



Capital—Volume 1

One of the most important aspects of our work at PhotoAccess is providing first exhibition opportunities for artists, in particular emerging artists. The success of our members' group exhibitions in the past couple of years is evidence of strong growth in the number of people wanting to share their work with an audience. It underlines the need for programs and venues that allow people to demonstrate their skills and creativity and share their stories.

Lannon Harley is an experienced photojournalist, but he has limited exhibition experience. He has not had a solo exhibition until now. Without the HUW DAVIES GALLERY exhibition program it is unlikely he would have had a solo exhibition in Canberra, and we would have missed the very fine images he shares with us in *Capital—Volume 1*.

While he characterises himself as a photojournalist, in *Capital—Volume 1* Harley has moved well away from the tradition of reportage that is the main meal of his profession. In his artist statement Harley suggests that this work documents the times in which his images were made. It is tempting to ignore the suggestion and simply consider the work against the formalist principles of colour, line, shape and texture. On that assessment Lannon Harley's work is striking, beautifully composed and dramatic. Canberra is a dark place dominated by the strong linearity of modernist buildings, deep shadows and foreboding skies.

Is the global financial crisis really over? Lannon Harley thinks it is and tells us that the last images he made, in September 2009, contain the evidence. I'm not so sure the people in these images, minimal and enigmatic, shadowy characters emerging from even darker shadows, look any more light hearted than those in the others. Canberrans weighed down by their city and the burden of national government. Whatever interpretation you put on it there is a force at work in the images that speaks of Canberra as a serious place with big concerns on a large scale.

Intended or not, some of the places Harley photographed only a short while ago have changed radically—buildings going the way of mortals or perhaps, according to the precepts of contemporary commercial life, the way of buildings in investment driven, plot ratio obsessed urban Australia. What evidence will we have of the architecture of late 20th and 21st Century urban Australia 100 years from now?

Lannon Harley is a PhotoAccess artist in residence for the duration of his *Capital* project, and has joined our part time teaching staff this year. We are very pleased to present his first solo exhibition, *Capital—Volume 1*, in the HUW DAVIES GALLERY at the Manuka Arts Centre and we look forward to seeing the work for the following two chapters in his photographic exploration of Canberra in 2011 and 2012.

David Chalker



Artist statement

In February 2010 we can say with some confidence that the Global Financial Crisis has passed. It has left Australia in a far stronger position than anyone could have imagined. But in the early days of this shoot it was very much a different story. The GFC coloured much of this process. At first I thought that the prevailing mood on the streets of Canberra may have been a hangover from the Howard era. There had been much excitement at the elevation of Kevin Rudd's Labor and the prevailing winds of change that a new government brought to a city defined by the federal system. But in August 2008, when the first films of *Capital—Volume 1* rolled through my camera the scene in front of the lens was one of isolation, strain and darkness. By the end of this process, with the last images shot in September 2009, the strain and darkness had lifted but the isolation remained.

Capital—Volume 1 is the first part of a three chapter photographic exploration of Canberra. Volumes 2 and 3 will be shown at PhotoAccess in 2011 and 2012 respectively.

Biography

Lannon Harley is a Canberra based photojournalist. He has been a staff photographer for *The Canberra Times* and *The Daily Telegraph* in Sydney, and worked as a freelance photojournalist from 2005 to 2007. He currently works as a photographer at the National Museum of Australia. Lannon's work has been published in Australia's leading magazines including *Time*, *The Bulletin*, *The Weekend Australian Magazine*, *Woman's Day* and *The Reader's Digest*. His editorial work for the Fred Hollows Foundation has given Lannon the opportunity to photograph in Eritrea, Kenya, Cambodia and Pakistan.

Exhibitions

- 2010 *Capital—Volume 1*, HUW DAVIES GALLERY, PhotoAccess, Canberra (solo exhibition)
- 2007 *Gift of Sight: Fighting Childhood Blindness*, Saatchi & Saatchi, 70 George Street, Sydney (group exhibition)

List of works

16 untitled Type C prints from an edition of 9, each \$1,500 unframed

Untitled 1–6, 8–11 and 13–16 are 20 x 30 inches

Untitled 7 is 30 x 20 inches

Untitled 12 is 30 x 30 inches



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photoaccess
at the Manuka Arts Centre
An ACT Government Arts Facility

www.photoaccess.org.au
Manuka Arts Centre, Manuka Circle
Griffith ACT 2603



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Lannon Harley

25 February - 14 March 2010

HUW DAVIES GALLERY

photoaccess
at the Manuka Arts Centre