

Huw Davies: Everything under the sun ...

HUW DAVIES GALLERY 11 September to 12 October 2008



Huw Davies 92

photoaccess
at the Manuka Arts Centre

vivid
NATIONAL PHOTOGRAPHY FESTIVAL



From Self portrait (Catalogue no. 1)

Cover image: Self portrait - the difficulty of knowing, 1992 (Catalogue no. 37)

Introduction

Huw Davies: Everything under the sun ... is the final of the seven exhibitions PhotoAccess has contributed to the program for VIVID: The National Photography Festival. It is particularly significant because it acknowledges the part Huw Davies and his colleagues played 24 years ago in establishing PhotoAccess. In turn the evolution of PhotoAccess and its continuing philosophy promoting access to the photo based arts allows us to shed light on the life and art of the person for whom our gallery is named.

Seeing Huw's collected work is a mesmerising experience, generating fresh admiration. Both documents and constructions, these photographs are innately records of an immersed life. The substance of the prints, the work of Huw's hand and the amazing and diverse colour palettes applied, integrate with the grainy velvety dots of the silver photographic process. These photographs were brought to this marvellous conclusion without computer layers or software—the exceptional ingenuity and use of former techniques now surprising.

While these photographs do speak of another time, a place of people and community, shared darkrooms, acts of photographic playfulness and witness, they remain insistently beautiful, with an ageless allure that highly aesthetic work exudes. However Huw wished more than beauty for his photographs. He not only recorded but conveyed the important things—connection, belief and understanding, relation, thought and action, beyond the evident value of his friends, intimacy with others, nature and landscape.

Some black and white photographs were further invigorated by a multitude of strokes, eddying around outlines and blocks of tone, currents of colour. The areas of silver left plain tell a photographic story though their dots are no less imaginative. The glorious colourful marks are splendid over the surface of the yielding but insistently present photographic reality. Evocative and stirring, any poignant effect is restrained by their vital energy.

These photographs transmit Huw's physical enjoyment in photography, its processes and its possibilities. Moving beyond direct representation Huw suggestively used darkness and light, chiaroscuro, as affective tools, and employed contrasting colours with resonant exuberance. The constancy of taking photographs, working at realising them, transforming their subjects and meanings, their planes, making them say things, making them irresistible, bringing them to sight, spending time over them declares a fascination. The photographs also served to unmask and mask Huw's own self-image. What Huw saw, the shadow and the light, the latent possibility and another reality, his decorative application more truly a prescient mining of photographs for marvellous images. Special.

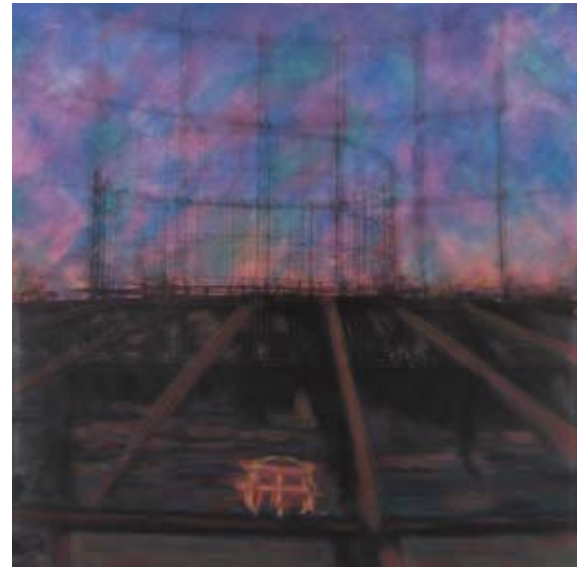
The exhibition would not have been possible without the involvement of Huw's sisters Branwen and Jocelyn Davies. We are immensely grateful for their invaluable assistance—from the loan of works to advice on aspects of his work, copies of documents, and the filmed record of Huw's August 1992 talk at the University of Newcastle. With their help PhotoAccess has established the Huw Davies Archive to conserve and provide access to Huw's work and documents into the future.

Sue Ferrari, Kate Chidlow and Diane Johnson also helped with the loan of works. Catherine Benson from Stills Gallery in Sydney provided information about Huw's important *Spirit Series* exhibition. Worldwide Online Printing, Braddon, assisted with printing of the catalogue.

David Chalker curated the exhibition with help from Ed Whalan, Jessie Boylan and Kaitlyn Coombe.

PhotoAccess acknowledges and thanks them and others who have contributed to *Huw Davies: Everything under the sun ...*

Denise Ferris
Chair, PhotoAccess



Belief Series, Untitled, 1993 (Catalogue no. 9)



a meeting amongst the rubble

From Huw Davies' photographic history of the first months of PhotoAccess: (left to right) Sue Ferrari, Kerry Ruth, Babette Scougall, Annie Jacobs, Gerry Orkin, Huw Davies, Margaret Newton

Huw Davies: Everything under the sun ...

Huw Davies: Everything under the sun ... shows aspects of the life and work of Huw Davies. Huw was involved in community photographic projects and group and solo exhibitions during the 1980s and early 1990s in Canberra and Sydney.

The title comes from Huw's words to promote *Of a Political Nature*, a May 1986 PhotoAccess exhibition curated by him:

Everything under the sun is out there in the landscape, from the sublime experience of spiritual unity with nature to the most brutal exploitation of mother earth and its resources. Landscape photography presents the artist with a limitless canvas, rich in tone, colour, texture and allegory.

It also refers to the remarkable range of interests Huw pursued in his work and the exhibitions and projects he was associated with in his lifetime.

PhotoAccess

PhotoAccess Community Photographic Centre was converted from a derelict building in Kingsley Street in 1984. Following an initiative by Lesley Goldacre, a lecturer in photography at the Canberra School of Art, Huw Davies, Sue Ferrari, Sef Geale, Annie Jacobs, Margaret Newton and Kerrie Ruth established PhotoAccess with support under the Commonwealth Government's Community Employment Program. Gerry Orkin, Babette Scougall and Iain Dawson were among others instrumental in the founding of PhotoAccess.

Their aim was to make low cost photographic facilities available to the community; encourage the use of photography in areas of personal and political growth; provide a non-competitive cooperative environment where anyone could learn and practice photography; offer workshops, courses and seminars on aesthetic and technical aspects of photographic practice; support the development of community arts, and work with other community arts organisations to further common aims.

From 1984 until he left for Sydney in August 1988 Huw was involved in all aspects of PhotoAccess—demolition, building and fit out work, as a member of the management collective, the editorial collective for the PhotoAccess magazine *Against the Grain*, as a tutor, supervisor, exhibition curator, project coordinator and artist. He continued his involvement until late 1992 through projects, his Spirit Series exhibition, and as a contributor to group exhibitions and fundraising.

Beliefs and community work

Huw Davies saw himself as a 'photographer in community'. He had strong convictions about the environment, the place of the individual and the importance of identity, about community and dispossession, about the language of visual imagery and the power of photography. These beliefs underpinned his work and life. Some of his ideas were expressed in unpublished texts. In *The Importance of Being*¹, Huw described himself as:

... a member of a society the dominant culture of which ... is founded on the theft of land and the consequent destruction of the cultures of a group of societies that in so many ways were the opposite of their antipodean invaders.

In the same piece he wrote about photography, which he believed:

... is the medium of the age in which we live. Its advent and development covers, mirrors and supports the recent growth and expansion of technology like no other does. Its substance ... complements our materialism. Its ubiquity reflects both the burgeoning population and its democratic aspirations. Its resolution is an integral tool in recording, preserving and most importantly constructing our identities.

My Body My Labour came out of a major three year project with Annie Jacobs, supported by the ACT Trades and Labour Council. The exhibition was shown in Canberra, Melbourne and Sydney. Two panels were acquired by the National Gallery of Australia in 1988 and included in its touring exhibition *Australian Photography: The 1980s*.

In his statement about *My Body My Labour* Huw spoke of workers overcoming their loss of power and voice, their 'slavery':

This oppression has been changed by the power workers gained when and where they have been united and acted together. From all around us come examples of the positive effects of unity and the damage of disunity. All we saw pointed to a future, not without optimism, but one in which there is much room for positive change.²

His work with the community over more than nine years brought Huw into contact with a wide range of people, including young, unemployed and Indigenous people, prisoners, and people living on the streets and in supported accommodation.

Huw believed artists had a role supporting the views and aspirations of the groups they worked with:

... their role is principally one of facilitator. To offer ... technical and interpretive skills for the use of that community towards an end that is determined by the community ... As a bringer of skills the artist's role is to make themselves as redundant as possible ... to pass on one's abilities to those around and set the ground work for those skills to flourish further.³

Personal work and this exhibition

Huw spoke about his life and work in a talk at the University of Newcastle in August 1992. Less than five minutes of the more than one hour talk was devoted to his personal work. Huw described the work as mostly portraits based on two main styles: composite images using multiple negatives and others 'exploring how blurry' he could make images.



Tony, 1986 (Catalogue no. 19)

If Huw was seemingly dismissive of his personal work, *Everything under the sun* ... suggests he should not have been. The wall works in this exhibition focus on this body of work and are a powerful expression of Huw Davies' spirit, passion, inventiveness and visual intelligence. They are intensely personal and arresting, revealing an artist who merits serious critical study.

This exhibition includes images by Huw found in the archives of PhotoAccess—some of which are shown under the title *Self portrait* (Catalogue No. 1). The University of Newcastle talk, which included slides illustrating Huw's work, is played in full. It is accompanied by projected

images from the early days of PhotoAccess, *My Body My Labour*, and composite images from the January 1988 Invasion Day Parade in Sydney which led to the *Justice Freedom Hope Mural* completed later in that year with students from Eora College. Images of the mural are also included.

Spirit Series

The *Justice Freedom Hope Mural* was significant for Huw Davies in many ways, and introduced the idea of hand working monochrome images for dramatic and very personal image making. While there were some earlier examples, the August 1992 *Spirit Series* exhibition at Stills Gallery was the first opportunity for people to see this technique employed in a large body of work. Huw's catalogue introduction to the exhibition pointed to the personal nature of the work:

soul – essence – love – unity – enigma – alchemy – apparition – figment – thought – death – remain – flow – change – transform – sprite – siren – sage – fool – demon – god – mad

There are spirits within us all and I offer these views. The pictures are untitled so that you may name them. Please leave a comment in the book.

The work is dedicated with appreciation to those pictured, for their acquaintance, friendship and spirit.

Stills Gallery announced the exhibition in these terms:

Black and white photography is combined with vital and painterly hand colouring. The result is sensual and hallucinatory. Based on a photographic reality, Davies' vivid imagination transforms his subjects into sprites, spirits and demons of the subconscious mind.

Huw was questioned about the reception to the exhibition during his University of Newcastle talk. He showed some satisfaction in replying that there had been sales but he was still waiting for Robert McFarlane's review.

In the event it was Bronwyn Watson who reviewed the show. Writing in the *Sydney Morning Herald*⁴ she posed a question that apparently hadn't occurred to others. Seeming to overlook the time honoured process of hand colouring, albeit generally less exuberant than Huw's mark making, she commented that:

These are black and white images of people, but they have been hand coloured into works which blur the distinction between painting and photography.

Describing the works themselves, she went on to say:

Sometimes his spirits look more like demons completely submerged by a tide of colour and text. Then, at other times, the effect is more poetic and sensual, and they seem just friendly sprites.

The *Spirit Series* was shown at PhotoAccess from 9 September to 3 October 1992. Installation of *Everything under the sun ...* begins on 9 September 2008.

Other works

Some questions of belief was shown at CASA (Consolidated Artists Studio Association) Gallery, Rozelle, in October 1993. It was a mix of black and white and hand coloured works. By inviting his subjects to inscribe the portraits with statements about their beliefs it brought into play the principles, in particular respect for others, that drove Huw's community work. *Everything under the sun ...* includes all but one of the works shown at CASA in 1993.

The themes of love—celebrated and despaired of—spirit, self, sexuality, connection, respect, questioning and landscape are consistent threads running through Huw Davies' oeuvre. They are all at play in this survey of his work.

Huw Davies' legacy

Huw's life took many interesting turns. Although PhotoAccess was a relatively brief stop along the way, it was a measure of his contribution to its continuing philosophy that PhotoAccess named its exhibition space the HUW DAVIES GALLERY when it moved to the Manuka Arts Centre in 2002.

The first use of the name was on two pages of the *Against the Grain* Winter Issue, July 1997 where images by Anne O'Hehir were accompanied by the following text:

These Gallery pages are dedicated to the memory of Huw Davies, a founding member of PhotoAccess, an artist and community youth worker. Huw died unexpectedly and is remembered fondly by many people in the arts community.

Huw killed himself during a period of acute depression. He told his sisters that he feared his mind had split into a good part and an evil part, which were warring. He feared his evil mind would force him to kill his mother. He saw suicide as his only alternative.

Huw's Life: a celebration, which follows, was written by Mary Davies in the days leading up to his funeral in Sydney on 18 January 1994. It is a fond summing up of the life and achievements of Huw Davies.

Huw Davies: Everything under the sun ... is the first survey of Huw Davies' work and creative life, an overdue tribute to an artist with a strong creative drive and significant influence as a teacher, organiser and visual artist. It is appropriate that it is being shown in the gallery that bears his name, and that it should be our closing exhibition for the first VIVID: The National Photography Festival.

David Chalker
Director, PhotoAccess

1. Huw Davies, *The Importance of Being*, unpublished text, undated
2. Helen Ennis, *Australian Photography: The 1980s*, Australian National Gallery, 1988
3. Huw Davies, *Justice Freedom Hope Mural*, unpublished text about the project initiated and coordinated by him from 1988 to 1991
4. *Sydney Morning Herald*, 21 August 1992



Spirit Series 'fire', 1992 (Catalogue no. 42)

Huw's Life: a celebration

Huw was born on July 5th 1954 at Aberystwyth, a town on the west coast of Wales. As he grew from a baby to a very small boy, the simplest things (like a couple of milk bottles outside somebody's house) gave him such delight that he nearly fell out of his pram. We were then living at Milford Haven, a rather run down port on the north of the vast inlet of the same name.

It wasn't a 'tidy town'. On some rather derelict open space, there were lots of rusty old tin cans (some very big). In the backyard, Huw had quite the best collection of rusty old tin cans in the northern hemisphere, if not the world.

Jocelyn was born about 14 months after Huw—physically and temperamentally different. I suppose he was jealous—he would demand things from her and she would, almost superciliously, hand them over to him. He still had that joy in life that I remember as one of the most delightful things of my life.

That *joie de vivre* got dented a bit when Huw and Jocelyn, on the same day, started school at Dinas Cross (north Pembrokeshire) where we were then living. At the end of their first year, Jocelyn could read and write in Welsh and English and Huw could only just read or write. I thought these things so important that I tried to help him which



Portrait of the artist in the face of technology, 1992 (Catalogue no. 38)

seemed to have little result except to make him anxious. But it wasn't all solemnity. Down a hill, a kilometre or so away was Pwllgwaelod beach (our beach—we used to clear it up when the dreaded tourists had left) and the Sailors Safety Pub—good for an ice cream for the children and a beer and company for the grown ups.

In 1962, Joss, Huw's father, was appointed Assistant Director of Sydney University's Adult Education Department and we had a rather splendid month travelling to Australia in the ship, S.S. Orcades enjoying luxurious first class comfort.

Eventually to 13 Leo Street where I still live.

Yet another primary school—I think (hope) that they are a lot better now than they were then. One good thing was that the children were asked to write their autobiography—Huw's was an ebullient and happy account of his life so far. He called it the 'Diary of a Davies'. Next Hunters Hill High School, which at that time made at least some attempt to give its students freedom and responsibility.

In year 12, every Friday night, Huw worked with patient skill on his HSC major art work—an array of coloured perspex and flashing lights that seemed to fit the rhythm of any kind of music.

He chose not to take up his Commonwealth Scholarship and for a few months became a painter's mate. Then he joined a science expedition going to the Simpson Desert and stayed for a year working on Jervis Station. He got the job because he could cook and ride a horse.

Travelling came next: a trimaran from Darwin to Portuguese Dili and then north through South East Asia and eventually to India. At school, Huw's only language learning achievement had been a very low mark in School Certificate French but now he discovered that, after about three months in a country, he could carry on a conversation. He stayed in India for about a year, then on to Iran where for nine months or so, on the shores of the Caspian, he taught English to the Imperial Iranian Navy.

In 1977, I went to Europe to learn about English Language teaching. One evening in December, Huw arrived at the door of my small apartment in Athens with a bottle of champagne in one hand and a bunch of flowers in the other. After 3¹/₂ years existing on letters and the odd phone call, we were physically together again and, after a few days, sailed to Italy. I went back to Oz, but Huw stayed and taught English in Italy for about 18 months. He came back from Italy for a short visit in 1978, a sad time when Joss, his father, was ill and died.



Untitled, 1992 (Catalogue no. 36)

At last in 1980 Huw came back to Oz to live and did a degree in Environmental Studies at Canberra CAE. However, photography ensnared him. (I can remember when as an 8 or 9 year old, small Kodak Instamatic at the ready, he would explore the bush, certain that the photograph would show the blur in the distant trees to be the parrots and satin bower birds that he was seeing).

In the early 1980s, there was quite a bit of money waiting to be spent on nice things, and the Federal Government gave a grant to set up PhotoAccess. Huw worked very hard there—converting a semi-derelict building to a place of learning, and then teaching the skill and art of photography.

In Canberra he also worked on 'My Body, My Labour' an acknowledgement, exploration and celebration of hard physical work and of working people's lives sponsored by the ACT Trades and Labour Council.

He lived for a time at Ainslie Village, working with residents on 'Over the Bridge' a documentary project about their lives in their community.

Huw taught many people about politics, and about his understanding of the world order. At the opening of the new Parliament House in Canberra he shared some of this with

H.M. the Queen when he presented her with a copy of his 'New Parliament House Card Set' which he'd produced with Katrina Newman.

Huw taught photography at EORA, the Koori TAFE College in Redfern. Among the most memorable results of this time were the photographs he made on Invasion Day, 26th January 1988. The 'Justice Freedom Hope Mural' project held at the EORA centre grew from Huw's work with EORA students on these photographs. Huw always hoped it would tour Australia to inspire the thousands of Aboriginal people who came to Sydney to demonstrate on Invasion Day to continue the struggle.

In the last few years Huw worked on many photographic and artistic projects and exhibitions with young people and unemployed people, through community centres like Leichhardt PCYC, Leichhardt Youth Network, Shortcuts and Glebe Youth Centre.

The last exhibition he took part in was photographs made for a book of true stories 'People of the Cross', compiled by Gina Lennox and Frances Rush. Some of this work is still on display in the Piccolo Bar, Kings Cross.

Huw's art and photography developed in many directions. In the last few years his hand coloured photographic work blossomed: frangipanis, roses, forest trees, people dear to him and people strange. He exhibited at Stills Gallery, PhotoAccess, CASA Gallery and Artspace. His photographs were like his family—to be cherished and looked after.

The people Huw worked with and taught, from the young unemployed to the prisoners at Long Bay will always remember him for his gentleness, faithfulness, his great understanding and integrity and his quiet humour. So will the many friends who loved him dearly and who know also the frustrations of his idiosyncrasies and his frenetic energy. So especially will his sisters, Jocelyn and Branwen and so will I. He brought so many good people together as we are still coming together in his memory.

We send him peace and safety and love.

Huw has left behind so much for us. His gentle love and kindness, his very high ideals and the images he made will always live for everyone whose lives he touched. In his suicide note to his family and to his friends he wishes all of us the best in life—love, laughter and peace. Let us share this together and rejoice for the fine life he had.

Mary Davies

Biography

Exhibitions

- 1985 *Over the Bridge*, PhotoAccess (from a group project)
- 1986 *Five by Four*, works by Annie Jacobs, Sue Ferrari, Huw Davies and Gerry Orkin, PhotoAccess
Of a Political Nature, PhotoAccess (curator)
BRG 5th Birthday, Bitumen River Gallery (group show)
- 1987 to 1992 *My Body My Labour*, shown in Canberra at the Link Gallery (Canberra Theatre Centre), New Parliament House site, Woden Hospital, Belconnen Mall; in Melbourne at the ACTU Congress in May 1988; in Sydney at Tin Sheds Gallery, Cockatoo Island, Street Level Gallery
- 1988 to 1990 Panels from *My Body My Labour* included in *Australian Photography: The 1980s*, a National Gallery of Australia touring exhibition
- 1989 to 1991 PhotoAccess Fundraising Shows, PhotoAccess
- 1989 to 1992 *Justice Freedom Hope Mural*, from a group project, shown in Sydney at the Building Bridges Concert (January 1989 and 1991), Tin Sheds Gallery, Leichhardt Town Hall, Yarra Bay House, Chippendale Festival (October 1991), Street Level Gallery
- 1990 *Memory* (window piece), Camera Lucida (July 1990)
- 1991 *Creation*, the four elements and a cave, NSW College of Fine Arts post graduate show
Love's blooms (group show), Legge Gallery
- 1992 *Eight/Light* (group show, eight Sydney photographers), Airspace
Let's Have a Party (from a group project), shown Earth Exchange and Leichhardt Police Citizens Youth Club, then NSW and ACT tour
Spirit Series, Stills Gallery, Sydney, 5 to 29 August, then PhotoAccess, Canberra, 9 September to 3 October
- 1993 *Some questions of belief*, CASA (Consolidated Artists Studio Association) Gallery, Rozelle, October

Work history

- 1973 Ringer, Jervois Station, NT
- 1977 to 1979 English language teacher Iran, England, Italy
- 1980 to 1983 Park Ranger (part time), Ginninderra Reserve, ACT
- 1983–84 Editorial and production collective, Canberra CAE newspaper

- 1984 to 1988 Co-founder of PhotoAccess, Canberra's Community Photographic Centre, renovation of premises and setting up of operations, member of collective, tutor, supervisor, exhibition coordinator, member Against the Grain magazine editorial collective
- Project artist *Over the Bridge* photographic project, Ainslie Village
- Co-founder and member of ROCKS, Residents of Childers and Kingsley Street tenants action group
- Assistant Film Archivist (part time), Australian Institute of Aboriginal and Torres Strait Islander Studies
- Co-coordinator (with Gerry Orkin), *Picture Yourself* ACT self portraiture project
- Project artist with Annie Jacobs, *Art and Working Life* project (Stages 1,2 and 3), ACT Trades and Labour Council, resulting in *My Body My Labour* exhibition
- Co-organised *200 and 1: Changing Perspectives*, an exhibition and auction to provide funds for the National Coalition of Aboriginal Organisations
- Initiated *Art in Action* project, artworks shown on Action bus fleet in the ACT
- 1988 to 1991 Initiated and coordinated *Justice Freedom Hope Mural* project at the Eora Centre in Redfern, a life size panorama of the gathering of people at the Justice Freedom Hope March, Invasion Day 1988 in Sydney; the images were hand worked with colour by Indigenous community members
- Tutor (part time), photography and video, Eora Centre, Redfern
- Tutor (part time), photography and video, Eora Centre, Redfern
- Documentary photography tutor, University of New South Wales, School of Social Work
- Photographic documentation of Rozelle–Piermont waterfronts
- 1992 Project artist, *Let's Have a Party* project, Youth Alcohol Project, Leichhardt Police Citizens Youth Club
- Project artist, *Different Colours, One People* banner project, Human Rights Commission
- Contributing photographer, *Aboriginal Law Bulletin*
- Photography tutor, *Help*, Helping Early Leavers Program, Glebe Youth Centre
- Project artist, *Open Your Eyes* photography project for Short Cuts Information and Support service for young people, ACT
- Co-Producer, *How to Score in Leichhardt*, video magazine, Leichhardt Youth Network
- 1992–93 Project photographer, *People of the Cross: true stories from people who live and work in Kings Cross* (Gina Lennox and Frances Rush 1993, Simon and Schuster, Australia)
- 1993 Art and literacy teacher (part time), Long Bay Prison Hospital

List of works

Titles from Huw Davies' records or written on works by him are shown in bold; titles in parenthesis are mainly descriptive and come from a 1994 list by Huw's family and friends; titles with quotation marks are from inscriptions on the face of works; other works are listed as untitled

PhotoAccess and Canberra, mid 1980s

- 1 Self portrait, 24 images from scanned 35 mm negatives in the PhotoAccess archives
Inkjet print on Sterling Rag Smooth Fine Art paper
132 x 200 or 200 x 132 mm each image (1230 x 1115 mm overall)

Some questions of belief, 1993

Shown at CASA (Consolidated Artists Studio Association) Gallery, Rozelle in October 1993; this order follows the 1993 hang order and includes all but one of the works shown

- 2 (Louise)
Silver gelatin print, 363 x 360 mm (550 x 403 mm overall)
- 3 (Man with beard)
Silver gelatin print, 363 x 360 mm (550 x 403 mm overall)
- 4 'Belief in faith and the cuppa that constantly underpins it'
Silver gelatin print, 363 x 360 mm (550 x 403 mm overall)
- 5 Untitled
Hand worked silver gelatin print, 470 x 465 mm (695 x 620 mm overall)
- 6 Untitled
Hand worked silver gelatin print, 465 x 460 mm (605 x 505 mm overall)
- 7 Untitled
Hand worked silver gelatin print, 470 x 465 mm (705 x 625 mm overall)
- 8 (Scream)
Hand worked silver gelatin print, 455 x 470 mm (605 x 505 mm overall)
- 9 Untitled
Hand worked silver gelatin print, 460 x 455 mm (690 x 610 mm overall)
- 10 Untitled (1991–2)
Hand worked silver gelatin print, 455 x 470 mm (605 x 505 mm overall)
- 11 Untitled
Hand worked silver gelatin print, 460 x 455 mm (690 x 610 mm overall)
- 12 Untitled
Hand worked silver gelatin print, 460 x 460 mm (605 x 505 mm overall)
- 13 Untitled
Hand worked silver gelatin print, 465 x 460 mm (605 x 505 mm overall)
- 14 'Belief gets you out of bed in the morning'
Silver gelatin print, 363 x 360 mm (550 x 403 mm overall)
- 15 (Woman and hands)
Silver gelatin print, 363 x 360 mm (550 x 403 mm overall) 16
- 17 (I believe in men and women)
Silver gelatin print, 363 x 360 mm (550 x 403 mm overall)

Black and white works, late 1980s to 1990

- 18 Untitled, c 1985
Silver gelatin print, composite image, 470 x 700 mm (660 x 890 mm overall)
Images from PhotoAccess, donated for the first PhotoAccess fundraising auction, Link Gallery, Canberra Theatre, 1989
- 19 **Tony**, 1986
Silver gelatin print, composite image, 410 x 455 mm (575 x 615 mm overall)
From the Over the Bridge photographic project, Ainslie Village
- 20 (ACT bushfires), c 1987–88
Silver gelatin print, 395 x 270 mm (600 x 505 mm overall)
- 21 (Lizzie—Pregnant)
Silver gelatin print, composite image, 280 x 227 mm (520 x 4105 mm overall)
- 22 (Dressing/Mirror), c 1989
Silver gelatin print, composite image, 75 x 113 mm (400 x 303 mm overall)
- 23 **Cornwall's at Christmas**, 1990
Silver gelatin print, composite image, 225 x 301 mm (303 x 404 mm overall)
- 24 **Self portrait (project prototype) 'in the garden of my mind'**, 1990
Silver gelatin print, composite image, 415 x 225 mm (565 x 425 mm overall)
- 25 **'Patrick in a bookshop'**; 1/20, 1990
Silver gelatin print, composite image, 815 x 435 mm (818 x 545 mm overall)
- 26 **'Cliff & Steve'**, 1990
Silver gelatin print, composite image, 100 x 189 mm (410 x 310 mm overall)

Memory series, 1990

- 27 **'I dreamt we were'**
Silver gelatin print, 275 x 275 mm (380 x 303 mm overall)
- 28 **'tangled together'**
Hand worked silver gelatin print, 325 x 325 mm (505 x 405 mm overall)
- 29 **'in your hair'**
Silver gelatin print, 275 x 275 mm (403 x 303 mm overall)

Body parts

- 30 (Vulva), 1991
Hand worked silver gelatin print, 265 x 260 mm (403 x 305 mm overall)
- 31 (Penis, ochres/reds), c 1991
Hand worked silver gelatin print, 260 x 260 mm (403 x 303 mm overall)

Spirit Series and related works, 1992

- 32 Untitled, 1992
Hand worked silver gelatin print, 250 x 250 mm (500 x 400 mm overall)
(This image was used on the invitation to the opening of the Stills Gallery Spirit Series exhibition, August 1992)
- 33 (Kathryn nude), 1992
Hand worked silver gelatin print, 285 x 285 mm (403 x 303 mm overall)

- 34 Untitled, 1992
Hand worked silver gelatin print, 370 x 370 mm (635 x 530 mm overall)
- 35 '**when I woke up in that half crazed night ...**', 1992
Hand worked silver gelatin print, 280 x 280 mm (403 x 303 mm overall)
- 36 Untitled, 1992
Hand worked silver gelatin print, 280 x 280 mm (500 x 400 mm overall)
- 37 '**Self portrait – the difficulty of knowing**', 1992
Hand worked silver gelatin print, 280 x 280 mm (500 x 400 mm overall)
- 38 '**Portrait of the artist in the face of technology**', 1992
Hand worked silver gelatin print, 360 x 360 mm (635 x 530 mm overall)
- 39 Untitled, 1992
Hand worked silver gelatin print, 280 x 280 mm (403 x 303 mm overall)
- 40 Untitled, c 1992
Hand worked silver gelatin print, 335 x 275 mm (403 x 303 mm overall)
- 41 '**Spirit Series 'Earth'**', 1992
Hand worked silver gelatin print, 280 x 280 mm (495 x 470 mm overall)
- 42 '**Spirit Series 'fire'**', 1992
Hand worked silver gelatin print, 273 x 270 mm (403 x 303 mm overall)
- 43 Untitled, 1992
Hand worked silver gelatin print, 273 x 277 mm (403 x 303 mm overall)
- Nature and other late work, 1993**
- 44 Untitled, c 1993
Hand worked silver gelatin print, 370 x 370 mm (635 x 530 mm overall)
- 45 Untitled, 1993
Hand worked silver gelatin print, 370 x 370 mm (635 x 530 mm overall)
- 46 Untitled, 1993
Hand worked silver gelatin print, 370 x 370 mm (635 x 530 mm overall)
- 47 Untitled, 1993
Hand worked silver gelatin print, 370 x 370 mm (635 x 530 mm overall)
- 48 (Silhouette Man's Head, Belief Series), 1993
Hand worked silver gelatin print, 465 x 455 mm (605 x 550 mm overall)
- Multimedia Room**
- 49 Huw Davies lecture, University of Newcastle, August 1992
- 50 Projected images, including:

Huw Davies' photographic history of the first months at PhotoAccess
My body my labour, from the 1986 to 1998 Art and Working Life project with Annie Jacobs
Invasion Day March in Sydney, January 1988
Justice Freedom Hope Mural, from the 1988 to 1991, project with the Eora Centre, Sydney



'when I woke up in that half crazed night...', 1992 (Catalogue no. 35)



Untitled, 1992 (Catalogue no. 40)



Spirit Series 'Earth', 1992 (Catalogue no. 41)



Untitled, 1993 (Catalogue no. 47)



Belief Series, Untitled, 1991-2 (Catalogue no. 10)

PhotoAccess and the HUW DAVIES GALLERY are in the Manuka Arts Centre, Manuka Circle, Griffith, ACT, 2603
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