, Wanganui; and *Dead Time*, Hocken Gallery, Dunedin and Christchurch Art Gallery (2008). Selected group exhibitions include *Showcase*, Maerzgalerie, Leipzig (2015); *Carbon Content*, Kreuzberg Pavilion, Berlin (2015); *The Social Life of Things*, Auckland Art Gallery (2014); *Joy Before the Object*, Art Gallery of New South Wales, Sydney (2013); *Collecting Contemporary*, Museum of New Zealand Te Papa Tongarewa, Wellington (2011); and *Break: Construct*, Govett-Brewster Art Gallery, New Plymouth (2006). Ben Cauchi is represented by Darren Knight Gallery, Sydney; Ingleby Gallery, Edinburgh; Brett McDowell Gallery, Dunedin; Peter McLeavy Gallery, Wellington; and McNamara Gallery, Wanganui.

1/  
That which can  
be seen is not  
all there is,  
2013  
Ambrotype  
36 x 28 cm

2/  
An illusion  
among the  
shadows, 2013  
Ambrotype  
17.5 x 12.5 cm

All works  
courtesy of  
the artist and  
Darren Knight  
Gallery, Sydney

16



1/



2/





17

*An Accumulation*, 2013  
Wet collodion on acrylic sheet  
25 x 20 cm



*Distances #2,*  
2014  
Unique duratran  
photograph  
189 x 450 cm

Installation  
view, Walker  
Street Gallery,  
Melbourne

Image Credit:  
Fabrice Bigot

## DANICA CHAPPELL

Danica Chappell lives and works in Melbourne. Selected solo exhibitions include *That's our Shadow on the Moon*, Caves, Melbourne (2015); *Nudge Into Form*, Walker Street Gallery, Dandenong, Victoria (2014); *Adjoining Planes*, c3 contemporary art space, Melbourne (2014); *Double Dark*, Rubicon ARI, Melbourne (2013); *Rest (a work in progress)*, Pavilion, Edinburgh Sculpture Workshop (2009); *Two tin cans and a piece of string*, Bus Projects, Melbourne (2008); and *Crop & Fringe*, Aaan Schouw, Rotterdam, The Netherlands (2007). Selected group exhibitions include *Kaleidoscope*, Stills Gallery, Sydney (2015); *Performing Absence*, West Space, Melbourne, 2014; *Everyday Rebellions*, Gertrude Contemporary, Melbourne (2013); *Private Sphere*, Bauhaus-Universität Weimar, Germany (2011); and *Fork*, Foundation B.a.d., Rotterdam, The Netherlands (2007).



1/  
*Distances #1*  
 (detail), 2014  
 Unique duratran  
 photograph  
 189 x 450 cm

2/  
*Distances #2*  
 (detail), 2014  
 Unique duratran  
 photograph  
 189 x 450 cm

All works  
 courtesy of  
 the artist

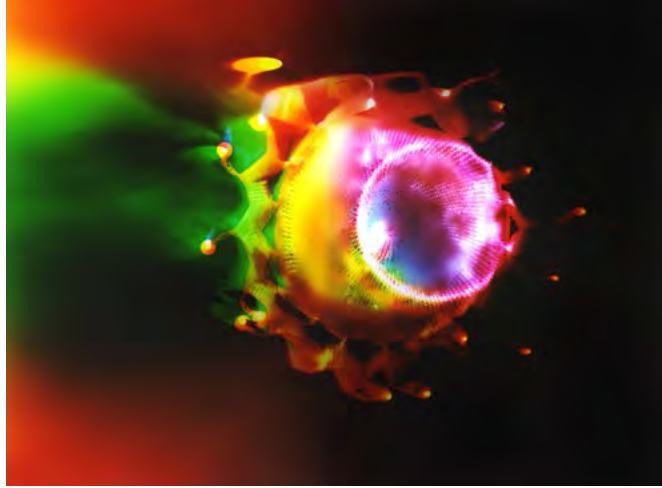
1/



2/

Untitled (after  
Edgerton), 2011  
C-Type print  
40 x 32 cm

All works  
courtesy of  
the artist



## 20

## LISA CLUNIE

Lisa Clunie lives and works in Hikurangi, Northland, New Zealand. Selected solo exhibitions include *Diagram of Forces*, School of Art Gallery, The Australian National University, Canberra; *Photospace*, Wellington (2014); and *Geoff Wilson Gallery*, Whangarei (2013). Selected group exhibitions include *Light*, Geoff Wilson Gallery, Whangarei (2015); *A Return to the Dark Ages*, Silver Project Space, Auckland (2014); *Eyes on Main Street*, Wilson, North Carolina, USA (2014); *The Illumination Studio*, Yvonne Rust Gallery, Whangarei (2013); *Living World*, Geoff Wilson Gallery, Whangarei (2012); *Observing the Transit of Venus*, Photospace Gallery, The Australian National University, Canberra (2012); *On the Wing*, The Old Library, Whangarei (2011); *Beginning, Middle, End*, School of Art Gallery, The Australian National University, Canberra (2009); *In the making of chalk*, E-North Gallery, Whangarei (2008); and *Astray*, Temple Gallery, Dunedin (2006).



21

1/



2/

1/  
*First Light*,  
2010  
Pigment print  
on cotton rag  
60 x 48 cm

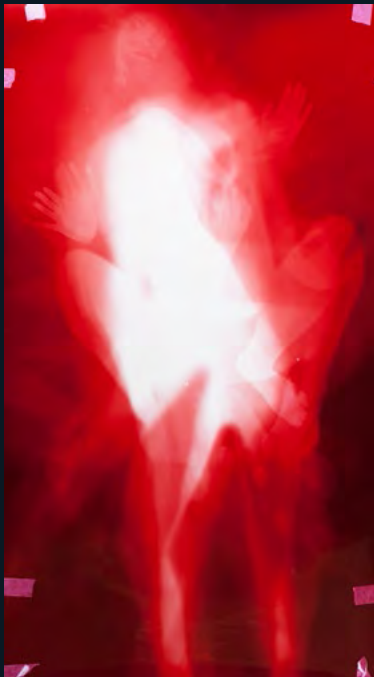
2/  
*Untitled*, 2010  
Pigment print on  
cotton rag  
49 x 49.5 cm



*Unity in Light (blue)*, 2012  
C-Type photogram 101 x 175 cm

## LUCINDA EVA-MAY

Lucinda Eva-May lives and works in Melbourne. Selected exhibitions include *2014 VCA Graduate Exhibition*, Victorian College of the Arts, Melbourne; *saunter over to disclose, copy, distribute, disseminate or take and info please*, VCA Student Gallery, Victorian College of the Arts, Melbourne (2014); *Gumbo*, ANU School of Art Foyer Gallery, Canberra (2013); *ANU School of Art Graduating Exhibition*, Canberra (2012); *Booked*, ANU Art School Library, Canberra (2012); *Copy Cats*, Photospace, ANU School of Art, Canberra (2012); and *Hey Dad, can you pick me up from Josh's, otherwise it's like two buses*, Phoenix Bar, Canberra (2011).



1/



2/

1/  
*Unity in Light*  
(red), 2012  
C-Type photogram  
101 x 175 cm

2/  
*Unity in Light*  
(yellow), 2012  
C-Type photogram  
101 x 175 cm

All works  
courtesy of  
the artist



1/



2/

24

## ASHLEIGH GARWOOD

Ashleigh Garwood lives and works in Sydney. Selected solo exhibitions include *Of Other Spaces*, Brenda May Gallery, Sydney (2015); *Whispers and Hunters*, Firstdraft, Sydney (2013); and *The Threshold*, General Store Gallery, Sydney, (2011). Selected group exhibitions include *Hazlehurst Art on Paper Award*, Hazelhurst Regional Gallery, Sydney (2015); *Elephant in the Room*, Brenda May Gallery, Sydney (2014); *Dresden Public Art View*, Germany (2014); *Uncover*, Perth Centre for Photography (2011); *Kudos Awards*, Ivan Doherty Gallery, Sydney (2011); *Art Through the Ages*, Kudos Gallery, Sydney (2011) and *National Youth Self Portrait Prize*, National Portrait Gallery, Canberra (2011).

1/  
*The Gap*, 2014  
Silver gelatin  
print  
111 x 93 cm

2/  
*La Perouse*, 2014  
Silver gelatin  
print  
93 x 117 cm

All works  
courtesy of  
the artist and  
Brenda May  
Gallery, Sydney





25

*Hawkesbury River*, 2014  
Silver gelatin print  
93 x 117 cm

## MIKE GRAY

Mike Gray lives and works in Perth. Selected solo exhibitions include *New Australian Plants and Animals*, Singapore International Photography Festival (2014); *China Diptychs*, Festival Internacional de Fotografía de Valparaíso, Chile (2011); and *Assorted*, Perth Centre of Photography (2008). Selected group exhibitions include *View from the Window*, Edmund Pierce, Melbourne (2014); *Of Spears and Pruning Hooks*, Spectrum Project Space, Perth (2014); *Becoming*, University of Science and Technology, Shanghai (2013); *The Abandoned Boudoir*, nhow Milano, Milan (2013); *Beautiful South*, Clasko, The 8<sup>th</sup> Gallery, Tokyo (2011); *Be a Hero*, Kaunas Photo Festival 09, Kaunas, Lithuania (2009); *Hijacked*, Neunplus, Berlin and The Arm, New York (2008); and *Surface Tension*, Australian Centre for Photography, Sydney (2004).

26



*Phonomex MK II,*  
2014  
Single element  
lens projecting  
into a glass  
sphere  
40 x 40 x 40 cm

All works  
from the series  
*New Australian  
Plants and  
Animals*

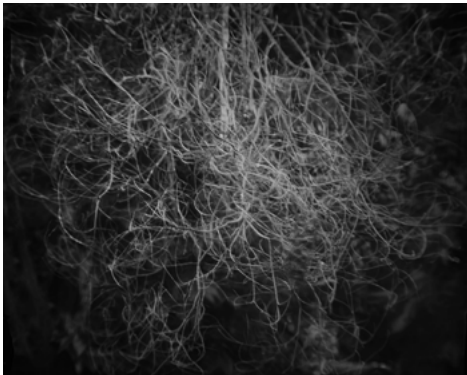
All works  
courtesy of  
the artist



1/  
*Dave*, 2012  
 archival inkjet  
 print  
 110 x 85 cm

2/  
*Vine*, 2013  
 110 x 85 cm

1/



3/

3/  
*Unknown*, 2013  
 110 x 85 cm

4/  
*Susie and Nic*,  
 2011  
 110 x 85 cm



2/

27



4/

## DAVID HAINES

David Haines lives and works in the Blue Mountains, New South Wales. Recent solo, collaborative (with Joyce Hinterding), group exhibitions and biennales include *Energies*, Museum of Contemporary Art, Sydney (2015); *Living in the Ruins of the Twentieth Century*, UTS Gallery, Sydney (2013); *Sonic Spheres: TarraWarra Biennial 2012*, TarraWarra Museum of Art, Healesville, Victoria; *Anne Landa Award for Video and New Media Arts*, Art Gallery of New South Wales, Sydney (2011); *Art & Communication XI: Energy: International Festival for New Media Culture*, Riga, Latvia (2009); *Prix Ars Electronica: Cyber Arts 09*, OK Centrum, Linz, Austria (2009); *The Dwelling*, Australian Centre for Contemporary Art, Melbourne (2009); *5<sup>th</sup> Seoul International Media Biennale* (2008); *Modern Ruin*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2008); *2<sup>nd</sup> Biennale 01SJ Art on the Edge*, San Jose Museum of Art, California (2008); *Under the Radar*, FACT, Liverpool (2006); *26<sup>th</sup> Bienal de Sao Paulo* (2004); *2004 Adelaide Biennial of Australian Art*, Art Gallery of South Australia; *13<sup>th</sup> Biennale of Sydney* (2002); and *Deep Space: Sensation & Immersion*, Australian Centre for the Moving Image, Melbourne (2002). David Haines is represented by Sarah Cottier Gallery, Sydney and is a lecturer at the University of Sydney, Sydney College of the Arts.



*High Voltage*  
Kirlian camera  
in the artist's  
studio, Blue  
Mountains, 2015

Courtesy of  
the artist and  
Sarah Cottier  
Gallery, Sydney

*Crushed*, 2015  
(from the series  
*Hit, Crushed,*  
*Rammed*)  
10 unique  
chemigrams  
Each work  
8 x 10 inches

All works  
courtesy of  
the artist

## MATT HIGGINS

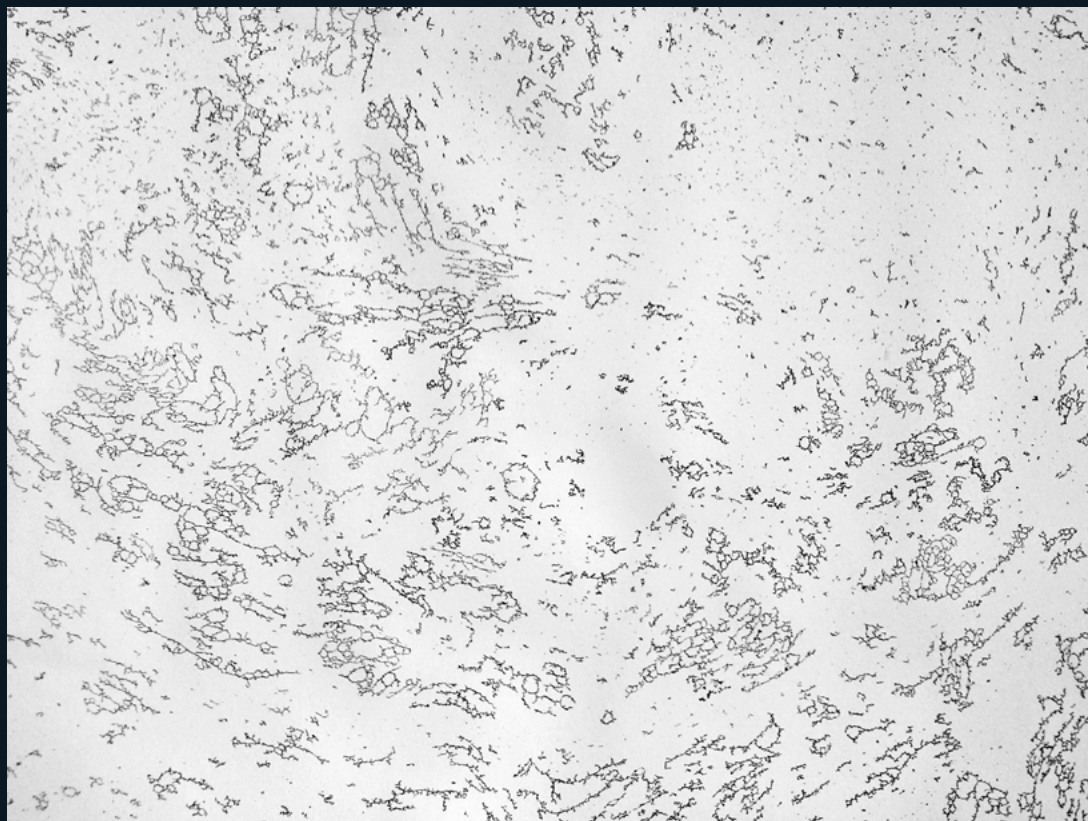
Matt Higgins lives and works in Canberra. Selected exhibitions include *Chemical Potential*, Penland School of Crafts, North Carolina, USA (2015); *One Night on Elouera*, Pop Up Gallery, Canberra (2013); *Pingyao International Photography Festival*, Shanxi, China (2011); *Space*, PhotoAccess Arts Centre, Canberra (2003); and *Lights On*, Photospace Gallery, The Australian National University, Canberra (2003).





*Crushed*, 2015  
(from the series *Hit, Crushed, Rammed*)  
10 unique chemigrams  
Each work 8 x 10 inches





*Diffusion*  
*Reactor 2*  
(detail), 2014  
Electrostatic  
photocopier  
carbon on  
Stonehenge paper

Courtesy of  
the artist and  
Sarah Cottier  
Gallery, Sydney



## JOYCE HINTERDING

33

Joyce Hinterding lives and works in the Blue Mountains, New South Wales. Recent solo, collaborative (with David Haines), group exhibitions and biennales include *Energies*, Museum of Contemporary Art, Sydney (2015); *Living in the Ruins of the Twentieth Century*, UTS Gallery, Sydney (2013); *Graphite*, Indianapolis Museum of Art, Indiana, USA (2012); *Artists Proof #1*, Monash University Museum of Art, Melbourne (2012); *Sonic Spheres: TarraWarra Biennial 2012*, TarraWarra Museum of Art, Healesville, Victoria; *Sound Full*, Dunedin Public Art Gallery (2012); *Anne Landa Award for Video and New Media Arts*, Art Gallery of New South Wales, Sydney (2011); *Art & Communication XI: Energy: International Festival for New Media Culture*, Riga, Latvia (2009); *Invisible Fields*, Arts Santa Mònica, Barcelona (2011); *Geometric Form Seen in Recent Sound*, Gesellschaft für Kunst und Gestaltung, Bonn, Germany (2011); *Anne Landa Award for Video and New Media Arts*, Art Gallery of New South Wales, Sydney (2011); *Trust: ISEA 2010*, Ruhr, Germany (2010); *Prix Ars Electronica: Cyber Arts 09*, OK Centrum, Linz, Austria (2009); *5<sup>th</sup> Seoul International Media Biennale* (2008); *Under the Radar*, FACT, Liverpool (2006); *26<sup>th</sup> Bienal de Sao Paulo* (2004); *13<sup>th</sup> Biennale of Sydney* (2002); and *7<sup>th</sup> Istanbul Biennial* (2002). Joyce Hinterding is represented by Sarah Cottier Gallery, Sydney and is a lecturer at the University of Sydney, Sydney College of the Arts.

## BENJAMIN LICHTENSTEIN

Benjamin Lichtenstein lives and works in Melbourne. Selected solo exhibitions include *Living in Oblivion*, Anna Pappas Gallery, Melbourne (2015); *Flower*, Fort Delta, Melbourne (2015); *Paperwork*, 136 Johnson Street, Melbourne (2014); *Crescent*, Neospace, Melbourne (2014); *I Know You Will Be Happy Here*, Utopian Slumps, Melbourne (2013); and *Run, Warwick Baker*, The John and Marion Frye Collection, Los Angeles (2013). Selected group exhibitions include *View from the Window*, Edmund Pearce, Melbourne (2014); *Mental*, Muddguts, New York (2014); *Das Boot Fair*, Next Wave Festival, Melbourne (2014); *This Has Been*, c3 contemporary art space, Melbourne (2013); and *Proud*, Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne (2008).



*My Pal*, 2015  
unique silver  
gelatin print  
29 x 43 cm

Courtesy of  
the artist



35

*It's like a brothel in here, 2015*  
unique silver gelatin print  
84 x 119 cm

Collection of Louise Klerks, Melbourne

## TODD McMILLAN

Todd McMillan lives and works in Sydney. Selected solo exhibitions include *There is no hope*, Sarah Cottier Gallery, Sydney (2015); *Hobson's Choice*, Sarah Cottier Gallery, Sydney (2014); *Ten Years of Tears*, MONA, Hobart (2013); *no more light*, GrantPirrie Gallery, Sydney (2011); and *ague*, GrantPirrie Gallery, Sydney (2009). Selected group exhibitions include *Mono no aware*, Linden Centre for Contemporary Art, Melbourne (2013); *Desire Lines*, Australian Centre for Contemporary Art, Melbourne (2013); *How Yesterday Remembers Tomorrow*, an Artspace project touring New South Wales (2012-13) *Primavera*, Museum of Contemporary Art, Sydney (2012); *Move: The Exhibition*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2010); *Rising Tide: Film and Video Works From The MCA Collection*, Museum of Contemporary Art, Sydney and the Museum of Contemporary Art, San Diego (2009); *X-Ray*, The Perseverance, London (2009); and *Neo Goth: Back in Black*, University of Queensland Art Museum, Brisbane (2008). Todd McMillan is represented by Sarah Cottier Gallery, Sydney.

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Study for  
*Almost Nothing*  
#3, 2014  
cyanotype on  
300gsm Arches  
paper  
205 x 114 cm

All works  
courtesy of  
the artist and  
Sarah Cottier  
Gallery, Sydney





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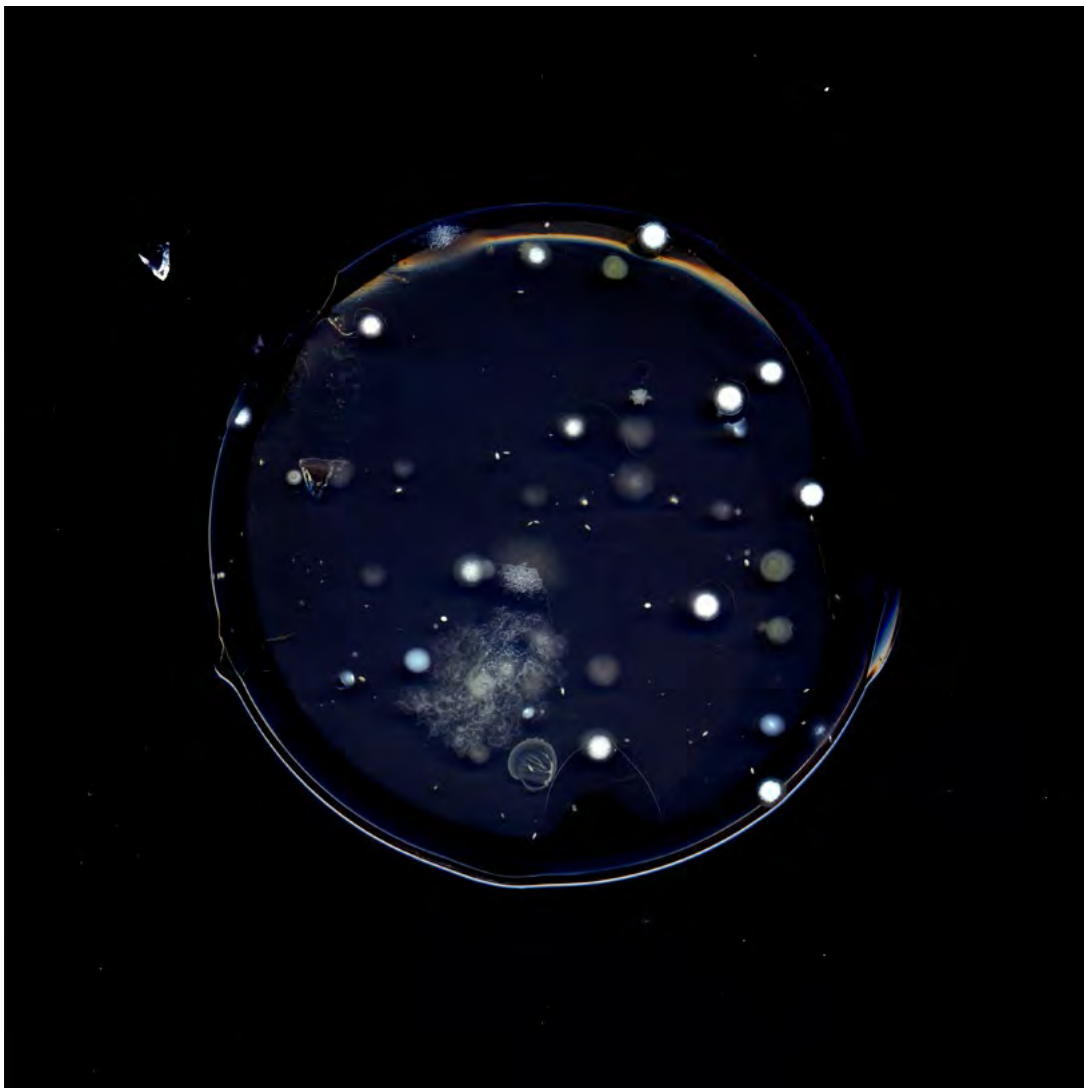
*Study for Almost Nothing #1, 2014*  
cyanotype on 300gsm Arches paper  
202 x 114 cm



Documentation of dust being collected by the artist from astronomical telescope.

*Astronomical Smithereens*, 2014 was produced through the artist collecting dust accumulated on the lens of the Auckland Observatory's astronomical telescope. This dust was then handed to a micro-biologist who cultured bacteria from this material, resulting in the subsequent unaltered photograph.

Dane Mitchell lives and works in Auckland. Selected solo exhibitions include *Let us take the air*, Hopkinson Mossman, Auckland (2015); *All Whatness is Wetness*, RaebervonStenglin, Zurich, Switzerland (2015); *Dane Mitchell*, Christopher Grimes Gallery, Los Angeles, USA (2014); *Dane Mitchell*, Sassa Trülzsch, Berlin, Germany (2013); *Radiant Matter III*, Artspace, Auckland (2011); *Radiant Matter II*, Dunedin Public Art Gallery (2011); *Radiant Matter I*, Govett-Brewster Art Gallery, New Plymouth (2011); *Minor Optics*, daadgalerie, Berlin, Germany (2009); *Conjuring Form*, Art Statements, Art 39 Basel, Switzerland (2008); *Invocation*, Gertrude Contemporary, Melbourne (2008). Selected group exhibitions and biennales include *1<sup>st</sup> TRIO Bienal*, Centro Cultural Parque das Ruínas, Rio de Janeiro, Brazil (2015); *Believe Not Every Spirit, But Try the Spirits*, Monash University Museum of Art, Melbourne (2015); *A Place Like This: Klöntal Triennale*, Kunsthau Glarus, Switzerland (2014); *9<sup>th</sup> Gwangju Biennale*, South Korea (2012); *2012 Liverpool Biennial*, UK; *3<sup>rd</sup> Singapore Biennale* (2011); *Prospect: New Zealand Art*, City Gallery, Wellington (2011); *7<sup>th</sup> Busan Biennale*, South Korea (2010); *2<sup>nd</sup> TarraWarra Biennial*, TarraWarra Museum of Art Healesville, Victoria (2008); and *4<sup>th</sup> Scape Biennial*, Christchurch (2006). Dane Mitchell is represented by Hopkinson Mossman, Auckland; RaebervonStenglin, Zurich; and Christopher Grimes Gallery, Los Angeles.



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*Astronomical Smithereens*, 2014  
Inkjet on photorag  
95 x 95 cm (unframed)  
Edition 4 of 5

Courtesy of the artist and  
Hopkinson Mosman, Auckland

## LAURA MOORE

Laura Moore lives and works in Sydney. Selected solo exhibitions include *From Plato's Cave*, Art Est. Gallery, Sydney (2015); *Framed*, PhotoAccess Arts Centre, Canberra and Firstdraft, Sydney (2015); and *Hereinbefore*, Perth Cultural Centre and The Muse Gallery, Sydney (2013). Selected group exhibitions include *Who's Afraid of Feminism?* A.I.R. Gallery, New York (2015); *Reflections*, Gaffa, Sydney (2015); *Unreal*, M2 Gallery, Sydney (2015); *PICA Salon 2014*, Perth Institute of Contemporary Arts; *Form and Substance*, Jan Murphy Gallery, Brisbane (2014); *Safari 2014*, Cross Art Projects, Sydney; *Fisher's Ghost Art Award*, Campbelltown Arts Centre (finalist), Sydney (2014); *Moran Contemporary Photographic Prize* (finalist), Juniper Hall, Sydney (2013); *Sydney Life* (finalist), Hyde Park, Sydney (2013); *Josephine Ulrick and Win Schubert Photography Award* (finalist), Gold Coast City Gallery (2013); and *ID Digital Portrait Award* (winner), National Portrait Gallery, Canberra (2012).

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*Likeness #6,*  
2014/15  
Gelatin silver  
print,  
176 x 123 cm

All works  
courtesy of  
the artist





*Likeness #3, 2014/15*  
Gelatin silver print, 176 x 123 cm



1/



2/

1/  
*Untitled Walk #2*  
*(vague silence)*,  
 2014,  
 pigment print,  
 110 x 90 cm,  
 edition of  
 3 + 1 AP

2/  
*Untitled Walk*  
*#3 (useless*  
*gesture)*,  
 2014,  
 pigment print,  
 110 x 90 cm,  
 edition of  
 3 + 1 AP

All works  
 courtesy of  
 the artist and  
 Sarah Cottier  
 Gallery, Sydney

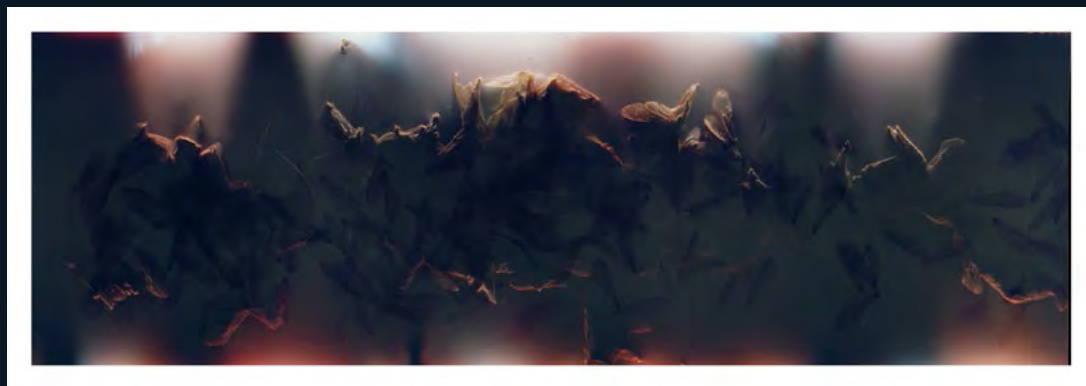
## SARAH MOSCA

Sarah Mosca lives and works in Sydney. Selected solo exhibitions include *Cataracts & Waterfalls*, Sarah Cottier Gallery, Sydney (2015); *You Are As Hopeless As Me* (with Todd McMillan), *The Lock-Up*, Newcastle (2014); *Useless Gestures*, Galerie pompom, Sydney (2014); and *New Works*, Galerie pompom, Sydney (2012). Selected group exhibitions include *Everything & Nothing*, Sarah Cottier Gallery, Sydney (2015); *Care*, Interstate Projects, New York (2015); *NGA Contemporary Collection*, National Gallery of Australia, Canberra (2015); *Acid / Gothic*, MOP Projects, Sydney (2014); *Conquest of the Useless*, Sydney Guild (2013); *On the Surface of Things*, Firstdraft, Sydney (2013); and *Photo-Sculpture: Pictures, objects and paradox*, MOP Projects, Sydney (2012). Selected curatorial projects (with Kim Fasher) include *Mono no aware*, Linden Centre for Contemporary Art, Melbourne (2013); and *Spectacle/Obstacle*, West Space, Melbourne (2011). Sarah Mosca is represented by Sarah Cottier Gallery, Sydney.



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*Untitled Walk #1 (absent gesture),*  
2014, pigment print, 110 x 90 cm,  
edition of 3 + 1 AP



1/



2/

1/  
*Spectregraph #9*,  
 2015, Digital  
 pigment print  
 111 x 300 cm

2/  
*Spectregraph*  
*#12*, 2015,  
 Digital pigment  
 print  
 111 x 300 cm

All works from  
 the series  
*Bee Wing*  
*Spectregraphs*

All works  
 courtesy of the  
 artist and  
 Stills Gallery,  
 Sydney

## ANNE NOBLE

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Anne Noble lives and works in Wellington, New Zealand. Selected solo exhibitions include *No Vertical Song*, Two Rooms, Auckland (2015); *Nature Study*, Bartley and Company Art, Wellington (2015); *Bitch in Slippers*, Jonathan Smart Gallery, Christchurch (2014); *White Shadow White Shine*, Stills Gallery, Sydney (2013); *Spoolhenge*, Cube 3 Gallery, Peninsula Arts, University of Plymouth, UK (2011); *Ice Blink: Antarctic Photographs*, Centre for Contemporary Photography, Melbourne (2008); *Anne Noble: Ruby's Room*, Musée du quai Branly, Paris (2007); *Southern Lights*, Christchurch Art Gallery (2006); *Anne Noble: Ruby's Room* (vii), Spielhaus Morrison Galerie, Berlin, Germany (2005); *Anne Noble: States of Grace*, Auckland Art Gallery; City Gallery, Wellington (2002); and Dunedin Public Art Gallery (2001). Selected group exhibitions include *Bitch in Slippers*, City Gallery, Wellington (2012); *Penguins and Ice: Photographs of Antarctica 1910-2010*, National Gallery of Australia, Canberra (2011); *Heat: Art and Climate Change*, RMIT Gallery, Melbourne (2008); *The Ecologies Project*, Monash University Museum of Art, Melbourne (2008); *Antarctica: On Thin Ice*, United Nations Headquarters, New York, USA (2007); *Antarctica*, California Museum of Photography, Los Angeles, USA (2007); *Iconica*, El Museo Patio Herreriano de Arte Contemporáneo Español, Valladolid, Spain (2006); and *Toi Te Papa: Art of the Nation*, Museum of New Zealand Te Papa Toi, Wellington (2006). Anne Noble is represented by Two Rooms, Auckland; Bartley and Company Art, Wellington; Jonathan Smart Gallery, Christchurch; and Stills Gallery, Sydney.

## SAWIT PRASERTPHAN

Sawit Prasertphan lives and works in Chiang Mai, Thailand. Selected exhibitions and screenings include *The Art of Anthropology*, ANU School of Art Foyer Gallery, Canberra (2015); *Same Same (mais différent)*, La Cinémathèque québécoise, Montréal, Canada (2014); *Chiang Mai Soundscape*, NAP, Chiang Mai, Thailand (2013); *Her Private London*, Visions du Réel, Nyon, Switzerland; Documenta Madrid, Spain; Antimatter Film Festival, Victoria, Canada; and Experimental Film & Video in Seoul, South Korea (EXiS) (2012); *Serpent*, Museum of London, UK (2011); *Screen Documentary Final Show*, Goldsmiths, London, UK (2011); *updownaround*, Edge of the City Film Festival, London (2011); *An instant community*, Khum Jao Bhureerat, Lanna Architecture Centre, Chiang Mai, Thailand (2010) and Minimal Gallery, Chiang Mai, Thailand (2010); and *Muang Muang Series*, Khum Jao Bhureerat, Lanna Architecture Centre, Chiang Mai, Thailand (2009).







*Occupying  
Ground, 2015*  
Accumulated  
photographs with  
liquid emulsion

All works  
courtesy of  
the artist



1/



2/

## KATE ROBERTSON

1/  
*Pinhead Pluto*,  
2014  
Toned silver  
gelatin print  
49.5 x 39 cm

2/  
*Peppercorn  
Earth*, 2014  
Toned silver  
gelatin print  
49.5 x 39 cm

All works  
from the series  
*Celestial  
Body Model*.

All works  
courtesy of  
the artist.

Kate Robertson lives and works in Melbourne. Selected solo exhibitions include *Celestial Body Model*, Edmund Pierce, Melbourne (2014); *Cosmic Walk and Other Learnings*, Neospace, Melbourne (2013); *Dust Landscapes*, RMIT School of Art Galleries, Melbourne (2012); *Explorations of an Other Space*, Techno Park Studios, Melbourne (2011); and *After the gold rush*, c3 contemporary art space, Melbourne (2009). Selected group exhibitions include Photo London, Galerie Pavlova, Berlin, Germany (2015); *Garnkiny to Ganyu: Artists who capture the night*, Godinymayin Yijard Rivers Arts & Culture Centre, Katherine, Northern Territory (2015); *Holy Lands*, George Paton Gallery, Melbourne (2014); *Bowness Prize*, Monash Gallery of Art, Melbourne (2013); *Cream*, RMIT School of Art Gallery, Melbourne (2012); *Uncover*, Perth Centre for Photography (2011); *Matchbox*, Federation Square, Melbourne (2010); and *Calamitous*, Sentinel Gallery, New York (2008).





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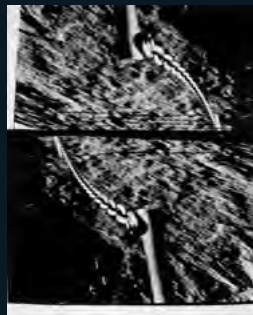
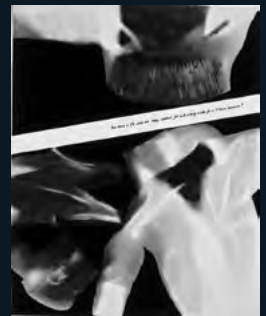
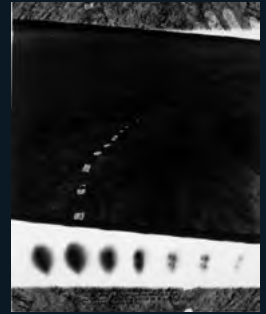
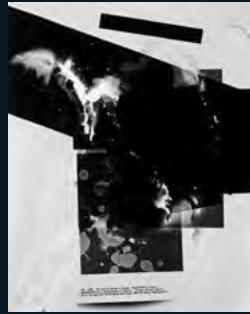
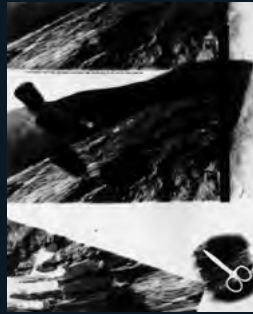
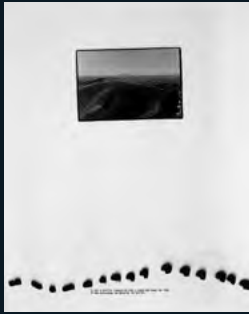
*Pinhead Mercury, 2014*  
Toned silver gelatin print  
49.5 x 39 cm

*The Nature  
of Evidence  
(The Trials  
of Lindy  
Chamberlain),  
1986, Photogram  
40 x 50 cm*

All works  
courtesy of  
the artist

## CATHERINE ROGERS

Catherine Rogers lives and works in Sydney. Selected solo exhibitions include *New Landscapes: Warburton River-Lake Eyre*, Barometer, Sydney (2011); *The Culture of the Table*, Barometer, Sydney (2010); *New House, Dream Home*, Helen Maxwell Gallery, Canberra (2007); *Styx Valley*, Helen Maxwell Gallery, Canberra (2006); *The Nature of Evidence (Lindy Chamberlain revisited)*, Mori Gallery, Sydney, 2005; *Minefield (Mineshaft)*, Helen Maxwell Gallery, Canberra (2005); *Photographs of Home*, Mori Gallery, Sydney (2003); *Attempting Democracy (it's a flat flat flat flat world)*, Artspace, Sydney (1994); and *The Nature of Evidence (The Trials of Lindy Chamberlain)*, Mori Gallery, Sydney (1986). Selected group exhibitions include *Art for a Changing World*, Museum of Contemporary Art, Sydney (2010); *Blake Prize* (finalist), National Art School, Sydney (2009); *Scenes from Still Life* (with Margaret West), Penrith Regional Gallery, New South Wales (2008); *Photographic Portrait Prize*, Art Gallery of New South Wales, Sydney (2006); and *2<sup>nd</sup> Auckland Triennial*, Auckland Art Gallery (2004).



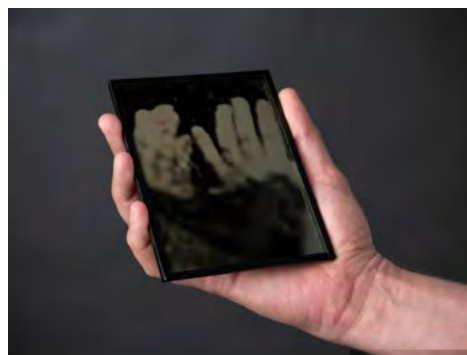
## AARON SEETO

Aaron Seeto lives and works in Brisbane. Selected solo exhibitions include *Fortress*, Stills Gallery, Sydney (2011); *Fortress*, Hazelhurst Regional Gallery (2010) and *The One Thousand Other Things*, Centre for Contemporary Photography, Melbourne (2005). Selected group exhibitions include *Made in China, Australia*, McClelland Gallery & Sculpture Park, Langwarrin, Victoria (2013); *Present Tense: An Imagined Grammar of Portraiture in the Digital Age*, National Portrait Gallery, Canberra (2010); *Family Guy*, Lake Macquarie Regional Gallery (2009); *Inheritance*, Australian Centre for Photography, Sydney (2009); *The World Unmade*, Lokaal01, Breda, The Netherlands (2007).

*Oblivion 2*,  
2006,  
Daguerreotype,  
13 x 10 cm

All works from  
the series  
*Oblivion*.

All works  
courtesy of  
the artist





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*Oblivion 3,*  
2006, Daguerreotype  
13 x 10 cm

## BENJAMIN STONE-HERBERT

*Dendritic  
Structure  
(polaroid  
reference #2),  
2015*  
Photomicrograph  
on instant  
colour film print  
3.25 x 4.25  
inches

Benjamin Stone-Herbert lives and works in Sydney. Selected solo exhibitions include *Nature's Pencil*, Gaffa, Sydney (2014); *Angophora Obscura*, Creative Learning Centre, Australian Centre for Photography, Sydney (2011); and *Views of the World*, Gallery East, Sydney (2010). Selected group exhibitions include *Mythology of My Land*, .M Contemporary, Sydney (2015); *Camera Obscura*, Sydney (2015); *Human Taxonomies*, Bondi Pavilion, Sydney (2013); *Rundgang 2013*, Universität der Künste Berlin, Germany; *Libidinal Net*, Heit, Berlin, Germany (2013); *8 x 8*, Casula Powerhouse, Sydney (2012); and the *5<sup>th</sup> Annual Juried Plastic Camera Show*, RayKo Photo Center, San Francisco, USA (2012).





1/

1/  
Dendritic  
Structure  
(polaroid  
reference #1),  
2015  
Photomicrograph  
on instant  
colour film print  
3.25 x 4.25  
inches

2/  
Dendritic  
Structure  
(polaroid  
reference #5),  
2015  
Photomicrograph  
on instant  
colour film print  
3.25 x 4.25  
inches

3/  
Dendritic  
Structure  
(polaroid  
reference #6),  
2015  
Photomicrograph  
on instant  
colour film print  
3.25 x 4.25  
inches

All works  
courtesy of  
the artist



2/



3/

*Rearcheology  
of the bush  
(rising doe),  
2014  
Acrylotype  
18.5 x 18.5 cm*

*Rearcheology  
of the bush  
(.223), 2014  
Acrylotype  
18.5 x 18.5 cm*

All images  
courtesy of the  
artist and This  
Is No Fantasy,  
Melbourne;  
.M Contemporary,  
Sydney; and  
Galleria  
Marcolini,  
Forli



CJ Taylor lives and works in Prospect Hill, South Australia. Selected solo exhibitions include *Mere Tyrannies*, .M Contemporary, Sydney (2015); *Even, Still, This Is No Fantasy*, Melbourne (2014); *The Scholars*, Photospace, ANU School of Art, Canberra (2010); and *12 Canoes*, National Film and Sound Archive, Canberra. Selected group exhibitions include *Storie Naturali*, Galleria Marcolini, Forli, Italy (2015); *CACSA Contemporary 2015*, Contemporary Art Centre of South Australia, Adelaide; *Still Our Country*, Dark Mofo, MONA, Hobart (2014); *Pingyao International Photography Festival*, Shanxi, China (2011); and *National Photographic Portrait Prize*, National Portrait Gallery, Canberra (2011). CJ Taylor is represented by This Is No Fantasy, Melbourne; and Galleria Marcolini, Forli.







*The Hero*, 2015  
Wet-plate  
collodion  
tintype plates  
Triptych plates  
20 x 24 inches

Courtesy of  
the artist

## CRAIG TUFFIN

Craig Tuffin lives and works in Banora Point, New South Wales. Selected solo exhibitions include *Yahna Ganga*, Tweed River Art Gallery, Murwillumbah, New South Wales and Lebovic Gallery, Sydney (2014); and *As Faulty As We Are*, The Grid Gallery, Toowoomba, Queensland; Design Scout Gallery, Kingscliff; Gold Street Studios, Trentham, Victoria; Lebovic Gallery, Sydney (2013); and Gallery One, Southport, Queensland (2013); Selected group exhibitions include *Olive Cotton Award*, Tweed River Art Gallery, Murwillumbah (2015, 2011); *Moran Contemporary Photography Prize*, Moran House, Sydney (2012); and *Collodion Spirit*, Gold Street Studios, Trentham (2012).

1/  
*Terra Botanica*  
 II (*Acacia*  
*iteaphyllia*),  
 2015  
 Becquerel  
 daguerreotype  
 4 x 5 inches

2/  
*Terra Botanica*  
 II (*Ipomoea*  
*batatas I*,  
*Kūmara*), 2015  
 Becquerel  
 daguerreotype  
 8 x 10 inches

3/  
*Terra Botanica*  
 II (*Ipomoea*  
*batatas II*,  
*Kūmara*), 2015  
 Becquerel  
 daguerreotype  
 8 x 10 inches

All works  
 courtesy of  
 the artist  
 and Greenaway  
 Art Gallery,  
 Adelaide; and  
 Vivien Anderson  
 Gallery,  
 Melbourne.

## JAMES TYLOR

James Tylor lives and works in Adelaide. Selected solo exhibitions include *Aotearoa My Hawaiki*, Vivien Anderson Gallery, Melbourne (2015); *These are our Objects*, Greenaway Art Gallery, Adelaide (2015); *DeCookolisation*, Stills Gallery, Sydney (2015); *Southern Window*, Northern Centre for Contemporary Art, Darwin (2014); and *Un-resettling (Place)*, Constance ARI, Hobart (2014). Selected group exhibitions include *Concrete*, Tophane-i Amire Culture and Arts Center / Mimar Sinan Güzel Sanatlar Üniversitesi, Istanbul (2015) and Monash University Museum of Art, Melbourne (2014); *Victorian Aboriginal Art Awards*, Ballarat Regional Gallery (2015); *The Skin Off Our Time*, Contemporary Art Centre of South Australia, Adelaide (2015); *135 Meridian East*, Australian Experimental Art Foundation, Adelaide (2014); *First Light*, Canberra Contemporary Art Space (2013); *Our Mob*, Adelaide Festival Centre and The Fringe Club, Hong Kong (2013); and *Pingyao International Photography Festival*, Shanxi, China (2011). James Tylor is represented by Greenaway Art Gallery, Adelaide; and Vivien Anderson Gallery, Melbourne.



1/



2/



3/



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*Terra Botanica II (Metosideros excelsa, Pōhutukawa)*, 2015  
Becquerel daguerreotype 4 x 5 inches





*Untitled, 2015*  
Brass powder  
in medium,  
overprinted  
with silkscreen  
black and  
treated with  
an acetic  
acid mixture  
21 x 28.3 cm

Courtesy of  
the artist and  
G/P gallery,  
Tokyo and  
Goliga, Tokyo

## DAISUKE YOKOTA

Daisuke Yokota lives and works in Tokyo, Japan. Selected solo exhibitions include *Site/Cloud*, Stieglitz 19, Antwerp, Belgium (2015); *Vertigo/Corpus*, G/P Gallery, Tokyo, Japan (2014); and *Daisuke Yokota: Site/Cloud*, Foam Museum, Amsterdam and G/P Gallery, Tokyo, Japan (2013). Selected group exhibitions and performances include *Effect Twin*, Off Print London 2015, Tate Modern, London, UK; *Shashin: Photography from Japan*, New York Public Library, USA (2015); *In the Wake: Japanese Photographers Respond to 3/11*, Museum of Fine Arts Boston, USA (2015); *Nocturnes*, Tiff International Photo Festival, Wrocław, Poland (2014); *Anima on Photo*, Unseen Photo Festival, Amsterdam, The Netherlands (2014); *Tokyo Frontline*, 3331 Arts Chiyoda, Tokyo, Japan (2012); *BankART: Life III*, Yokohama, Japan (2012); *Tokyo Portfolio Review Volume 4*, Tokyo Wonder Site, Tokyo, Japan (2010); and *New Cosmos of Photography Tokyo Exhibition 2008*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan (2008).



# SYMPOSIUM

SATURDAY 5 DECEMBER/  
SYDNEY COLLEGE OF THE ARTS  
THE UNIVERSITY OF SYDNEY

## THE ALCHEMISTS

Rediscovering Photography in the Age of the Jpeg

10AM/ OPENING KEYNOTE

Geoffrey Batchen

11AM/ KEYNOTE ARTIST

Ben Cauchi in conversation with Geoffrey Batchen

12NOON/ LUNCH

1PM/ David Haines & Joyce Hinterding

2PM/ Ellie Young, founder of Gold Street Studios

3PM/ AFTERNOON TEA

3.30PM/ Dr. Martyn Jolly in conversation with  
Benjamin Lichtenstein & Laura Moore

4PM/ Todd McMillan artist talk

5PM/ END

For more details and registration please visit [sydney.edu.au/sca/alchemyists](https://sydney.edu.au/sca/alchemyists)



## ACKNOWLEDGEMENTS

'The Alchemists: Rediscovering Photography in the Age of the Jpeg' symposium, masterclasses and exhibition have been jointly organised by the Australian Centre for Photography, The Australian National University School of Art and Sydney College of the Arts, The University of Sydney. We wish to thank all the participating artists and speakers, Amber McCulloch, Dr Jacqueline Millner and the installation team at ACP.

CURATORS/ Suzanne Buljan, Cherine Fahd, Dr. Martyn Jolly

PROJECT TEAM/ Mark Feary, Belinda Hungerford, Mikhaela Rodwell

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31 October - 6 December 2015

Australian Centre for Photography,  
257 Oxford Street, Paddington, NSW 2021

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DESIGN/ Katie Sorrenson

COVER IMAGE/ Joyce Campbell,  
*Flight Dream*, 2015, production  
still. Courtesy the artist and  
Two Rooms Gallery, Auckland

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