

R e s i d u e

Holly Schulte + Valentina Schulte

Residue is two exhibitions in one—Holly Schulte's *Nightfalls* and Valentina Schulte's *Walking Tour: Part 2*—each taking an individual path to suggesting significance and presence beyond the visual surface of place.

Holly Schulte was a member of PhotoAccess for some years, presenting work in group shows until her departure for Sydney via the UK in 2004. *Nightfalls* is based on images made in Sydney's inner west. Valentina Schulte's images were made in places she has visited overseas.

Holly and Valentina, cousins, speak of their shared concerns in these terms:

Histories are documented through words, but literary descriptions can fail to convey the entirety of a time and place. When visiting a place one may feel an underlying energy resonating. The experience, indescribable, surreptitious, hard to quantify in words, causes a physical sensation for unexplainable reasons. This personal connection can be interpreted as evidence that the land and cityscapes in which we dwell have subconscious messages to convey, communicating more than might first meet the eye.

We present our interpretations of this indescribable residue, drawing on the otherness and understated in the built environment, exploring modest or banal spaces that illustrate the presence of human activity.

The intuitive eye explores each location; the captured frame visualising the idea of at once being alone and enveloped in something more than a seemingly void space. Just as our dreams combine existing and imagined elements these images are grounded in reality yet possess something more.

The work of both artists is atmospheric and beautifully realised.

Holly Schulte is a suburban voyeur. Her recomposed images have a startling abstract quality that draws on the forms and details of suburban back streets at the first fall of night. We look into black and lit windows without seeing, but imagining, the people who live in these places. Holly's images hint at the sort of people we might find here, but leave space for us to conjure up the reality of their lives.

Valentina Schulte reconnoiters places with her camera, a *flâneur* with a keen eye to understanding and conveying the ineffable. While her aesthetic suggests a detached observer, Valentina's images are carefully made to nudge us towards a deeper contemplation of the places she has visited. They speak of the concerns and impacts of humans beyond the visible surface of the natural and built environments.

PhotoAccess is delighted to show Holly and Valentina Schulte's *Residue* in the HUW DAVIES GALLERY at the Manuka Arts Centre.

David Chalker



Untitled (Shrine at Hakone), Japan



Nightfalls003



Nightfalls004



Nightfalls002



Nightfalls001

Artist statement

Fragments of existence glow between the shadowy pockets guarding dark and unknown spaces, occasionally illuminated by ambient light. Individual photographs captured on the cusp of nightfall are recomposed into a single scene. The images are grounded in reality yet entertain the subconscious through oppositional plays on light and dark; motion and still; natural and constructed; familiar and unknown. Light is the single element to highlight forms and purge the veil of darkness shrouding these suburban scapes, illustrating the banal anew.

Sydney's inner west sees a transient and eclectic mix of visitor and locals, a fusion of old and new, differing sub-cultures coexisting and progressive suburban landscapes. This is the ideal backdrop for the discovery of abstracted, mysterious and fragmented scenes that parallel the society of this world.

Holly Schulte, November 2008

Biography

Education

2004 Bachelor of Photography with Honours, Queensland College of Art, Griffith University, Queensland

2001 Bachelor of Photography, Queensland College of Art, Griffith University, Queensland

Awards

2004 Photoaccess Award for Highly Commendable Work

2002 Griffith University Award for Academic Excellence

2001 Queensland Artworkers Alliance Award for Best Photographic Art Folio

Exhibitions

2008 *bathtime*, Vanishing Point Contemporary Art Gallery, NSW

2006 *Somersault*, August, Sotheby's Auction House Olympia, UK

2005 *Change*, April, Queensland Centre for Photography, QLD

2004 *Change*, August, Snedden, Hall and Gallop Partnership, ACT; Tuggeranong Rotary Youth Art Awards, July, Tuggeranong Arts Centre, ACT; *here with us*, June, Tuggeranong Arts Centre, ACT

2003 *Mental Inset*, October, The Criterion, Braidwood, NSW; *Mental Inset*, September, Huw Davies Gallery, ACT

2002 (hon) roll, November, Queensland College of Art, QLD; *Into the Deep*, November, White Box Gallery, Queensland College of Art, QLD; *Manifesto*, November–December, Queensland College of Art, QLD



Nightfalls008

Artist statement

The physical world is getting smaller as new technologies facilitate global information sharing. This broader understanding and experience of the world may cause dismissal or complacency about details of the places we inhabit.

The walking tours I have taken are the raw documentation of my travels. They have become the photographic journals revealing my experiences of new countries and locations. By purposefully stopping and taking time to frame and take a photograph, the rushing world is slowed down and the precise instant can be pondered as details are noticed and appreciated in isolation of that time and place.¹

Approaching each new scene with fresh eyes, I visually capture and highlight that which the local bystander may take for granted: a field on the side of a busy highway, a small unsuspecting alleyway amongst skyscrapers, long-forgotten abandoned buildings or a statue of commemoration, steeped in rich history and meaning. These scenes can be considered part of the banal everyday surroundings for those who do not stop to consider them. The contemplative qualities of photography are used to present aspects of the everyday that often go unnoticed.

Walking Tour: Part 2 is centred upon the idea of showing the smaller, often missed details of our new ultra-disposable lives. Similar to 'behind the scenes footage' it shows the hidden urban society that often claims to be nonexistent and sometimes irrelevant. These are parts of the city that are obscured from sight by the visual cacophony of the urban sprawl, the 'architectural style through the city that is peacefully overlapped'.² Unassuming places where the urban and natural landscapes meet can create a feeling of melancholy or suspense and are seductive in their rare moments of calm.³

Valentina Schulte, November 2008

1. S Bright, *Art Photography Now*, Thames and Hudson, United Kingdom, 2005, p. 191
2. E Culbert, *Robert Polidori Havana*, Steidl, Göttingen, 2001, p. 11
3. S Bright, *Art Photography Now*, *op. cit.*, p. 192

Biography

Education (selected)

2002 to present Bachelor of Fine Arts (Photomedia), College of Fine Arts, continuing into the Honours 2008 program for present Photomedia; Diploma of Fine Arts, Southern Sydney Art School (2002)

Prizes and awards

Churchie Emerging Art Exhibition (hung) (2006); Australian Centre for Photography Photomedia Graduating Student Award, College of Fine Arts (2005); Art on Paper Prize, Hazlehurst Regional Gallery (hung) (2005)

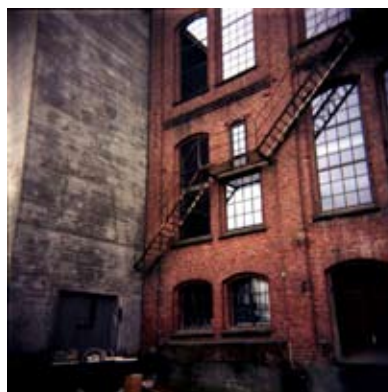
Represented in private collections in Australia, Hong Kong and Denmark; Collection Southern Sydney Art School (photographic work and sculptural pieces)

Exhibitions

- 2007 *SYD-OSL via VESTFOSSEN*, Galleri Van Bau, Norway; *Copy Cats 2*, Barcom St. Bridge, Sydney
- 2006 *DISJOIN*, Blanco Negro Gallery Sydney; *Strange Worlds*, China Heights Gallery Sydney; *Churchie Emerging Artists Exhibition*, Brisbane; *Supa-Chic Boutique*, Mars Lounge; *9x 5 Show*, Kudos Gallery, Paddington; *9x5 Show*, In the back of a truck parked outside AGNSW, ACP, Danks Street Depot (3 weeks consecutively); *Copy Cats*, Barcom Street Bridge, Sydney
- 2005 *COFA Annual*, College of Fine Arts; *Art on Paper Prize*, Hazlehurst Regional Gallery; *Polyglossia*, COFA Student Gallery
- 2004 *Cocoon*, COFA Student Gallery; *Too Much Sugar*, Kudos
- 2002 End of year shows, Southern Sydney Art School, Kogarah (and 2001)



Untitled (Caravan on Road), Norway



Untitled (Fire Escape), Norway



Untitled (Imperial Gardens), Japan

List of works

Holly Schulte | *Nightfalls*

Lambda prints on Kodak Endura paper; Artists Proofs from an edition of 7

1	<i>Nightfalls009</i>	200 x 44 cm	\$ 700
2	<i>Nightfalls011</i>	200 x 44 cm	\$ 700
3	<i>Nightfalls0010</i>	200 x 44 cm	\$ 700
4	<i>Nightfalls012</i>	200 x 44 cm	\$ 700
5	<i>Nightfalls001</i>	60 x 80 cm	\$ 550
6	<i>Nightfalls002</i>	60 x 80 cm	\$ 550
7	<i>Nightfalls003</i>	60 x 80 cm	\$ 550
8	<i>Nightfalls004</i>	60 x 80 cm	\$ 550
9	<i>Nightfalls005</i>	65 x 200 cm	\$ 900
10	<i>Nightfalls006</i>	50 x 155 cm	\$ 800
11	<i>Nightfalls008</i>	44 x 200 cm	\$ 700
12	<i>Nightfalls007</i>	50 x 155 cm	\$ 800

Valentina Schulte | *Walking Tour: Part 2*

Type C photographs from an edition of 9; works 36 cm x 36 cm (image) and 50 cm x 50 cm (frame); \$600 each; other versions \$400 unframed

13	<i>Untitled (Caravan on Road), Norway</i>	1/9
14	<i>Untitled (Imperial Gardens), Japan</i>	3/9
15	<i>Untitled (Doorway), France</i>	1/9
16	<i>Untitled (Bench), France</i>	1/9
17	<i>Untitled (Fire Escape), Norway</i>	1/9
18	<i>Untitled (Garden Building), France</i>	1/9
19	<i>Untitled (Man in Boat on Hakone River), Japan</i>	1/9
20	<i>Untitled (Gas Masks at Market), Holland</i>	1/9
21	<i>Untitled (Line to see Quasimodo), France</i>	1/9
22	<i>Untitled (Versailles Front Door), France</i>	1/9
23	<i>Untitled (Armco at Fjord), Norway</i>	1/9
24	<i>Untitled (Shrine Door), Hong Kong</i>	1/9
25	<i>Untitled (Window at Versailles), France</i>	1/9
26	<i>Untitled (Red Train Seats), France</i>	1/9
27	<i>Untitled (Shrine at Hakone), Japan</i>	2/9
28	<i>Untitled (Back Door), Norway</i>	1/9