



**photoaccess**

## *In for life*

HUW DAVIES GALLERY

15 October to 1 November 2009

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

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



*a meeting amongst the rubble*

## Introduction

*In for life* is the second exhibition presented as part of the PhotoAccess 25<sup>th</sup> Anniversary program. The first, *HIY 2009*, gave today's PhotoAccess members an opportunity to participate in the anniversary celebration. And they did so with great enthusiasm: 60 members entered 170 works in what was our largest ever exhibition.

Like all community organisations we have lived through good times and difficult times. The place PhotoAccess occupies in the Canberra community is unique because it straddles the contradictory divide between excellence and access, as it has done consistently for 25 years. In that time the environment PhotoAccess operates in has changed dramatically and the organisation has had to change with it. Yet, somehow, we have never strayed much from the vision of the founders.

The distinguishing characteristic of PhotoAccess is the 'access'. It is what makes us unique. As a core objective, we provide access to everyone, including the young, the aged, Indigenous groups and disadvantaged groups and individuals. What I like most is that we provide opportunities in the continuum from the individual holding his or her first camera to the emerging artist holding his or her first solo exhibition. We provide many other opportunities, but the basic idea that one can learn how to use a camera and some time later (usually after several years of development) have a solo exhibition is at the heart of our organisation. We help to build creative lives.

In 1984 when PhotoAccess began as a collective with social activist roots, Australia had been through 20 years of profound social change. But from 1984 to the present the change has been much more broadly societal and rapid or accelerating. 1984 was also



*H Kaligera (The old nun), George Serras*

roughly the year when the personal computer became widely used and mildly useful. Now we have the Internet. Our 25<sup>th</sup> Anniversary signals the early beginning of the digital age. We have had a few practice years. Cameras and software have improved to the point where they can arguably offer more than previous technologies. Film has also disappeared from common use although there are, and thankfully always will be, enthusiasts who continue to experiment with older and alternative techniques of photography.

My point is that we have just begun with digital photomedia and I suggest that its influence will permeate and modify art and society to an extent at least equivalent to the invention of photography and the later development of moving images in the 19<sup>th</sup> century. I would very much like a sneak preview of what a Chair of PhotoAccess might write on our 50<sup>th</sup> Anniversary.

Many people have been responsible for guiding PhotoAccess through the years. We have adopted a new constitution recently and this anniversary is a good time to acknowledge our life members. *In for life* celebrates their contribution to PhotoAccess and the important role it has in the Canberra community.

Tony Stewart  
Chair PhotoAccess



*Close 1, Denise Ferris*

## In for life

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.

As Tony Stewart observes in his introduction, PhotoAccess in the Manuka Arts Centre maintains the values and guiding principles of the founding members. Our HUW DAVIES GALLERY and the exhibitions program is, in size and diversity, a point of difference between PhotoAccess in the 1980s and PhotoAccess today. Another difference is the ongoing ACT Government support that allows us to work in areas where, for financial reasons, contemporary visual arts organisations are normally unable to go. We are extremely proud of our exhibitions and skills development work with Indigenous artists, emerging artists, and people from backgrounds who would otherwise not have access to the photo based arts.

It was unrealistic to try to put together anything that would adequately represent PhotoAccess and all its work over the past 25 years. So we invited our life members to contribute up to three works each for an exhibition that might represent those years and the people

judged by their peers to have made an outstanding contribution to PhotoAccess. Most of the life members are represented in *In for life*. Work has come from the UK, WA, NSW and the local area for this second major activity to celebrate our 25<sup>th</sup> Anniversary. The first, *HIY 2009*, was a fantastic example of community involvement.

Concurrently with *In for life* we are showing our 25<sup>th</sup> Anniversary Print Portfolio, 16 works by people associated with PhotoAccess now as board or staff members, tutors or exhibiting artists. All of the artists have donated their images and sponsors and donors have supported production of the portfolio. The artists are Kerry Baylor, Stephen Best, Tim Brook, Bob Burne, Joe Cali, David Chalker, Denise Ferris, Lauren Hewitt, Kate Luke, Belinda Pratten, Barbie Robinson, Jocelyn Rosen, Lorna Sim, Tony Stewart, Sonia Turner, and Ed Whalan. The portfolio is itself a survey of the creative interests and achievements of PhotoAccess today, and proceeds from sales will help us continue our work providing community access to the photo based arts through exhibitions, courses and projects.

We thank all the members, past members and others who have joined with us to celebrate the momentous 25 years that have made PhotoAccess a major part of the arts and community landscape in Canberra and the nearby region.

David Chalker

Director



Railway Station, Yass, NSW, Sue Ferrari

## Artist information and list of works

### Joe Cali



Halcyon Day, Joe Cali

*Halcyon Day*, 1996; silver gelatin print; 43 x 53 cm (overall)

*Monet's Forest*, shot 2001/printed 2006; archival inkjet on Hahnemuhle dura paper; 71 x 93 cm; (overall)

*Broken Promises*, shot 2007, printed 2008; archival inkjet print on Entrada bright white matt rag paper; 68.5 x 61 cm (overall)

Joe Cali has had a long involvement with PhotoAccess. He says:

My three works span the period of my involvement as a tutor at PhotoAccess and at the same time my explorations of photographic media, rendering intents and geographical regions. I became hooked on photography as a teenager. I joined PhotoAccess in 1993 to do a Cibachrome course, then used the darkrooms for two years before setting up a home darkroom. In June 1995 I was at PhotoAccess viewing a landscape exhibition. The workshop manager, George Serras, was on the other side of the thin wall and overheard me talking to someone about the work. George asked me if I'd be interested in tutoring. I taught the 10-week Black and White course close to four times a year until 2002. I put together a travel photography course that ran from 1997 to 2000, and I served on the management collective during 1997 before spending a year working and travelling overseas. Over the past seven years I've tutored digital and camera skills courses, developed a series of digital workshops and I am currently doing a much needed rewrite of the Camera Skills 1 and 2 notes. I was commissioned by Australian Geographic to write/photograph a 15 page feature published in the April 2005 issue.

I've held three solo and two joint exhibitions and been involved in many group shows. Last year, my solo show *Australia—Just Add Water* was very well received as part of VIVID: The National Photography Festival. *In for life* will be my 30<sup>th</sup> exhibition.

### David Chalker

*Lamp 1*, 2009; pigment inkjet print on Arches Velin Museum Rag; 28 x 37.5 cm (image)

*Lamp 2*, 2009; pigment inkjet print on Arches Velin Museum Rag; 28 x 37.5 cm (image)

I took my first photographs in the 1950s with a Kodak Box Brownie. I've always had a camera. Looking back over the boxes of prints and negatives and publications containing my images I recall the frustration and interminable time that came with film based photography. With digital capture and processing I feel free and in control. I can just play about if I want, print if I want, and I can scan old negatives or slides to make better images without having to spend hours in a smelly darkroom. Since I became involved with PhotoAccess in 2003 I have become more adventurous and, I hope, better at making images—like so many adults and kids who come to us to learn about photography or to exhibit their work. I've still got my oil and watercolour boxes, the paints are drying out and I'm not sure my beautiful easel will ever be other than a prop to contemplate and evaluate new prints. There's a box somewhere containing some very good SLRs. It may never be found. My new best friend is Stephen Best from Macquarie Editions who makes beautiful inkjet prints for me and nearly everyone I know.



Lamp 1, David Chalker



Portrait of the artist in the face of technology, Huw Davies

## Huw Davies

*Portrait of the artist in the face of technology*, 1992; hand worked silver gelatin print; 63.5 x 53 cm (overall)

*Untitled*, 1993; hand worked silver gelatin print; 63.5 x 53 cm (overall)

*Untitled*, 1993; hand worked silver gelatin print; 63.5 x 53 cm (overall)

From 1984 until he left for Sydney in August 1988 Huw Davies 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.

In recognition of his contribution, 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 in the *Against the Grain* Winter Issue, July 1997 where images by Anne O'Hehir were accompanied by this 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'.

Last year PhotoAccess presented *Huw Davies: Everything under the sun ...*, a survey of the life and work of Huw Davies in the HUW DAVIES GALLERY. This entry is an excerpt from the exhibition catalogue. The exhibition works and catalogue image are presented with the assistance of Jocelyn and Branwen Davies.

## Iain Dawson

*In for Life*, 2009; scanned passport photos, inkjet print; 29.5 x 67 cm (overall)

Iain Dawson was an early member and, with others, was instrumental in the founding of PhotoAccess. This work was made for the *In for life* exhibition and opened up a new area of photographic interest. He says:

I was a member of the first management collective of PhotoAccess. I was given my first camera (a Kodak Cresta) by my granny at age 9. I printed my first photograph when I was 11. I built my first darkroom at the age of 13. I dismantled my last darkroom in 2005 when I abandoned film in favour of digital capture (because of airport x-ray machines). Definitely a life sentence!

## Sue Ferrari

*Railway Station, Yass, NSW*; fibre based silver gelatin print (Widelux camera); 23.5 x 32 cm (overall)

*'Sunset Boulevard' band members in Tilley Devine's Café Gallery*; silver gelatin print; 30.5 x 40.5 cm (overall)

*Three seasons with the Ningaloo Turtle Monitoring Programme*; multiple images shown on digital photo frame

Sue Ferrari was a founding member of PhotoAccess. She says:

My Nikons and Widelux languished in a box for some time as I turned my image making efforts to sign language interpreting. Poor cameras still languish as I have embraced the new technology and my digital camera is my visual diary.

What have I been doing since PhotoAccess? Work—cake baker, jam maker, caterer, hospital cook, crocodile fileter, school aide, hardware/nursery assistant. Ah, 56 and I still don't know what I want to be when I grow up. Pleasure—exploring Western Australia by car, foot, canoe and yacht; volunteer wildlife carer/rehabilitator (Wildlife C.A.R.E. Exmouth); volunteer, Ningaloo Turtle Monitoring Programme; volunteer, Deaf Olympics; volunteer, Kimberley Association for the Deaf and Hard of Hearing; volunteer, Cape Conservation Group (No Plastic Fantastic Campaign).

Bless PhotoAccess and all who have sailed with her!

## Denise Ferris

*Close 1*, 2009; inkjet print; 42.5 x 56 cm (image)

*Close 2*, 2009; inkjet print; 42.5 x 56 cm (image)

*Close 3*, 2009; inkjet print; 42.5 x 56 cm (image)

Denise Ferris is an artist who has lectured in photography at the School of Art, the Australian National University for 22 years, and lived on the Monaro since 1980.

Her photographs and works on paper are in Australian public collections—including the National Gallery of Australia, the National Library of Australia, Canberra Museum and Gallery and the Australian War Memorial—and international collections, including the District Six Museum, Cape Town, South Africa and Nara City, Japan.

The recent series *Close* (2009) was photographed on her morning bike ride, a daily habit when Ferris is in Canberra. The sites along this 'short circuit' of Lake Burley Griffin are within a kilometre or two of PhotoAccess. This physical proximity and the feelings of intimate enclosure offered by the fog suggest Ferris' cherished connection to PhotoAccess where she has served on the board for many years. She is the current Deputy Chair and was Chair of the board from 2006 to 2009.

## Danny Flynn

*Nude*; silver gelatin print on resin coated paper; 12.5 x 17.5 cm (image)

*No telling*; silver gelatin print on resin coated paper; 30 x 21.5 cm (overall)

*Torso*; silver gelatin print on resin coated paper; 27 x 20 cm (overall)

Photography has held a special interest for me since my school days. I purchased my first camera, a 35 mm Pentax Spotmatic SLR from CR Kennedy in Melbourne in 1964. Unfortunately I lost the camera in a Naval disaster one month later.

I learnt my basic photographic skills—developing and printing—at Wangaratta High School. To my mother’s annoyance I used the bathroom as a darkroom and hung the negatives in my wardrobe to dry. My favourite subject matter is people. My wife often complains that I never photograph landscapes and, when I do, I always insist on someone being in the shot! As a result holiday shots never show where we have been, only the people on the trip and those we met.

I have been involved with PhotoAccess since 1984, as a volunteer supervisor, board member, painter and handyman.

## Lesley Goldacre

From the 2008 exhibition *in between*; archivally mounted on Gataboard:

*Drift*; pigment inkjet print on museum grade fine art paper; 75 x 100 cm (overall)

*Sprint*; pigment inkjet print on museum grade fine art paper; 75 x 100 cm (overall)

*Wake*; pigment inkjet print on museum grade fine art paper; 75 x 100 cm (overall)

Lesley Goldacre was born in Canberra and has lived at Austinmer in NSW since 1986. The ocean is essential to her wellbeing and her work. Lesley uses a range of photographic techniques and media and has worked with environment, social and personal mythology, identity and heritage. She began photographing figures underwater in local rock pools 20 years ago, exhibiting a series of black and white images at Stills Gallery, Sydney in 1993. The new work is a continuation of this ongoing project.

Lesley trained at Sydney Technical College and in 1979 received the Institute of Australian Photographers’ Silver Medal. She completed a Masters in Fine Art, Honours (Photography) in 1991 at the College of Fine Arts, UNSW. She has lectured in photography in university and TAFE art colleges and departments in Canberra, Sydney and Wollongong. She has run specialist community courses, worked on commissions for community and private sector clients, and had a business documenting artworks for publication alongside her personal art practice. She enjoys working at home in her studio and teaching yoga.

In early 1983 Lesley developed the initial concept and blueprint for PhotoAccess. She lobbied and campaigned to establish the name, the idea and the initial location in Acton, before forming a collective. Funding was allocated, and the idea became a reality in 1984.

## Lindi Holly



*Untitled, Lindi Holly*

*Nicole*; pigment inkjet print on cotton rag paper; 57 x 48.5 cm (overall)

*Rebecca*; pigment inkjet print on cotton rag paper; 48.5 x 57 cm (overall)

*Untitled*; pigment inkjet print on cotton rag paper, 48.5 x 57 cm (overall)

While studying architecture at the University of Canberra I did the 10 week Black and White Course at PhotoAccess (way back in 1993). From the moment I saw my first image emerge like magic in the darkroom tray I was hooked. I went on to study photography at CIT and in 1997 completed my Diploma in Commercial Photography and was awarded a CIT medal for my efforts. Since then I have been in business creating imagery for individuals, families, businesses and magazines. I have also taught many photography courses and from 1999 until 2002 I was the Education Manager at PhotoAccess.

My passion is people and portraits. I love creating images that touch people’s hearts and celebrate their uniqueness, of beautiful beginnings, moments of stillness, of play and laughter, of connection, relationship, beauty and truth.



*Transgressions 2, Annie Jacobs*

## David Houlder

Selenium toned silver gelatin prints, 1996–2005 (first exhibited 2008):

Last Light on Watsons Crags, Kosciusko National Park; 53.5 cm X 79 cm (overall)

Rock Formation, Mimosa Rocks National Park; 53.5 cm X 79 cm (overall)

Snowy River near Seaman's Hut, Kosciusko National Park; 53.5 cm X 79 cm (overall)

I became involved with PhotoAccess in the mid 1980s and served on the management collective in the early 1990s. I also assisted with production of several annual calendars, represented PhotoAccess on the Childers and Kingsley Streets residents' association, grazed a few knuckles building darkrooms and taught a few photography courses.

These images are a product of about 10 years of my landscape photography around the Canberra region, mainly in Kosciusko National Park and the south coast of NSW. I captured all the images on large-format black-and-white film, using a Tachihara 4 x 5 wood field camera. Each negative is about 10 x 12 cm, resulting in images with very fine detail and very smooth tonal rendition—in digital terms, something in the order of one hundred 'SLR quality' mega pixels.

I've printed the images using traditional darkroom techniques on museum-weight fibre-base paper and selenium toned each print. Fibre based paper is generally regarded as the most stable medium for printing black and white images. The toning process increases the print density slightly (producing deeper blacks), and provides archival-grade image permanence.

## Annie Jacobs

Transgressions 1, 1987; silver gelatin print mounted on composition board; 82 x 99 cm

Transgressions 2, 1987; silver gelatin print mounted on composition board; 82 x 99 cm

Annie Jacobs is a founding member of PhotoAccess. These works are from her *Transgressions* series, 10 images printed in the darkroom at PhotoAccess, Kingsley Street, and shown there in 1987. In the late 1980s Annie collaborated with Huw Davies on a major three year project supported by the ACT Trades and Labour Council. An exhibition, *My Body My Labour*, came out of the project and was shown in Canberra, Melbourne and Sydney. Two panels from the exhibition were acquired by the National Gallery of Australia in 1988 and included in its touring exhibition *Australian Photography: The 1980s*.

In October 2008 Annie Jacobs travelled to Canberra to open the exhibition, *Huw Davies: Everything under the sun ...* The opening brought together many past and present members, and was a reminder of the debt PhotoAccess owes to the many people who have contributed to its development in paid and voluntary positions. A conversation with Annie at the opening planted the seed for *In for life*.

## Bronwyn Jewell

*16 minutes on Bach Beach TI*, 2009; moving image shown on digital photo frame

*Rock and fish*, 2009; inkjet print on Harman Gloss FB Al; 44.5 x 53.5 cm (overall)

*Five fish*, 2009; inkjet print on Harman Gloss FB Al; 44.5 x 53.5 cm (overall)

Bronwyn Jewell is Manager of the Gab Titui Cultural Centre on Thursday Island. She has had a long involvement with PhotoAccess, including as Chair and Artistic Director of the association. Bronwyn presented her first solo exhibition, *The Shorncliffe Line*, in the Huw DAVIES GALLERY in 2008. She says:

*Bach Beach TI* is a play on the concept of the post card; an ode to the relentless and oblivious being of nature; and the curiosity and expectation a fixed framed film creates—what's excluded what will happen next? In this moment, and within the same vicinity, a wedding procession went by in a blast of horns, a flock of cockatoos screeched through the sky without entering the shot and a man and his dog walked along the beach, curious but not interested enough to stop and ask. A fish broke the surface as if to check out the scene but didn't return. The sun still set behind the clouds, and without much fanfare, as the tethered boats bobbed about beneath on the rising tide.



*16 minutes on Bach Beach TI*, Bronwyn Jewell

## Brian Miller

*348SXD#3 A*, 2009; inkjet print; 35 x 50 cm

*348SXD#3 B*, 2009; inkjet print; 50 x 35 cm

*348SXD#3 C*, 2009; inkjet print; 50 x 35 cm

'Listen and understand, rather than judge. All stories have numerous sides and lots of shades of grey. Black and white rarely feature'.

With more than 15 years experience in the visual communication industry, Brian Miller is the owner/operator of Luxgraphicus. Brian has diplomas in photography and graphic design from the Canberra Institute of Technology. He has lectured and taught photography and design at Canberra's tertiary institutions since 2000. Brian was involved with PhotoAccess for many years in several areas—including Workshop Manager, tutor, board member and Treasurer.



*348SXD#3 A*, Brian Miller

## Julia Mulligan

*Blue 1*, 2009; pigment inkjet print mounted on aluminium; 40 x 30 cm

*Blue 2*, 2009; pigment inkjet print mounted on aluminium; 30 x 40 cm

*Blue 3*, 2009; pigment inkjet print mounted on aluminium; 30 x 40 cm

Julia Mulligan has been involved in the governance of PhotoAccess for many years, currently as a board adviser and previously as a board member, Chair and Deputy Chair. *In for life* is the first exhibition she has participated in despite her often-stated willingness to expose her work to critical scrutiny. Seeing other people's work in the gallery inspired Julia to take her photography to another level and she has committed to being involved in future exhibitions.



*Blue 2*, Julia Mulligan

## Jennifer Nagy

*Tree Beauty*, 2009; inkjet print; 47 x 57 cm (overall)

*Blue*, 2009; inkjet print; 57 x 47 cm (overall)

*Together*, 2009; inkjet print; 47 x 57 cm (overall)

My first involvement with PhotoAccess was a solo exhibition, *Places*, in Kingsley Street in 1987. I was workshop manager from 1990 to 1992, working alongside Bronwyn Jewel and Kath Shaw—an awesome team. I taught some classes and participated in group exhibitions. I look back on my time with PhotoAccess with fond memories as the job I loved the most. After PhotoAccess I began my photography business 'Exclusive Images'.

The work has been created for this exhibition. I have been playing in Photoshop and working with layers trying to express my fascination with transcending the ordinary to merge with another reality. *Tree Beauty* is a metaphor on moving forward to nurture our environment. *Blue* is an example of boutique portraiture John Frohlich and I offer under the brand 'Affinarti'. *Together* is a metaphor for life: you can hurry along seeing only your destination and miss so much rich detail or you can slow down, be in your body, experience and enjoy the now. I had the luxury of meandering along the beach, feeling the sand between my toes and the breeze on my face, smelling the ocean and just enjoying the experience of seeing all the details around me. I saw and photographed a piece of seaweed in the shape of a bird and then a feather floating in the water. These form *Together ... bird/feather ... sand/sea ... here/now*. Breathe deeply, let go of expectations, relax and enjoy the now.

## Gerry Orkin

### Multiple images shown on screen

Gerry Orkin was a member of the collective that established PhotoAccess. After many years of active commitment to community arts and documentary photography, in 1988 Gerry gave up making pictures, shortly after contributing to After 200 Years, the Australian Institute of Aboriginal Studies' bicentennial photographic project that documented the lives of Indigenous Australians after 200 years of colonisation. Gerry has recently discovered digital photography and is excited to be again taking photographs. A firm believer in the principle that the best camera is always the one you have with you, he enjoys stealing moments from other people's lives using his iPhone camera. He lives and works in Wollongong, NSW. He says:

I rarely go out to take photographs, but I like to always have a camera with me. I'm kind of lazy, and I often seem to get more satisfying pictures when I'm not out intentionally seeking them. It's lovely feeling so relaxed about the whole thing, compared to when my income, my self-esteem and my reputation all seemed to depend on getting the shot. As well as being lazy, I'm also a little mischievous. I'm not sure that stealing photographs of people in the street without their awareness or permission is actually defensible, but I'd like to hear what you think. Use the feedback form on the site to let me know



Untitled 1, Katherine Pepper

## Katherine Pepper

Untitled 1, 2009; Type C print mounted on aluminium; 50 cm x 50 cm (image)

Untitled 2, 2009; Type C print mounted on aluminium; 50 cm x 50 cm (image)

Untitled 3, 2009; Type C print mounted on aluminium; 50 cm x 50 cm (image)

Katherine Pepper was a PhotoAccess member and tutor. In the late 1990s she worked with Mary Hutchison and the local community to create images of people and places adding a contemporary dimension to the Tocumwal Archive, images and stories from and about the heritage listed Tocumwal precinct in O'Connor. Katherine has a degree in Photomedia from the Canberra School of Art and a Masters in Photography from Falmouth College of Art, UK. Katherine lives and works in the UK.

## Kerrie Ruth

Far North Queensland; silver gelatin print; 35 x 42.5 cm (overall)

Brindabellas (ACT); silver gelatin print; 42.5 x 35 cm (overall)

Lake Illawarra (NSW); silver gelatin print; 35 x 42.5 cm (overall)

Kerrie Ruth is a founding member of PhotoAccess. She says:

The challenge of choosing three photographs from over 30 years work was solved by choosing three black and white images from the time when we were establishing PhotoAccess. I chose images from nature, my prime photographic subject area.

I have qualifications in photography and audio visual production. I have worked as a stills photographer specialising in scientific photography and as a community artist, and I was a founding member of PhotoAccess. After completing a BA in History and Political Science with Honours in Australian History (ANU), I obtained a Graduate Diploma in Information Management, Archives Administration, from UNSW, enabling a change of career from photography to AV archiving at the National Film and Sound Archive. At NFSA I have worked in various areas and I am currently Production Co-ordinator in the Preservation and Technical Services Branch. I have pursued further studies in film studies and women studies at the ANU; and I am a Graduate in Audio Visual Archiving from Charles Sturt University. I am currently studying for a Project Management Diploma and working on some Museum Studies units from CIT.

I have maintained my enthusiasm for community development and ongoing community passions include the Reel McCoy Film group and singing in a community choir, the Canberra Union Voices. My biggest passion at the moment is as President of the Queanbeyan and District Historical Museum Society, which operates Queanbeyan Museum.

## Babette Scougall

*Echidna (Tachyglossus aculeatus)*, Brisbane Range National Park, 2000; Type C print from 35mm colour transparency; 37.5 x 38.5 (overall)

Whealers Hut, Kosciusko National Park, 1991; silver gelatin print; 44 x 53.5 cm (overall)

Babette Scougall is a founding member of PhotoAccess. She was one of the original group instrumental in establishing for the Canberra community the original photographic facility in the kitchen of the old Turner Hostel in Kingsley Street, Acton. While no longer active in the running of PhotoAccess, she is still a keen photographer and pursues her interest whenever possible. Both photos were taken with a Nikon F70 camera—*Echidna* using a 75-300 mm lens; *Whealers Hut* 28-70 mm lens

## Payal Sehgal Mahajan

Untitled 1, from the series *as it is ...*, 1996; Type C print; 79 x 59 cm (overall)

Untitled 2, from the series *as it is ...*, 1996; Type C print; 79 x 59 cm (overall)

Untitled 3, from the series *as it is ...*, 1996; Type C print; 79 x 59 cm (overall)

Payal Sehgal Mahajan has presented two solo exhibitions in the Huw DAVIES GALLERY at PhotoAccess. She has been a PhotoAccess artist in residence and volunteer Gallery Coordinator. She says:

When the opportunity to commemorate 25 years of PhotoAccess came up, I thought what better way to contribute than to put in works that mark a milestone for me. I decided that three works from the series *as it is...* would be quite appropriate. These works were made 13 years ago, when I first became a member of PhotoAccess and are part of the series that was my first exhibition in Australia in 1997. PhotoAccess has given me, and others like me, the opportunity to present our works to an audience, time and again. It is a privilege to be part of this exhibition.

## George Serras

*H Kaligera (The old nun)*, 1995; silver gelatin print on resin coated paper; 42 x 33 cm (overall)

*The Aerogramme*, 1997; silver gelatin print on resin coated paper; 33 x 42 cm (overall)

1987–1994: Commercial photographer working in fine art, dance and theatre photography; clients include Bangarra Dance Theatre, Bell Shakespeare Company and others.

1993–1995: Volunteer, committee member and tutor at PhotoAccess

1995–1997: Workshop Manager, PhotoAccess

1997–now: Senior Photographer, National Museum of Australia

## Alison Sexton-Green



Almost Over the Edge, Alison Sexton-Green

*Almost Over the Edge*; inkjet print on Arches Velin Museum Rag, 42 X 73.5 cm (overall)

*Kiss*; inkjet print on Arches Velin Museum Rag, 62.5 X 68.5 cm (overall)

In 1981 I received a Diploma of Visual Communications at the Canberra School of Art, majoring in photography, then worked in the community sector beginning as a youth worker and moving to community arts administration. In 1986 as resident artist at Brindabella Community Arts Farm I painted fabric, made cloths and worked casually in the farm's children's art programs.

I moved to Braidwood, near Monga State Forest on top of the escarpment, in 1988 and became an environmentalist and community activist, continuing to work in the community sector when I could. I love knowing how things work and working with nature and natural resources to build things that function and are beautiful. Through this experience I have come to realise how much creation has been a motivational force in my life. I continue to search for the beautiful, the 'gasp' moment, the sharp intake of air and recognition.

In 2002 I moved to WA and bought my first digital camera. As a union organiser I did a lot of travelling, met a lot of people, saw a lot of country and remembered what I like so much about taking photos. Photography is a creative past time that exists inside me, it is the process of selecting my vision, my joy as a counterpoint to my life as a union organiser in Canberra. From the science of the forest, complex ecosystems whose giants pump water and oxygen, wondrous birds, to the minutia of invertebrates, fungi and nematodes—it all fascinates and delights me.

## Kathleen Shaw

Skye; silver gelatin print on resin coated paper; 16 x 10.5 cm (image)

I worked at PhotoAccess in the old Kingsley Street building, boiling in summer, freezing in winter, always dynamic. Saw the move to digital. A Finance Manager who learnt to be a photographer. After PhotoAccess I travelled around the globe and discovered I wanted to experience 'somewhere else'. Became a teacher of English and lived in South Korea for nine years, travelled, learnt guitar, French, art—like to dabble and see life as an opportunity to create.

## Tony Stewart

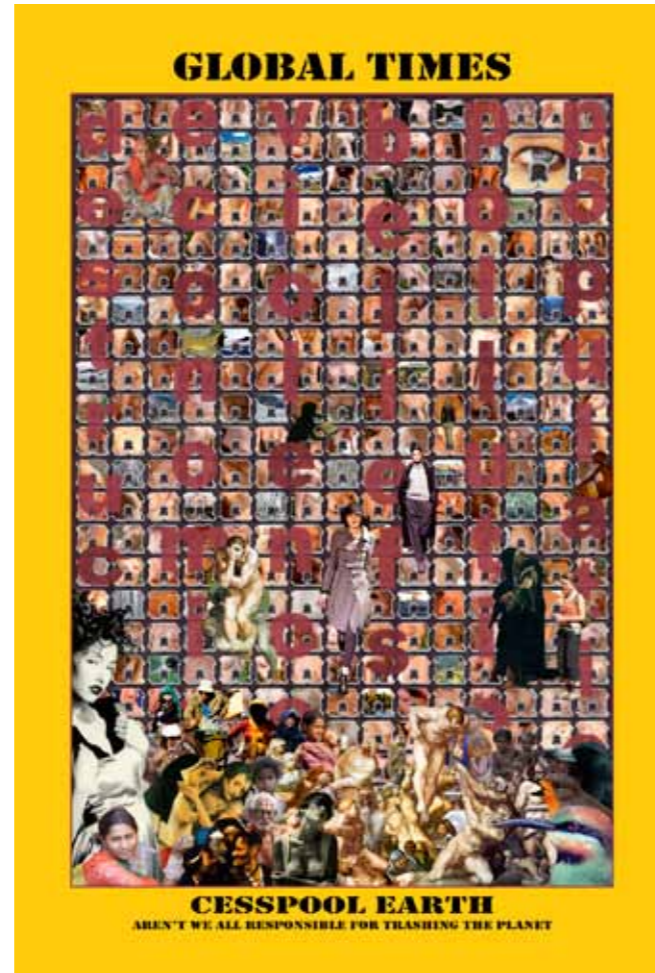
Trafficked (from Trafficked series), 2009; mixed media, digital lambda prints, 152 x 101 cm (image)

Cesspool Earth (from Trafficked series), 2009; mixed media, digital lambda prints, 152 x 101 cm (image)

Tony Stewart is a long time member of PhotoAccess and currently Chair of the board. He presented a solo exhibition, *Tag*, in the Huw DAVIES GALLERY in 2005. He says:

The *Trafficked* series posters are a form of generic protest against where we are today. *Trafficked* refers to the increase in slavery, a consequence of globalisation. The religious right focus only on the sex trade, but the sex trade while prominent and odious is not the only form of slavery and trafficking of humans in the world today. The trade could easily be stamped out by organised global and national resistance, but the issue barely rates consideration.

*Cesspool Earth* is a protest against inaction. None of us wants the world we are creating for our children, grandchildren and great grandchildren. But nations, governments, corporations and individuals do nothing, while everything goes to hell around us. For example, the Murray Darling Basin in Australia—the problem seems too buried in complex entitlements and interests but, as the previous Director of the basin authority said before she retired: 'We know all the science and what needs to be done. All that is required is action'. Similarly, problems of the 6<sup>th</sup> great extinction (human caused over the last 400 years), declining biodiversity, declining fisheries, climate change, poverty, global pollution, even such things as health and education are not intractable, but certainly seem to be?



*Cesspool Earth (from Trafficked series), Tony Stewart*

## Sharon Swincer

re-vision 1, transparency to digital print; 51 x 51 cm (overall)

re-vision 2, transparency to digital print; 51 x 51 cm (overall)

re-vision 3, transparency to digital print; 51 x 51 cm (overall)

Sharon Swincer was the first Director of PhotoAccess and successfully planned and managed the difficult move from Kingsley Street to the Manuka Arts Centre. Since moving on from the Director's position she has been involved as a tutor and shown in group exhibitions in the HUW DAVIES GALLERY. She says:

It has been a privilege to see PhotoAccess progress as the envisioned 'serious arts centre' it deserves to be. These images were taken on the Horizons course field trip I ran for PhotoAccess. Using an old Rolleiflex I gleefully ran from my focused commercial training to concentrate on a more unfocused view and revelled in the slow 'click' of the camera. The content of these individual shots was chosen, the juxtaposition of their multiple exposures less so, allowing an oblique and revised camera's view of man's impact on the landscape to emerge.



*re-vision 1, Sharon Swincer*

## Ed Whalan

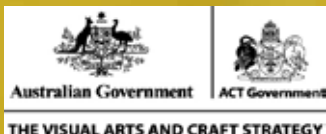
Hauhai Beijing, 2009; inkjet print; 120 x 80 cm (image)

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 2008. Ed is General Manager of PhotoAccess and an active teacher. He says: 'The skies over Beijing are rarely clear, this shot taken at 3 in the afternoon was on the clearest day of my two week stay. Hauhai is to the east of the Forbidden City on a large lake that now attracts crowds to its many bars and cafes'.



*Hauhai Beijing, Ed Whalan*

PhotoAccess is supported by the ACT and Commonwealth Governments. Catalogue produced with assistance from Worldwide Online Printing, Braddon



**photoaccess**  
at the Manuka Arts Centre

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