

An aerial photograph of a vast, golden-brown field, likely a harvested agricultural field. A winding dirt road or path cuts through the field, leading towards a small dark vehicle in the distance. A single bird is captured in flight on the left side of the frame. The overall scene is one of a quiet, rural landscape.

# PhotoAccess 25<sup>th</sup> Anniversary Print Portfolio

Huw Davies Gallery 18 March - 14 April

## PhotoAccess 25<sup>th</sup> Anniversary Print Portfolio

Printed by Macquarie Editions using UltraChrome HDR pigment inks on 310 gsm Canson Infinity BFK Rives 100 per cent cotton rag.

The portfolio is a limited edition of 25, with one artist's proof in the PhotoAccess Collection.

Images numbered 1 to 10/25 are sold as full sets in hand made archival boxes for \$4900.

Images numbered 11 to 20/25 are for sale individually for \$360 each.

Proceeds help PhotoAccess continue its work providing community access to the photo based arts through exhibitions, courses and projects.

## PhotoAccess 25<sup>th</sup> Anniversary Print Portfolio

The PhotoAccess 25th Anniversary Print Portfolio was created as a part of a program to celebrate our 25th Anniversary in late 2009. Sixteen images donated by artists closely associated with PhotoAccess as board members, board advisors, staff, course tutors and exhibiting members make up the print portfolio.

The portfolio works are:

Kerry Baylor, *Breach* (2007)

Stephen Best, *Kosciusko I* (c. 1980)

Tim Brook, *Rijeka Crnojevića* (2007)

Bob Burne, *Still life with criminal* (2008)

Joe Cali, *The web* (2008)

David Chalker, *Surf club* (2007)

Denise Ferris, *Looking from the George Peterson Room* (2009)

Lauren Hewitt, *From the hill she could see* (2009)

Kate Luke, *Phoenix* (2009)

Belinda Pratten, *The Surfer* (1994)

Barbie Robinson, *February bird* (2006)

Jocelyn Rosen, *Abstract bust* (2009)

Lorna Sim, *Stormy afternoon* (2007)

Tony Stewart, *Sargasso Christ—What happened?* (2008)

Sonia Turner, *Portrait through the window* (2008)

Ed Whalan, *Gallus gallus domesticus* (2009)

Diverse in style and subject matter, all images except Tim Brook's *Rijeka Crnojevića* were made in Australia. While many are of Canberra places and subjects, the majority were made in New South Wales, including Newcastle (Kerry Baylor), the Snowy Mountains (Stephen Best and Denise Ferris), Sydney (Bob Burne and Belinda Pratten), Wollongong (David Chalker), Lake George (Barbie Robinson), Bungendore (Sonia Turner) and Captains Flat (Ed Whalan). We are very proud of the edition, which is a snapshot of the creative interests of members currently involved in the management, governance and artistic program of PhotoAccess. Boxed sets have been acquired for the Canberra Museum and Gallery (CMAG) Collection and private collections and individual prints have been bought by private collectors.

Information about the artists and their images is in the following pages. We thank them all for their generosity.

The portfolio would not have been possible without our generous supporters Macquarie Editions, Abell's Kopi Tiam Restaurant at Manuka, and Barbie Robinson in memory of her mother, Beb Bartholomew.

David Chalker

## Kerry Baylor



Kerry Baylor, *Breach* (2007)

Self educated photographer. Attended courses at PhotoAccess. Works held in corporate and private collections. Included in PhotoAccess members shows. Solo Huw Davies Gallery exhibition, Watson, in 2008. Winning entrant in TINA Festival photo comp. Finalist Newcastle Morning Herald Summer photo comp. Administration Officer at PhotoAccess.

My family practically lived at Merewether Baths. I learnt to swim there so my first impressions were about almost drowning and getting to the safety of the matronly teacher's bosom after swimming three metres! My mum and dad swam laps. I made lifelong girlfriends and had my first kiss there (underwater). I am guided by those memories when taking photos.

## Stephen Best

Stephen Best's earliest memory of the creation of photographic prints is his father demonstrating the use of a hand-made wooden contact-printing box handed down by his father in turn. The box consisted of a standard light globe, frosted glass and felted hinged cover to sandwich the negative and paper. Exposure was measured by counting in hundreds. The qualities of contact prints from larger format negatives have been Stephen's reference for photographs ever since. Stephen Best has his own digital printmaking business, Macquarie Editions, and has won multiple awards. He has exhibited in solo and numerous group exhibitions at PhotoAccess.

The portfolio image is an early one taken on the Ramshead Range near Mount Kosciusko at dusk, a place of stillness and special qualities at this time of day.



Stephen Best, *Kosciusko I* (c. 1980)

## Tim Brook



Tim Brook, *Rijeka Crnojevića* (2007)

Tim Brook is an independent multimedia artist, teacher, curator and writer. He has lived and worked in Canberra for almost 40 years and has been a member of the board of PhotoAccess for the past six years. He describes himself as a 'lapsed mathematician'. Tim has participated in numerous multimedia collaborations during the past 30 years, with works performed in Australia and internationally. Most recently Tim produced an image sequence for a dance theatre production at the National Gallery of Australia.

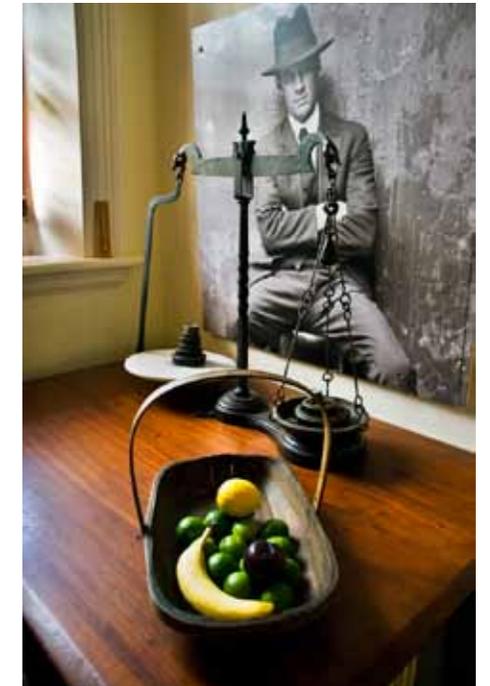
The photograph *Rijeka Crnojevića* was made during a residency in Montenegro when Tim was researching the art of countries of the former Yugoslavia—the origin of important but unrecognised contributions to the culture of Canberra. This photograph was incorporated in the installation *Nije Crna* made jointly with the Canberra artists Ruth Hingston and Lea Collins, shown in the HUW DAVIES GALLERY in 2008.

More of Tim Brook's work can be seen at [www.hingstonbrook.com](http://www.hingstonbrook.com)

## Bob Burne

Bob Burne has shown in group shows for many years and has been a PhotoAccess board member for three years. He is a scientist and educator. Bob has a particular interest in experimenting with digital techniques and juxtaposing unusual pictorial elements to create quirky, enigmatic images.

This image comes from an historic house in Sydney, unusually combining characteristic still life elements with a portrait of a 1940s Sydney gangster.



Bob Burne, *Still life with criminal* (2008)

## Joe Cali

Joe Cali has been involved in photography for more than 30 years. Over the past 15 years he has taught workshops at PhotoAccess on a wide range of topics. During this period he has also shown in 30 exhibitions, including many group shows, a couple of joint exhibitions and a handful of solo shows, the latest being *Australia, Just Add Water* as part of VIVID: The National Photography Festival in 2008. He has also taught workshops for the National Gallery of Australia, Canberra Museum and Gallery and Tuggeranong Arts Centre.

In 2004, Joe was commissioned to write and photograph a 15-page feature for *Australian Geographic*. He served as president of the Canberra Photographic Society for four years and was on its committee for 10 years. He has curated many successful exhibitions for the society including the 60<sup>th</sup> Anniversary Exhibition at CMAG, co-curated with Mark Van Veen and Emma Epstein.



Joe Cali, *The web* (2008)

## David Chalker



David Chalker, *Surf club* (2007)

David Chalker has been Director of PhotoAccess since 2003. He has been involved in arts policy development and management since the 1970s. In recent years he has shown in group exhibitions at PhotoAccess and Tuggeranong Arts Centre. In the dim past he showed paintings and photograms in group shows in Canberra and elsewhere. David has curated and written catalogues for Huw Davies Gallery, Nolan Gallery and Bundanon Trust exhibitions, and provided creative and other advice to artists showing with PhotoAccess.

*Surf Club* was made on a night when the moon was full and there were many ships waiting to berth at Port Kembla. *Surf Club* and North Wollongong beach bring back memories of family holidays more than 50 years ago.

## Denise Ferris



Denise Ferris, *Looking from the George Peterson Room* (2009)

My abiding attachment to 'street photography', photographing what I see, communicating 'being there', is one aspect of my practice. Any photograph is invested with time but I photograph transitory phenomena, ephemeral occurrences of questionable sustainability, phenomenon that pass—such as snow, water, darkness, light. I'm drawn to the human interventions, large and small, that jar or contribute to the appearance or experience of the land and our environment. These markers oddly and poignantly reveal nature's continuity against our own short stay in the world. The act of seeing the interaction of others with their environment makes me feel alive—it is affective.

Denise Ferris lectures in Photography at the School of Art, The Australian National University, Canberra. Her work is in public collections in Australia, including the National Gallery, National Library and CMAG, and international collections, including District Six Museum, Cape Town, and Nara City, Japan. She is currently Deputy Chair of PhotoAccess.

## Lauren Hewitt

Working alone in the obscurity of a street-lit night, I seek to capture the urban after dark—an evocative space of strange glows and subtle shadows that impels the imagination. This atmosphere heightens the senses, instilling a sense of urgency and vulnerability. These nightscapes are not grand; rather they are still, silent and suggestive. They consider how personal histories and memories inform our responses to the inhabited landscape. We often do not choose our broader surroundings; they occur as a consequence to the places in which we choose to dwell.

Lauren Hewitt has had two solo exhibitions in the Huw Davies Gallery and contributed to group exhibitions at PhotoAccess, Tuggeranong Arts Centre and M16 Artspace. She had her first solo exhibition in Sydney in 2010. Lauren has been a PhotoAccess artist in residence and is a PhotoAccess board member.

Her work can be seen at [www.lauren-hewitt.com](http://www.lauren-hewitt.com)



Lauren Hewitt, *From the hill she could see* (2009)

## Kate Luke



*Kate Luke, Phoenix (2009)*

Kate Luke has shown in Huw DAVIES GALLERY group shows and many others in recent years. She has wide photographic interests and is building a solid business as a fashion and wedding photographer. In 2008 she won the VIVID Canberra Living Artist Week Photographic Portrait Prize.

Kate has been a member of PhotoAccess for some years and is currently a board adviser. *Phoenix* is an example of Kate's imaginative and bold fashion photography, made in the ruins of an observatory building at Mt Stromlo. More of her work can be seen at [www.katelukephotgraphy.com.au](http://www.katelukephotgraphy.com.au)

## Belinda Pratten

Belinda Pratten is a freelance photographer and filmmaker and part-time photography teacher at the Canberra Institute of Technology. She spent seven years as a photographer and photojournalist with the Fairfax Group. Belinda is represented in the National Portrait Gallery, CMAG, Brewarrina Cultural Museum, private collections locally and internationally, and she is working on an acquisition for the National Library. She also has work on permanent display in Dili, East Timor.

Belinda has been a member of PhotoAccess since 2004 and is currently a board adviser. Her June 2010 exhibition in the Huw DAVIES GALLERY is a pictorial essay of life on the Greenpeace ship the *Esperanza*. The exhibition will be touring Canberra, Sydney, Melbourne and Brisbane. More of her work can be seen at [www.freeswimmers.com](http://www.freeswimmers.com)



*Belinda Pratten, The Surfer (1994)*

## Barbie Robinson



*Barbie Robinson, February bird (2006)*

Barbie Robinson has been associated with PhotoAccess—and hence intensely involved with photography—since 2001 when she did her first digital imaging course with Ed Whalan. Ed has remained her artistic mentor. A Certificate in Creative Photography undertaken through PhotoAccess and the ANU School of Art in 2004 was the single most influential vehicle for development in her approach to photography. An artist residency at PhotoAccess in 2005 and the production of *256 Shades of Grey* with the assistance of a grant from the ACT Government further enhanced her visual education. She has been a board member and, currently, board adviser, and is the Gallery Coordinator at PhotoAccess.

The work in this portfolio collection is part of an ongoing love affair with Lake George. It was one of a series taken in February 2005 and, like many images that manage to engage us, was partly fortuitous in that a superb eagle happened to be flaunting itself when Robinson stopped for one of her many lakeside shoots.

## Jocelyn Rosen

Jocelyn Rosen is a local visual artist with a love of portraiture. She has a Bachelor of Visual Arts, majoring in photomedia (honours) from Sydney College of the Arts. In 2009 Jocelyn documented her life. She used medium format plastic cameras and Photoshop to create abstracted composite images. She continues to create art in various mediums, but there is always a direct link back to photography. She has shown in Huw DAVIES GALLERY and other group shows in recent years.

Jocelyn has been a board member and, currently, board adviser and is a PhotoAccess teacher.



*Jocelyn Rosen, Abstract bust (2009)*

## Lorna Sim



Lorna Sim, Stormy afternoon (2007) Lorna Sim, Stormy afternoon (2007)

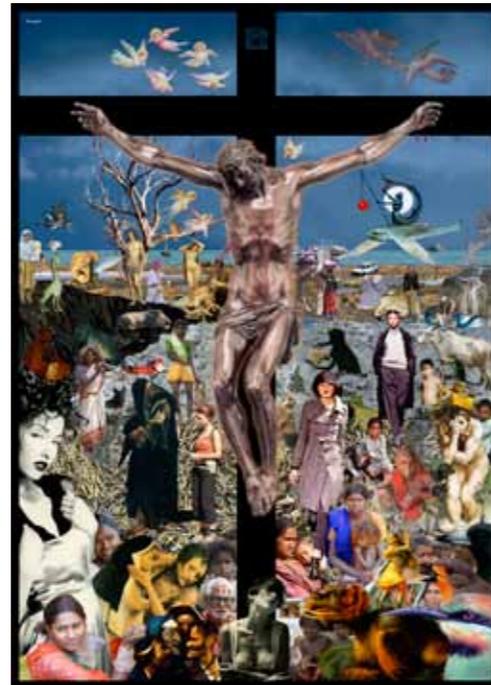
This work was part of the Stormy Afternoons series created over a period of nearly one year between 2006 and 2007, trying to capture the atmospheric feel of those rare stormy days in Canberra. Instead of running for cover when the days were stormy and wet, I'd be out there trying to capture an impending storm or put myself in the midst of it. My car acted as my shelter and protection during those rare days of violent storm and lightning, while the windscreen became my lens filter.

Lorna Sim has shown in many HUW DAVIES GALLERY and other group shows and had her first HUW DAVIES GALLERY solo exhibition, *Trucking*, in March 2010.

## Tony Stewart

Tony Stewart is a long time member of PhotoAccess and currently Chair of the board. He has contributed to many group shows and presented a number of solo exhibitions in Canberra, including *Tag*, in the HUW DAVIES GALLERY in 2005 and at X Gallery, Bungendore in 2006.

Stewart is interested in questions of morality, deprivation and displacement, particularly as a consequence of government action and inaction. An abiding commitment to addressing the systemic disadvantage experienced by tribal peoples in India has meant extensive periods of travel and activism there since 2004.



Tony Stewart, Sargasso Christ—What happened? (2008)

## Sonia Turner



Sonia Turner, Portrait through the window (2008)

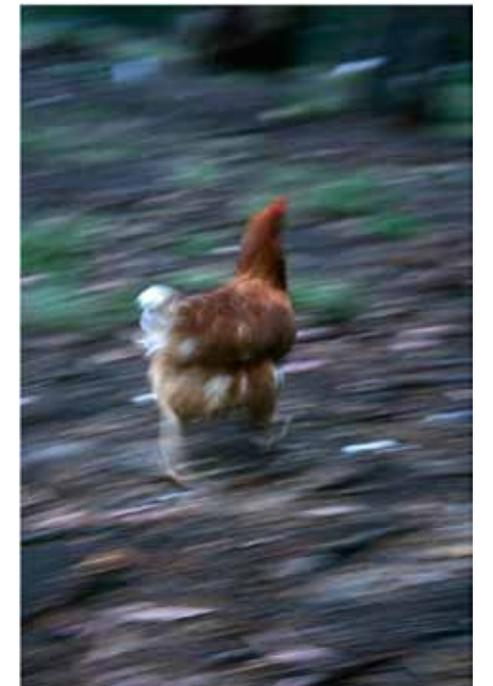
Sonia Turner is a Bungendore based photographer who became interested in photography around 14 years ago. Sonia has been a member of PhotoAccess for nine years, and has been a board member and artist in residence in 2006. Her residency led to the HUW DAVIES GALLERY and Bungendore Woodworks Gallery exhibition *Out of the Woodwork: The People and Place of Bungendore* and a book of the same name. Sonia has exhibited extensively throughout New South Wales and in Canberra over the last nine years, mostly in solo exhibitions.

*Portrait through the Window* captures the subject peering out of a window in her family home, just a part of everyday life, and reflects the garden, the laundry and possibly her thoughts.

## Ed Whalan

Ed Whalan has been a PhotoAccess stalwart and important teacher and mentor to many people for more than a decade. He has been a member of the board, a tutor and exhibiting artist involved in many group exhibitions and one solo show—*Beyond Bordertown* in the HUW DAVIES GALLERY in 2008. Ed is General Manager of PhotoAccess and an active teacher.

This image was made at his home, Jingara, Captains Flat, New South Wales and the chook is a family member.



Ed Whalan, Gallus gallus domesticus (2009)



PhotoAccess and the HUW DAVIES GALLERY,  
Manuka Arts Centre, an ACT Government Arts Facility

[www.photoaccess.org.au](http://www.photoaccess.org.au)

PhotoAccess is supported by the ACT and Commonwealth Governments.



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