

photoaccess

at the Manuka Arts Centre

HUW DAVIES GALLERY
11 - 27 November 2016

Temporality

Enrico Scotece



Images (left to right): Enrico Scotece, *Today (Mt Stromlo Canberra)*, 2016, silver gelatin fibre base photograph, 262 x 332mm. *The day after Today (Mt Stromlo Canberra)*, 2016, silver gelatin fibre base photograph, 262 x 332mm.

1500kms later I'm standing on the land of our indigenous peoples within a formless landscape so remote that it is almost non-existent. I can't see anything for miles, I wonder exactly where I am. The sense of wonderment pairs itself with a want, an urge, to connect with this landscape. It's late afternoon, it's hot, I have dust in my eyes and the constant peering squint across my face tells me I'm about two days away from anywhere. I haven't spoken to anyone, nor heard a human voice for days. Animals stare and pry, well aware of their existence yet completely foreign to mine. I'm on the edge of the desert and I'm here to leave behind my camera that, in my absence, will resolve exactly what I'm looking for. I don't want to leave. Here, I am alone.

– Enrico Scotece

Time can be measured through seconds, minutes and hours, yet time itself is formless. What does it look like? How do we visualise this and why is this important? Enrico Scotece's work in *Temporality* craftily manipulates time, inviting the viewer to ponder the in/significance of our existence and to question the known and the unknown.

All photography, in one-way or another, embodies temporal dimensions. This is apparent in the duration it takes to frame the image, exposure time, the date and place that the image was captured, development time and the moment in which the image is viewed¹. Multifaceted temporalities surround not only a photograph's inception but also its reception. Despite photography's inherent relationship with time, some photographers dispel this relationship in their creations, seamlessly rendering the turning of time almost invisible. Alternatively, Scotece's work flirts with time in every image – through the subtleties of shifting cloud formations to the more dramatic lines of light searing into the film.

Scotece's work plays with the notion of intent in two considerably different approaches to photography. His direct, descript photographs capture desolate landscapes, leading lines and traces of careless decay, highlighting the ways that the photographer has been able to isolate, yet connect the objects in front of

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him. The theme of connection is continued throughout the exhibition, a deliberate pairing of images steers a shuttling back and forth between the prints. Time hangs between the sets, leaving you uncertain if months or moments have passed between the capture of each frame.

However, it is in Scotece's time-exposure photographs that the name of the exhibition *Temporality* really begins to come to life. In creating these images, Scotece embeds hand-crafted pinhole cameras in to remote landscapes – carefully curating and concealing their placement before leaving the cameras to capture traces of light, varying from 24 hours, three weeks to one year exposures. In doing this, Scotece turns the camera back on light itself, by utilising the sun as subject, these images question the 'relationship between light, truth and presence that deeply inform photography's ontology and epistemology'². The ghostly hint of landscapes cannot abscond the imprint of the elements. In some exposures, the camera has been compromised, the emulsion physically cracking and rusting away. Time's decimation marking the very surface of the negative.

Temporality brings together a disparate but interconnected narrative of images that suggests a journey of isolation and self-reflection. Scotece's work reminds us of the insistence of time, the force of the elements and the role that self plays in the arrival of the image.

Dr Michelle Catanzaro, November 2016

Michelle Catanzaro has a PhD in Design, Visual Communication. She is a freelance photographer and a lecturer at Western Sydney University.

¹ Drucker, J. (2010). Temporal photography. *Philosophy Of Photography*, 1(1) 22-28.

² Miles, M. (2005). *The burning mirror: photography in an ambivalent light*. *Journal of visual culture*, 4(3), 329

Enrico Scotece | Artist statement

Thematically my photographs redefine approaches to the landscape, creating an awareness of presence with one's physical relationship to the landscape. These passages in sequenced time-exposures and direct descript photographs depict notions of the unknown by recording phenomena that is all too familiar to us, without necessarily seeing it.

Using time as a pendulum between illusions and redolent depictions of our environment the photographs explore the idea of trace as a phenomenology of perception. Experiential perception allows for sensorial imaginations that lead us from one thought to another and, in effect from one photograph to another as a temporal yet sequential succession. Trace is not purely a response to an image; it is something that the photographer embeds within layers of time. These perceived illusions, or photographs, act as mediation between our existence and time itself and are based on the activity of the world around us, not necessarily our interventions with it. Paradoxically, it is an embroilment within the image that we decide. It is mediation reflected as a flow of time, and put simply, it's just a photograph of what we know but don't necessarily see.

Using analogue photographic processes, the context of the work is anchored within the methods and processes used. These include the use of large format cameras (primarily a Graflex 4x5 inch sheet film camera), and constructed/made cameras designed to 'live' within the landscape for anywhere between 24hrs to spanning over a full year. This time span depicts the length of constant exposure the film receives. In this instance the camera stands alone without intervention. The thin layers of time embed themselves within a sheet of film to create a reality, awareness, and control of time that we otherwise would never see.

Enrico Scotece | About the artist

Enrico Scotece is a Lecturer in Design (Photomedia) at Western Sydney University, and founder of *Think Negative*, a unique Sydney based analogue photographic studio and darkroom. Also a PhD candidate, Scotece's research utilises photography as a reflexive practice.

Image List

1. Enrico Scotece, *Tibooburra*, 2016, silver gelatin fibre base photograph, 238 x 290mm \$450.00 framed
2. Enrico Scotece, *Tibooburra II*, 2016, silver gelatin fibre base photograph, 228 x 290mm \$450.00 framed
3. Enrico Scotece, *Angry Black Lines (Canberra)*, 2016, silver gelatin fibre base photograph, 228 x 290mm \$450.00 framed
4. Enrico Scotece, *Road at Coppins Crossing (Canberra)*, 2016, silver gelatin fibre base photograph, 262 x 332mm \$450.00 framed
5. Enrico Scotece, *Trees at Coppins Crossing (Canberra)*, 2016, silver gelatin fibre base photograph, 262 x 332mm \$450.00 framed
6. Enrico Scotece, *Today, (Mt Stromlo, Canberra)*, 2016, silver gelatin fibre base photograph, 262 x 332mm \$450.00 framed*
7. Enrico Scotece, *The day after Today (Mt Stromlo, Canberra)*, 2016, silver gelatin fibre base photograph, 262 x 332mm \$450.00 framed*
*\$800 for both
8. Enrico Scotece, *Tibooburra III*, 2016, silver gelatin fibre base photograph, 228 x 290mm \$450.00 framed
9. Enrico Scotece, *Silverton*, 2016, silver gelatin fibre base photograph, 228 x 290mm \$450.00 framed
10. Enrico Scotece, *#48/36 (Far West, Remote NSW)*, 2016, silver gelatin fibre base photograph, 228 x 290mm \$450.00 framed
11. Enrico Scotece, *#24 (Far West, Remote NSW)*, 2016, silver gelatin fibre base photograph, 228 x 290mm \$450.00 framed
12. Enrico Scotece, *#48 (Far West, Remote NSW)*, 2016, silver gelatin fibre base photograph, 228 x 290mm, unique \$450.00 framed
13. Enrico Scotece, *#912 (PhotoAccess, Manuka, Canberra)*, 2016, silver gelatin fibre base photograph, 228 x 290mm \$450.00 framed
14. Enrico Scotece, *#1584 (PhotoAccess, Manuka, Canberra)*, 2016, silver gelatin fibre base photograph, 395 x 493mm \$880.00 framed
15. Enrico Scotece, *#9240 (little earth) (Murrumbucca Lake, NSW)*, 2015/2016, silver gelatin fibre base photograph, 332 x 262mm \$550.00 framed
16. Enrico Scotece, *#1008 (Monaro Plains, NSW)*, 2016, silver gelatin fibre base photograph, 332 x 262mm \$550.00 framed

All works sold framed as unlimited numbered editions unless listed as unique.



Image: Enrico Scotece, *9240 (little earth)* (Murrumbucca, NSW), 2015/2016, silver gelatin fibre base photograph, 332 x 262mm

About the *Dark Matter* Residency and Exhibition

The *Dark Matter* residency was established in 2015 to provide one artist with the opportunity to develop work in the PhotoAccess darkroom, for an exhibition in the PhotoAccess Huw Davies Gallery. Mid-career Sydney-based photographer Enrico Scotece is PhotoAccess' second *Dark Matter* resident. In 2016 Scotece spent eight months producing experimental pinhole camera images and photographing the Canberra region and outback NSW. Scotece also spent many hours in the PhotoAccess darkroom producing the prints for the *Temporality* exhibition.

Public Program

Join Enrico Scotece for an artist talk in the PhotoAccess Huw Davies Gallery on Sunday 27 November at 2pm

2016 PhotoAccess Residents Season is proudly supported by Lerida Estate Wines



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