

C E P
D E C
L A R
E S

On the Nature
of Things

Centre for Contemporary Photography
3 August — 16 September 2012

Jane Brown
Ross Coulter
Yavuz Erkan
Andrew Hazewinkel
Amy Marjoram
Nasim Nasr
David Nixon
Jacky Redgate



CCP

DECLARES

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ON

THE

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NATURE

OF THINGS

Bush Christmas, Victoria, 2011,
printed 2012
fibre based, selenium toned,
gelatin silver print
165 x 215 cm
Courtesy the artist

PREVIOUS PAGE

Head Replacement Therapy:
(plundered # 1) (detail) 2012
screen printed image on 6 mm
sandblasted glass, (from digitised
19th Century glass negative), sliced
agate, electroluminescent light panel
79 x 48.5 cm
Courtesy the artist



Presented across two venues, *CCP Declares: On The Nature of Things* and *CCP Declares at the Fair* extends the way photography is addressed by CCP and the role CCP holds within the Australian exhibition landscape. Building on 26 years of solo and curated, thematic exhibitions, this is a bold declaration of confidence in work being produced in photography and its expanded field today. Distinguished by Dr Kyla McFarlane's selection and not bound by a particular thematic nor a taxonomical desire, *CCP Declares* takes a particular and resonant stand.

For their redoubtable and critical support of CCP, I acknowledge and thank the Besen Family Foundation. To our anonymous donor, your support confirms the standing Kyla McFarlane has in the community and we thank you for your confidence. IAS Fine Art Services provide CCP with generous and valued support, as do longstanding partners Tint Design; Sofitel Melbourne on Collins; Manfrotto and Ben Coulson; and Dulux. I welcome new supporters who have enabled our declaration to travel afar, Max&You. I thank The Melbourne Art Foundation, which has enabled CCP to expand our voice and to once again make an important declaration at the Melbourne Art Fair.

Kyla McFarlane is to be acknowledged for realising a long held desire of CCP to curate an exhibition of this nature, and to have graciously achieved this on limited resources is to her credit. I acknowledge CCP staff who have supported McFarlane in this project, Christina Apostolidis, Pollyanna Whitman and Karra Rees. In particular I acknowledge the splendid work of CCP Designer, Joseph Johnson. An inspiring addition to the team has been Pippa Milne, curatorial intern, who has acquitted her position with intelligence, commitment and skill.

To the artists, your work and engagement has made material our declaration and we are grateful for your participation and loan of work. I acknowledge artists' representatives, ARC ONE Gallery, Melbourne; Ryan Renshaw Gallery, Brisbane. To the wonderful selection of writers in this catalogue, I thank you for your spirited essays that have enhanced this declaration.

Naomi Cass, CCP Director.

1 Yavuz Erkan
Sugar, 2012
archival pigment print
50 x 50 cm
Courtesy the artist

2 Jacky Redgate
Light Throw (Mirrors) #2, 2011
C type photographs (hand-printed
from original negative), facemount
to UV Perspex
126 x 158 cm
Courtesy the artist and ARC
ONE Gallery, Melbourne.



Thousands of paper planes are scattered across the floor, tables and chairs in the Domed Reading Room at Melbourne's State Library of Victoria in Ross Coulter's *Aftermath* 2011 photographs. This documentation of a performance event, where the planes were thrown from balconies, is also a portrait of gravity, the final settling of ephemeral, floating objects onto surfaces after being released from the hands of their throwers.

In Yavuz Erkan's *Unorthodox Aphorisms* 2011, ambiguous and intriguing relationships between body and object are suggested through juxtaposition and proximity. A hand is plunged into a full glass of milk, sugar crystallises on a curved back, and a pink glove reaches out to an upturned hand as if belonging to a rubbery double.

Amy Marjoram has photographed a cloud she drew in black texta on her living room window, recording it in darkness and light, reflection and rain. Marjoram's replica of a natural phenomenon usually out of our reach takes on an alchemic quality—at turns silver and shimmering, black and brooding. In *Swanston Series*, Marjoram also records a local environment, photographing the trinkets of local traders, shoppers and life on this street that forms the slightly down-at-heel spine of Melbourne's CBD.

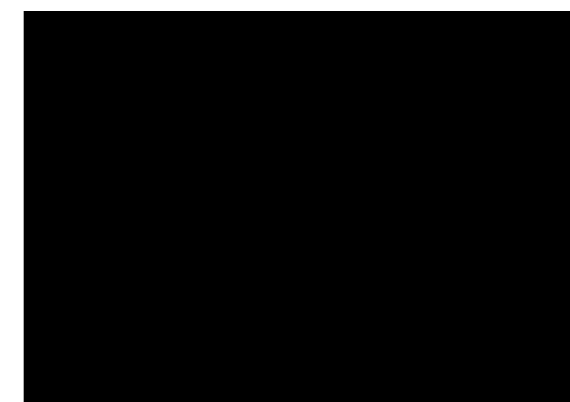
Multiple sets of worry beads are worked in the hands of the subjects in Nasim Nasr's multi-channel video work, *What to Do?* 2011. These beads, used only by men, become a metaphor for the complexities of action or inaction in the time of the Arab Spring.

Jane Brown develops and prints her photographs by hand, a practice that is increasingly rare. Paper and chemicals combine with Brown's eclectic and melancholic eye, bringing together diverse subjects such as taxidermied animals, memorials, museums and historical oddities as if piecing together a silver-toned memory box collected by Walter Benjamin.

Andrew Hazewinkel's *Head Replacement Therapy: (plundered #1 - #6)* 2012 is both sculptural and photographic—glowing panels of light are combined with glass plates sandblasted with nineteenth-century images of antiquities from negatives held in the Marshall Collection at the British School at Rome. Lastly, the artist has attached slices of agate where the sculptural heads of these figures might once have been. This physical and conceptual layering of histories and representations is complex and materially voluptuous.

Jacky Redgate plays tricks with our perception in her *Light Throw (Mirrors)* series 2009-, where light and shadow, surface and depth are brought in and out of focus, brought forth, distanced and layered. The surface of the photograph is a deep ground from which 'things' emerge—wobbly geometric cuts of wood and plastic food containers—adrift from their contextual moorings in this formalist play.

In the central, intimate space of CCP's gallery four, David Nixon's series of video works feature ordinary objects made extraordinary through the play of movement and accompanying sound, voice and instrument. They, too, reside in a deep, dark space—as Lucretius might see it, a play of atoms at work in the universal void.



KYLA MCFARLANE

CCP Declares is a 'declarative' exhibition featuring work by eight artists working at the forefront of contemporary Australian photography and video, and its expanded field. This is the first in an occasional series of statement exhibitions for CCP that will take a position on developments in contemporary practice from across Australia. *CCP Declares* is not intended as a comprehensive survey. Instead, alert to current trends and open to the prospect of surprise, we have selected strong bodies of work by a relatively small number of artists that have intrigued us, caught our eye, or held our attention. The intention has been to be led by the work, rather than begin with a thematic in mind.

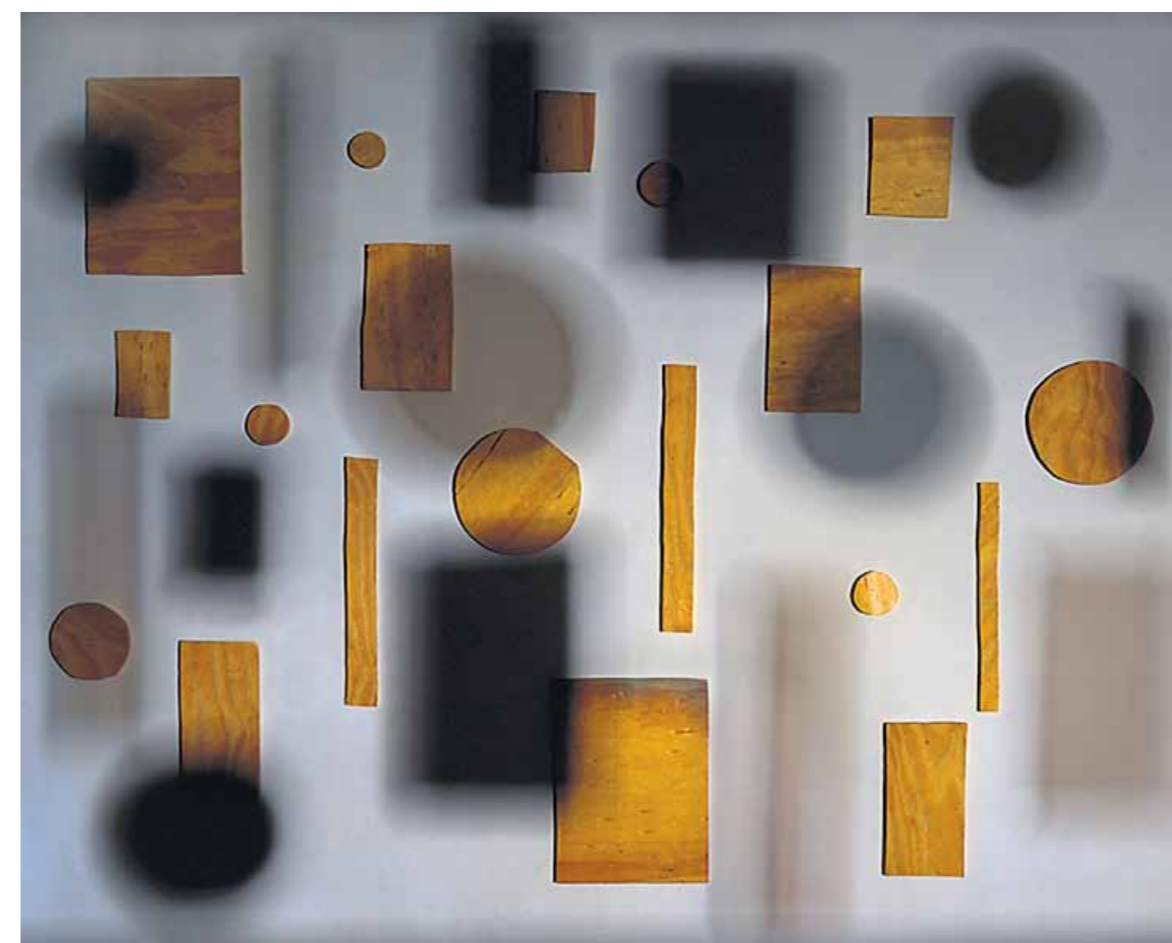
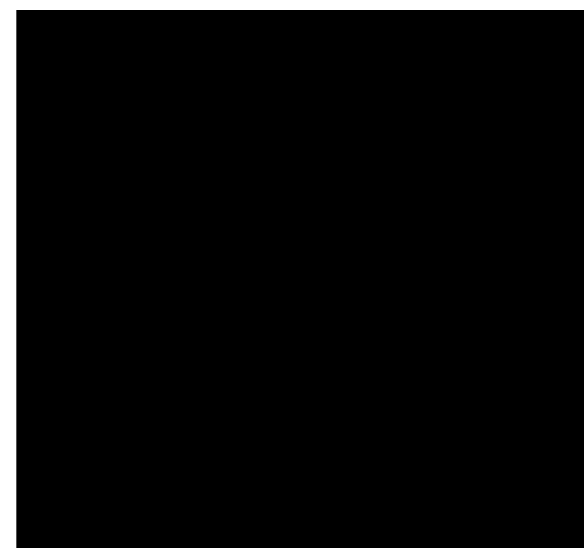
In 2012, *CCP Declares* is sub-titled *On the Nature of Things*. It brings together work by emerging and mid-career artists that is loosely, sometimes tangentially, connected by their relationship to 'things' in the world. The artists present 'things' as subject matter, or attend in varied ways to the photograph as an object. In some instances, they do both. The works range from photographs and videos featuring our relationship to objects both precious and banal, to carefully hand-printed photographs, to photographs as performance documentation, as well as a photo-sculptural response to a collection of gelatin silver, glass plate photographic negatives of antique sculptures.

On the Nature of Things is a philosophical poem from the first century BC by the Roman Epicurian, Titus Lucretius Carus. In his scientific and poetic text, Lucretius explains the material universe as being formed by the movement and joining together of 'atoms' in a vast void space, equating our own make-up with that of the objects and natural phenomena we see and feel around us. He uses this scientific logic to entreat his reader to live a life of pleasure, sensation and enjoyment, rather than one in constant fear of death and the wrath of the gods. Many generations later, in the late twentieth-century, the phrase 'the internet of things' was coined by technology expert Kevin Ashton to describe a world where everything is connected to the internet, a universal connectivity of objects of a technological kind, linking physical things with a virtual universe with which we can engage.

These ideas were articulated thousands of years apart into vastly different worlds. For me, they nevertheless share something fundamental and fascinating—the idea that there might be an equivalence of things that is realised through shared forms and relationships. In this way, they have become an important backdrop to the works gathered together in this exhibition. Looking at current practice, a range of artists working in lens-based practices appears to be thinking, in diverse ways, about things in the world and our relationship to them.

Photography has itself had a complex history in this regard—its role as an object has existed in tandem with its role as image, as representation. And this status

has always been profoundly linked to us in myriad ways—to our bodies, our minds and our memories. In a vernacular context, a photograph placed in a locket or an Instagram image online, tagged with your name by a friend, exemplify these kinds of connections, which can be corporeal or virtual, or many things in between. The moving images of film and digital video remain somewhat 'uncontained', as projections of light or digital data. Yet it, too, has a deep history of artists engaged with its objecthood and materiality. The passage from the work of Len Lye to the recent elegiac films of Tacita Dean is just one trajectory this has taken.



JANE BROWN
Born Al Ahmadi, Kuwait 1967
Lives and works in Melbourne

Jane Brown's photographic work has garnered comment for its mournful beauty and its ambiguous timeframe; it appears to originate from a different era but simultaneously depicts contemporary subject matter. The meticulous process that Brown employs and the careful presentation of her handprinted, black and white works, places them in a limbo-realm between being images and being objects. The subjects that she chooses to photograph offer wry observations about time and place within unpeopled landscapes and interiors.

janebrown.com.au

Having undertaken a Bachelor of Fine Arts, Photography at the Victorian College of the Arts between 1996-97, and a Bachelor of Arts with the University of Melbourne in 1988, Brown has shown in a number of group and solo exhibitions throughout Australia. Selected exhibitions include *Australian Gothic*, Edmund Pearce Gallery, Melbourne, 2012; *New Photo*, Subject Matter Art Space, Melbourne, 2011; *The Rest is Silence* and *Monumental Effect*, Death Be Kind Gallery, Melbourne, 2011 and 2010; *Afterlife*, Ballarat International Foto Biennale, Ballarat, 2011; *A Hopeless Taste of Eternity*, Pigment Gallery, Melbourne, 2009 and *Kodak Summer Salon*, Centre for Contemporary Photography, Melbourne, 2005 and 1997. Brown's work has featured in *The Australian Weekend Review* and *Derrida, Literature and War* by Sean Gaston.

ROSS COULTER
Born Melbourne, Australia 1972
Lives and works in Melbourne

Ross Coulter's artistic practice incorporates a variety of media, including video, photography, painting and installation. Opposing forces of levity and gravity are often at play in his work, which utilises poetic gestures within a range of contexts. As the recipient of the 2010-11 Georges Mora Fellowship at the State Library of Victoria, Coulter undertook a project involving the release of 10,000 paper planes into the deserted, Domed Reading Room of the State Library of Victoria. This project continues to influence his current body of work. Having completed his Bachelor of Fine Arts at the Victorian College of the Arts (VCA) in 2007, Coulter has exhibited in Australia and internationally, including *Echigo-Tsumari Snow Art Project*, Matsudai, Japan, 2012; *Body Language (Getting Lost in Translation)*, Bus Gallery, Melbourne, 2011; and *Telepathy & Love: The Spanish Apartment*, West Space, Melbourne, 2011. He has been the recipient of several awards and grants, including the City of Melbourne Arts Project Grant, 2009, the Alliance Française Award, 2007, and the National Gallery of Victoria Trustees Award, 2006. Ross is currently undertaking a Master of Fine Arts by research at the VCA and is the 2012 Keith and Elizabeth Murdoch Travelling Fellow.

YAVUZ ERKAN
Born Istanbul, Turkey 1982
Lives and works in Brisbane

Yavuz Erkan is an emerging artist whose photographic works explore the absurdity and unconventionality of quotidian life. His current series of work offers photographic scenes within which he questions the conventional expectations of masculinity, as prescribed by the public domain. Erkan graduated from Queensland College of Art, Griffith University with a Bachelor of Photography in 2011, having previously completed a Bachelor of Science at Istanbul Technical University, Turkey, 2005. In the past three years, his work has featured in exhibitions throughout Australia, the United Kingdom and the United States. Group shows in 2012 include *Fresh Cut*, Institute of Modern Art, Brisbane; *North by Northeast*, Depot Gallery, Sydney; *Queensland Festival of Photography Portrait Prize*, Queensland Centre for Photography, Brisbane; the *Josephine Ulrick and Win Schubert Photography Award*, Gold Coast City Gallery, Gold Coast; *Test Pattern: New Art by New Queensland Artists*, Ryan Renshaw Gallery, Brisbane; *Photo L.A.*, Santa Monica Civic Auditorium, California, USA; and *Flipside: Australian Photography, Project A7* (Sarah Lee Artworks and Projects), California, USA. Erkan has also been a finalist for several awards in the last three years, and was the winner of 2011 *Youngblood Editions*, Queensland Centre for Photography.

yavuzerkan.net

ANDREW HAZEWINKEL
Born Melbourne, Australia, 1965
Lives and works in Melbourne

andrewhazewinkel.com

Andrew Hazewinkel works across sculpture, video, photography and installation. He is currently researching early photographic documentation images of Greek and Roman sculpture held in the Photographic Archive at the British School at Rome. As a PhD candidate at The University of Sydney, Hazewinkel is investigating issues associated with images generated as documentation of artworks. After graduating with a Postgraduate Diploma of Fine Arts in 1999, in 2011, he completed his Master of Fine Arts at the Victorian College of the Arts. In 1986 he completed a Diploma of Arts (Graphic Design) at Monash University. Hazewinkel has exhibited in Australia, Italy and the Netherlands. Selected solo exhibitions include *Fugitive Mirror*, the British School at Rome, Rome, 2010; *The Acqua Alta Project #4*, Mission to Seafarers, Melbourne, 2010; *The Acqua Alta Project #3*, Italian Institute of Culture, Melbourne, 2008; and *Turbulence: 24HR Art*, Northern Territory Centre for Contemporary Art, Darwin, 2008. Selected group exhibitions include *Darklight*, (with Rosslynd Piggott), Sutton Gallery Project Space, Melbourne, 2011; *The Ecologies Project*, Monash University Museum of Art, Melbourne, 2008; *Exhausted Nature*, (with Susan Jacobs) at Conical Inc., Melbourne, 2008; *Dutch Under*, Canvas International Art, Amsterdam, 2006; *Overlap 3*, British School at Rome, Rome, 2006; *Cluster*, Conical Inc., Melbourne, 2005; and *This was the future... Australian Sculpture of the 1950s, 60s, 70s + today*, Heide Museum of Modern Art, Melbourne, 2003. Hazewinkel has been the recipient of a number of grants, awards and residencies, his work is represented in institutional and private collections nationally and internationally.

AMY MARJORAM

Born Melbourne, Australia 1982
Lives and works in Melbourne

amymarjoram.com

Amy Marjoram's artistic practice traverses photography, performance, literature, creative directorship, curatorship and installation. Her honest and unassuming photographic works explore the mundane strangeness of the environments we live in. Her polymorphic art practice is situated within her local environment, Melbourne and interrogates some of the idiosyncrasies of contemporary life. Marjoram obtained her Bachelor of Fine Arts (Honours), in Photomedia from Monash University, Melbourne, 2007. Previously, she graduated with a Bachelor of Fine Arts in Drawing from Victoria College of the Arts, Melbourne, 2005 and a Diploma of Visual Art from RMIT, Melbourne, 2002. Since graduating, Marjoram has been involved in several exhibitions in Melbourne, including *Better Than Art*, Kings ARI, Melbourne, 2011; *Slightly Permanent*, Shifted Gallery, Melbourne, 2009; *Girls Say No To White Gloves*, Blindside Gallery, Melbourne, 2007; *Things in a room*, Kings ARI, 2008 (one night group exhibition as part of the *Objects in Space* project, Next Wave Festival); Melbourne and *Snakes & Ladders*, TCB art Inc, Melbourne, 2007. Marjoram has curated a number of exhibitions and is currently the editor of *Excerpt Magazine*. She has also contributed to numerous reviews, profiles, catalogue essays and exhibitions throughout Australia.

NASIM NASR

Born Tehran, Iran 1984
Lives and works in Adelaide

Through her photographic practice, Iranian-born Nasim Nasr explores and comments on both specific and universal cultural concerns in contemporary society. Her work has dealt with notions of self-censorship, the transience of identity and issues that face the global community in the context of civil and social unrest. Nasr completed a Bachelor of Arts in Graphic Design at the Art University of Tehran, Iran, 2006 and a Master of Visual Arts (Research) at the South Australian School of Art, Architecture and Design, University of South Australia, 2011. Since graduating, she has developed a body of work that has been featured in various exhibitions, festivals and publications in Australia and Iran. Australian exhibitions include: *What To Do?* Project Space, Contemporary Art Centre of South Australia, Adelaide Festival of Arts, Adelaide, 2012; *Edge of Elsewhere: Sydney Festival*, 4A Gallery and Campbelltown Arts Centre, Sydney, 2012; *Women in Shadow*, Australian Experimental Art Foundation, Adelaide, 2011; and *Women in Shadow*, Walker Street Gallery and Art Centre, Melbourne, 2011; *CACSA CONTEMPORARY 2010: THE NEW NEW*, CACSA, Adelaide, 2010; and *Border Crossings: Human Rights Adelaide Art and Film Festival*, Adelaide, 2010. Nasr's work was also presented at the *2011 Boston Online Biennial Project*, New York, 2011. The same work was then featured at the *54th Venice Biennale*, Venice, 2011. Publications featuring her work include *Huffington Post*, *Art & Australia*, *Broadsheet*, *Realtime*, *Eyeline* and *Artlink*.

nasimnasr.com

DAVID NIXON

Born New Haven, USA 1969
Lives and works in Brisbane

Currently working across printmaking, photography and video, David Nixon's practice has evolved into a conceptual study of moving lines and forms in moving image and photomedia. Nixon graduated with a Bachelor of Fine Arts, Printmaking from Queensland College of Art (First Class Honours) in 2008, having previously obtained a Bachelor of Arts (English Literature and History) from the University of Queensland in 1991. Since graduating, Nixon has been involved in solo and group exhibitions as well as collaborative installations. Solo exhibitions include *Energy*, Ryan Renshaw Gallery, Brisbane, 2012; *Surrender*, Woolloongabba Gallery, Brisbane, 2011 and *Approaching Stillness*, Print Gallery, Brisbane, 2011. Selected group exhibitions include *Fresh Cut*, Institute of Modern Art (IMA), Brisbane, 2012 and *Greatest Hits*, IMA, 2012. Collaborative installations include *Passage*, Brisbane, 2010 (with Audrey Lam and Kitten Party). Nixon has been awarded several prizes and his work is held in collections across Australia, including the National Gallery of Australia, Canberra and the Art Gallery of South Australia, Adelaide.

Jacky Redgate's work oscillates between photographic and object-based practices, exploring the boundaries of photography as an art medium. Throughout her 25-year exhibition history, Redgate has been represented extensively throughout Australia and internationally. Selected, major exhibitions include *Jacky Redgate: the logic of the vision*, Art Gallery of New South Wales, Sydney, 2012; *Mirror, Mirror: Then and Now*, Institute of Modern Art, Brisbane, 2009-10; *Cubism and Australian Art*, Heide Museum of Modern Art, Melbourne, 2009-10; *Photography is Dead! Long Live Photography!*, Museum of Contemporary Art, Sydney, 1996; and *What is this Thing Called Photography?*, Art

Gallery of New South Wales, 1999. Redgate's work has also been featured in *Australian Perspecta* (1985, 1987-89); the *Biennale of Sydney* (1986, 1988, 1990); *21st Century Modern: Adelaide Biennial of Australian Art*, Adelaide, 2006; and *Clemenger Art Award*, National Gallery of Victoria, Melbourne, 2006. Having completed a Master of Visual Arts at Sydney College of the Arts in 1998, Redgate is currently participating in the Senior Artists Research Forum at the University of Wollongong, New South Wales. Her work is held in permanent collections of major institutions throughout Australia, including the National Gallery of Australia, Canberra; Art Gallery of New South Wales; and National Gallery of Victoria, Melbourne. In 2011 Redgate was awarded the Bowness Photography Prize. She is represented by ARC ONE Gallery, Melbourne and William Wright Artists' Projects, Sydney.

JACKY REDGATE

Born London, England 1955
Lives and works in Sydney

1 Christian Scholz "But the Written Word is not a True Document": A Conversation with W.G. Sebald on Literature and Photography," trans. Markus Zisselsberger, in Lise Parr (ed.), *Searching for Sebald: Photography after W.G. Sebald*, The Institute of Cultural Inquiry, Los Angeles, 2007, pp.105-6.

2 Brown's interest in absence and chance is also noted in Sean Gaston, *Derrida, Literature and War: Absence and the Chance of Meeting*, Continuum, London and New York, 2009. Several of Brown's works are reproduced in Gaston's book.

3 *Adalong, New South Wales, 2011*, printed 2012
fibre-based, selenium toned, silver gelatin print
17 x 21 cm

4 *Riot? King's Lynn, Norfolk, United Kingdom, 2008*, printed 2012
fibre-based, silver gelatin print
16.5 x 21 cm

5 *Edifice Originally Built for the Brussels International Exposition (1935), Belgium, 2007*, printed 2012
fibre-based, selenium toned, silver gelatin print
16.5 x 20.7 cm

6 *Captain's Flat Hotel, New South Wales, 2012*, printed 2012
fibre-based, selenium toned, silver gelatin print
21.5 x 17.5 cm
Courtesy the artist

JANE BROWN

JOLANTA NOWAK

Strange things happen when you aimlessly wander through the world ... it is necessary to capture and document these things. ... The photograph is the true document par excellence. – W. G. Sebald [1]

With an openness to chance observations and to the traces of history echoing in the present, Jane Brown's photographs investigate our strange relationship with place and time. In many ways paradigmatic of her work, *Captain's Flat Hotel, New South Wales, 2012*, presents a multi-focal view of the place it documents and of the experience of photography. This image is part of Brown's travelogue and, like much of her work, pattern and geometry dominate the composition, grounding the work in formalism. At the same time, the composition's focus on recessive lines and a disappearing staircase refers us to elevated human spaces beyond the photograph. *Captain's Flat Hotel, New South Wales 2012* operates in this sense as something of a dreamscape: the stillness of the subject, the subdued lighting, the monochromatic scale and a subtle shift away from references to a precise time or place lift the work slightly above concrete reality. This is a dreamscape where textures and shades create an affective response, drawing us into the image.

This affective investigation into the extra-photographic through the presentation of the particular is also evident in Brown's treatment of the evanescent human subject. People populate Brown's images through chance encounters with the traces they have left behind: a pile of towels left neatly on a table; a deserted ball in a swimming pool; a modest piece of graffiti left on a buoy; an abandoned glass of beer or a magazine; a faint reflection of a figure in a window.

Brown's interest in absence and in chance observations often leads her to an examination of the conjunction of histories [2]. Many works consider what happens when one historical moment is displaced by another. We see this not only in the decoration of the *Liverpool City Library 2008*, or in the various notices and furniture in *Wonthaggi Hotel, Victoria 2012*, but also in Brown's production of the photographs themselves. She prints her photographs by hand and rarely manipulates the photograph once it has been taken. Brown prefers to allow the chemical processes to induce the image. This 'magic' of the darkroom is coupled with an interest in the materiality of the photograph: Brown searches for fibre-based photographic papers that are increasingly difficult to source. The painstaking process of producing the photographs marks a concern with the preservation of techniques and histories. Brown's darkroom procedures also document the literal passing of photographic history, a passing which is mirrored in the subject matter of the images, which themselves are documents of the passing of human beings, places and times.

Brown's images document either a remarkable moment or a piece of history that is soon to disappear. Likewise, Brown's methods engage with a photographic history that threatens to be absolutely superseded. Rather than anachronistically engaging with the past, Brown's works draw attention to the fragility of the temporal and physical spaces we share with others. While occasionally melancholic, Brown's photographs insist on the fact of our embeddedness in and impact on history.

Jolanta Nowak is a Melbourne Research Fellow in the Art History Programme at the University of Melbourne.



3



4



5



6

1 Giorgio Agamben, *What is an Apparatus? And Other Essays*, David Kishik & Stefan Pedatella (trans.), Stanford University Press: Stanford, 2009, pp.1–24.

2 Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972–1977*, C. Gordon (ed.), Pantheon Books: New York, 1980, pp.194–96.

3 Agamben, *ibid.*, p.14.

4 *10,000 Paper Planes-Aftermath (2)*, 2011
C type photographic print
156 x 200cm

5 *10,000 Paper Planes-Aftermath (3)*, 2011
C type photographic print
156 x 200cm
Courtesy the artist



4

ROSS COULTER LITERARY

5



ZARA STANHOPE

Ross Coulter's *Aftermath* photographs invite philosophical reflection as much as document the results of an art performance. Each is an insider's view of his release of paper planes in the action, *10,000 Paper Planes*, in March 2011 in the historic Domed Reading Room of the State Library of Victoria. This octagonal room dates from 1913 and is an extension of one of Australia's first public libraries, opened in 1856. Designed to emulate London's British Museum and the Library of Congress in Washington, the Reading Room building comprises four levels of galleries, illuminated by vaulted glass skylights at the roofline. For over a century the domed building has symbolised the collective worth of knowledge. Until a recent renovation, the deteriorating physical state of its magnificent architecture implied the declining appreciation of the institution in the eyes of government.

In considering questions around terminology, language and its implication in governmentality, Italian philosopher Giorgio Agamben recently addressed his attention to the word 'apparatus'.^[1] Reconsidering the contemporary relevance of the writing of Michel Foucault in his analysis of relations of authority and subjects, Agamben appreciates what Foucault, in the original French, identified as '*dispositif*', which translates as any sort of device.^[2] The apparatus places users under relations of power and knowledge, and is found at the connecting points of these networks of relations. The apparatus is anything that has a strategic impact on life:

Not only, therefore, prisons, madhouses, the panopticon, schools, confession, factories, disciplines, judicial measures, and so forth (whose connection with power is in a certain sense evident), but also the pen, writing, literature, philosophy, agriculture, cigarettes, navigation, computers, cellular phones and—why not—language itself, which is perhaps the most ancient of apparatuses—one in which

thousands and thousands of years ago a primate inadvertently let himself be captured, probably without realising the consequences that he was about to face.

Coulter's *Aftermath* images exquisitely document the opposition or defiance to being governed and subjectified embodied in the performance *10,000 Paper Planes*. The usually well-frequented chamber is evacuated of readers, and replaced with a chaotic mass of paper. Apart from film footage, these photographs are the sole documents of Coulter's rebellion. The performance was a closed event, the slowly descending planes witnessed only by the crew of volunteer pilots.

The final disarray represents both a creative act and the profanity of rebellion. However, the disorder belies the considered processes of planning the event. Far from being an impromptu act of insubordination, *10,000 Paper Planes* involved determinations of the optimum paper weight, size and folds for aerodynamic flight through numerous flight tests, and launch practice for the pilots. The artist also choreographed the final flight sequence of each plane from the balconies.

This military precision contrasts with the humour of the aftermath, apparent in views of the childish missiles blanketing the library. Nevertheless, carpet bombing a historical library with the medium on which its knowledge has been transmitted for centuries is a symbolic act of aggression. What form would a similar act of defiance take against our contemporary digital data banks, those wikis and websites? The new information held in these technologies is already integrated into the knowledge of the library network and the commercial power of its publishers.

Returning to Agamben and philosophy, the *Aftermath* images evidence a will to intervene in our own processes of subjectification to power and knowledge, with

Coulter as an Ungovernable. The term Ungovernables is a reference to disobedient peoples (justifying their repression), as well as a title for anarchic and organised protesters that Agamben sees as the only hope against the force of the apparatus. *10,000 Paper Planes* was not a disavowal of knowledge or libraries—there is no disagreement that they are essential repositories in the generation of thinking. The action did, however, redirect attention to the role of apparatuses in linking and concentrating forces of governance. Coulter's resulting *Aftermath* images are part of a language of resistance that can question apparatuses. The photographs show the ability of disobedience to come in many forms, this time with soft landings.

Zara Stanhope is a writer and curator.

1 *Bra* 2012
archival pigment print
50 x 50 cm
Courtesy the artist

2 *Gloves* 2012
archival pigment print
50 x 50 cm
Courtesy the artist

3 *Towel* 2012
archival pigment print
50 x 50 cm
Courtesy the artist



1



2



3

YAVUZ

ERKAN

ROSEMARY HAWKER

Yavuz Erkan's photographs combine the directness of documentary photography with the intellectual provocation of conceptual art. They are well lit, their compositions formal and consistent. Most can be thought of as self-portraits but some show isolated still-life objects. As much as they are concise and the forms they show readily apparent, they remain open to interpretation and strangely confounding.

An aphorism is a short, instructive saying, direct and to the point, full of meaning and well stated. Erkan's photographs are the visual form of all of these things and yet resist interpretation. They also make us aware that even an aphorism is in danger of depletion through repetition. While based in the history of formal rhetoric and the elegance of language, an aphorism might be undone through its own success. When overly familiar, it becomes conventional, stereotypical, spent. An unorthodox aphorism might then be said to break not just with tradition more broadly but with the convention espoused by the aphorism itself. Erkan says: 'I invite the viewers to distance themselves from their conventional routines. These photographs are visual aphorisms targeted at the conformism of individuals who live what is considered a normal life.'

Erkan's simple photographs identify convention and conformity through their disruption. Each image results from an experiment in placing objects and posing before the camera, making something visible, including our own looking and the acute sense of being seen that self-portraiture relies upon. As much as Erkan is present in this series, he never looks directly at the camera, avoiding a convention that risks overuse in photographic portraiture. The only time he comes close to a direct address to the viewer—in the bubblegum image—he is occluded behind a

breathy screen of diaphanous gum. Each of these alignments of the artist's body with everyday things—rubber gloves, a balloon, a glass of milk, an urn, a bra, bubblegum—open onto various forms of pleasure, in touch, or sight, or taste. This sensual array avoids ponderous over-elaboration and is instead grounded in humour and even self-parody. In understanding this, we also see the stereotypes these quietly ambitious images deride.

Erkan's body surprises us by simply being outside photography's standard representations of masculinity. Through that surprise, the pervasiveness of those stereotypes is delivered like a little shock. This gentle rupture in the representation of the masculine is underscored by Erkan using visual tropes of the feminine in art: the domestic interior, the twisted towel turban, an averted face and sensuous curving back. It is disarming how economically and directly Erkan resists the orthodoxy and disturbs our expectations. He gently teases and provokes us towards recognising our conformity, our comfort in playing by the rules, through the strangest of triggers: a wobbling jelly is held in a cupped hand, a hand is stuffed into a glass of milk, a bra cup is used as if a face mask. These light-hearted incongruities are presented through a deadpan photography that recalls the formal strategies of Ed Ruscha or Douglas Huebler. As Huebler said: 'I'm not trying to prove anything. It's kind of like setting the strategy and just doing that and seeing what I got.' This seems equally true of Erkan's photographs and their skilful play between rule making and breaking and the visual rhetoric of the aphorism.

Dr Rosemary Hawker is Senior Lecturer in Art Theory at the Queensland College of Art, Griffith University, Brisbane.

ANDREW HAZEWINKEL



- 1 JM:11
glass negative
178 x 129 mm
- 2 JM:550
glass negative
89 x 119 mm
- 3 JM:164
glass negative
280 x 180 mm
- 4 JM:758
glass negative
400 x 298 mm
Negatives reproduced courtesy of
the British School at Rome
- 5 *Head Replacement Therapy: (plundered # 1)* 2012 (detail)
screen printed image on 6 mm
sandblasted glass, (from digitised
19th Century glass negative), sliced
agate, electroluminescent light panel
79 x 485 cm
Courtesy the artist

MICHAEL GRAF

Ancient artefacts rarely survive until the present day intact. This is especially true of Greek and Roman sculptures with their exposed arms, legs—and heads. There has always been a compulsion to restore damaged statues to wholeness, but this gathered speed during the period of the Antiquity-crazed Renaissance. By using similarly matching classical fragments, or by carving new ones, contemporary sculptors healed maimed gods and heroes, as if in a life-sized doll's hospital. Many sculptures were widely copied during Antiquity, which assisted accurate restoration. Occasionally, literary descriptions of the originals aided visualisation or (as in the case of Pliny's account of the *Laocoon*) identification. Given the basic principles of restoration, it took the artistic insight of a Michelangelo to fully appreciate, and give fame to, a highly fragmented (and never restored) statue like the *Belvedere Torso*. The integrity of the object's actual state would have to wait until the nineteenth-century when the science of archaeology became paramount. Midway between the restoration/conservation divide is Rilke's 1907 poem "Archaic Torso of Apollo", in which a meditation on the intense beauty of a broken sculpture allows the writer to summon the absent, "legendary" head—an act of imaginary restoration. And although interest in the Classical world was never far from many progressive art movements of the twentieth-century (Picasso is a reliable barometer), it took Surrealism, via Freud, to realise the un-classical side of the Classical world. De Chirico's oneiric retelling of Greek myths is just one example of this engagement. But at no age prior to this time would anyone dare to transform classical statuary—*contra* Rilke—into something monstrous by re-imagining them with an incongruous and out-sized head as Andrew Hazewinkel has done in his series of six photographic objects, *Head Replacement Therapy: (plundered #1 - #6)*.

Hazewinkel has been animating material sourced from the Classical world ever since his 2006 residency at The British School at Rome. In particular, numerous projects have been generated from items found in the Marshall Collection, which is held in the School's archive. This little known collection comprises late nineteenth-century photographic documentation of Classical sculptures, and their glass negatives, which originally assisted in the commercial trading of the sculptures. With *Head Replacement Therapy: (plundered #1—#6)*, Hazewinkel has juxtaposed images of headless statues from this collection with thin cross-sections of agate placed so as to mimic the absent cranium. The restored heads are radically disproportionate in size to "their" bodies, and imply that the brain's cavity has expanded to accommodate the thoughts and memories of centuries. Lacking obvious physiognomic features, the sliced stones offer a proxy: the promise of a head and a face. I can't let go of the idea of the children's toy, Mr Potato Head, with its comic anthropomorphism and just a touch of Mary Shelley. This tragicomic quality of ill-fitting parts relates directly to early twentieth-century collage satirists such as Hannah Hoch and Max Ernst, or Piranesi's eighteenth-century mash-ups of classical fragments. Piranesi posits a hyper-exaggerated Classical world imbued with Romantic pathos—and just a touch of absurdity. Hazewinkel may not go quite so far, especially as the agate suggests an interiority offered up for display (beautifully back-lit, as are the photo images, through the novel process of electroluminescence). His "head-replacement therapy" cedes a new life to these objects, otherwise slumbering in the limbo of the archive. They may not speak aloud like *Pasquino*—the beloved antique sculpture upon which Roman citizens have for centuries affixed witty and ribald messages—but they appear to *think*.

Michael Graf is a Melbourne-based artist.

OPPOSITE PAGE

Swanston Series 2009–2010 (details)
digital photographs on continuous
loop, digital photo frame
dimensions variable

1 *Untitled 2* from the *Cloud Series*
2010–2012
lambda print, acrylic mounted
60 x 80 cm

2 *Untitled 6* from the *Cloud Series*
2010–2012
lambda print, acrylic mounted
60 x 80 cm
Courtesy the artist

NAOMI CASS

Amy Marjoram has placed an object on the window of her flat and photographed it, much like André Kertész who placed glass statues against his New York window in his Polaroid series, in which the world was reflected. Marjoram photographs her object, over and over, from inside the room and from outside. It's a cloud, girlishly scribbled onto the window in black texta and here it has stayed for a year. Behind the window is a brick wall. No glorious view from this window. Precursors to this series were photographs of the sky reflected in windows on the adjacent apartment. Denied a view of sky or landscape, Marjoram drew her own.

Seemingly whimsical, this gesture of scribbling on the dirty window with an oily texta as a pretext and framework for taking photographs is undercut by Marjoram's astonishing ability to render something marvelous from trivial detail, and to create a tight series. There is nowhere to hide from this self-inflicted, proverbial black cloud. Over the year, the cloud is taken on an almost scientific journey through the climactic conditions of the outside world and those of the interior apartment, Marjoram's camera obsessively recording.

Marjoram's *Cloud Series* is open to misinterpretation—so glorious are the effects of light and moisture, the restrained palette, the simple pleasure of repetition. Well might you swoon at the effect of the afternoon sun dissecting the cloud in half. But Marjoram's is not an earnest essay on the effects of light on glass, rainwater or condensation. Her cloud is witty and promiscuous, performing in different ways, like the sentient helium balloon in Albert Lamorisse's *Le Ballon Rouge* 1956. For example, when it colludes with the sun and quite astonishingly remains apparent behind a partially closed venetian blind. The cloud sharpens our observations of a miserably small sliver of sky, of a poo-brown apartment building, crappy slim line blinds and a jaunty little light fitting.



Like the cloud with its one foot in the sun and the other in shade, Marjoram undertakes this experiment both with the eye of an observant photographer attending to the world and the formal approach of a conceptualist.

The cloud now takes its leave from the digital world as large, slightly tacky, overly shiny and highly detailed face-mounted prints, bringing with it something of the grungy window.

Over the year, the cloud passed as a shadow across Marjoram's desk and around the walls of her room, however these have not been included in the series because it is Marjoram's gift to carefully edit hundreds of images into an incisive series. Marjoram is looking for something in particular.

In the *Swanston Series*, also an intense year-long process, Marjoram is, again, looking for something. Her frame this time is the ignoble spine of Melbourne's CBD. As a street photographer she is not concerned with mindlessly recording a constant flux from which to mine images, nor is she seeking a particular mood or tempo. Hers is a purposeful, determined and discrete search to find meaning in the trivial and banal. The street is a stage for the performance of types, captured without picking off individuals or indulging in portraiture. Distant from her subjects, she neither sentimentalises nor judges their foibles. Above all, Marjoram's work is optimistic.

Naomi Cass is Director, Centre for Contemporary Photography, Melbourne.



AMY MARJORAM



NASIM

1 *What To Do?* 2012 (still)
9 channel video installation
each 1 min, looped
Courtesy the artist

What To Do?



NASR

PIPPA MILNE

So often, art grapples with the great issues that face humanity. In *What To Do?* 2011 Nasim Nasr takes a step back from representing such conundrums literally and offers, instead, an insight into how we might ponder, or worry over, these social and political issues. Looking at the act of looking, thinking about the act of thinking, Nasr presents a work that speaks of the means of solving the problem of problem solving.

Upon a series of screens, nine sets of hands move continuously. Each belongs to a male of Middle-Eastern appearance. They range in age, size and condition, but all share a singularly masculine physicality, and each hold a strand of worry beads, or tasbeeh, which they move in one manner or another. Viewers stand within close proximity to the screens, which are placed at heights denoting the actual, physical position of the men's hands. The oldest set of hands is placed closest to the floor, as the man prays. Some men move the beads in fluid movements, others work them in flighty, anxious sequences. The soft click of their worrying, and the low murmur of the solo, religious voice repeating 'Allahu Akbar' (God is great) creates a sense of sustained urgency, but one that remains constant, never reaching catharsis.

Like antique sculptures that have fallen victim to plunder or accident, Nasr's figures are deprived of their heads. Faceless, headless and dressed in uniform white shirts, these masculine hands become signifiers for men generally—making decisions, passing time, playing, thinking or absentmindedly fidgeting.

This work speaks of general, global concerns, but continues Nasr's practice of exploring female identity, this time by observing masculinity. *What To Do?* quietly questions the traditional male decision makers of Middle Eastern society, suggesting that perhaps they have reached a stalemate. The problems that Nasr's figures mull over with their worry beads appear cyclical, revolving on a conveyor-belt of history, tied

together by threads of tradition, an endless loop, constantly moving, but not getting anywhere.

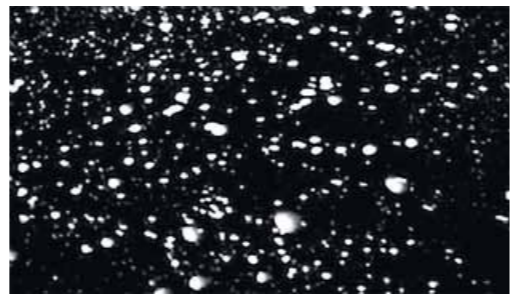
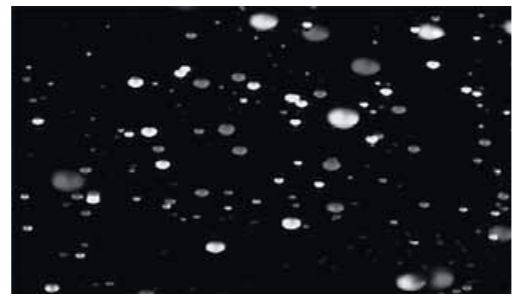
The use of strands of beads in prayer and meditation traverses many cultures, but their compulsive use by Middle Eastern men is notably vast. In such cultures, it is difficult to tell whether the beads are being used to keep track of religious repetitions, or simply as a social prop, occupying men's hands while they talk, walk or socialise. Tellingly, in *What To Do?* we have little means of knowing which men use the beads in prayer, and which act out of secular habit. Through this ambiguity, Nasr allows viewers to imagine a range of issues that the work could possibly relate to: personal or universal, mundane or profound. Regardless, each worrier tends to beg the same, ubiquitous question ... what to do?

Social, political and intellectual forces that shape contemporary society are inevitably fraught with confusion and uncertainty. Questions are plentiful. Answers are few. In viewing *What To Do?*, with its hands that compulsively worry away, ad infinitum, one oscillates between sensing the cyclical and infinite nature of the human condition, and a pressing sense that some decisions must be reached.

Pippa Milne is an independent writer and curator, and is currently completing a Master of Arts (Curatorship) at the University of Melbourne.



3



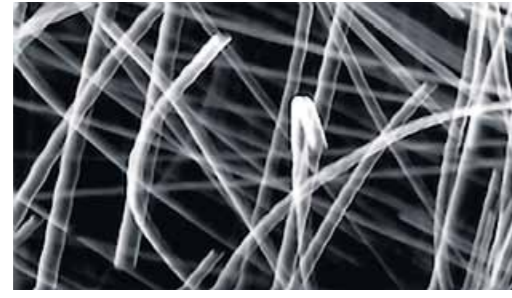
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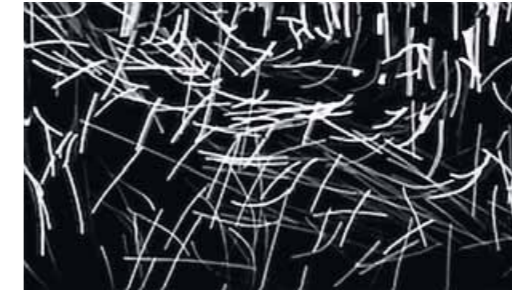
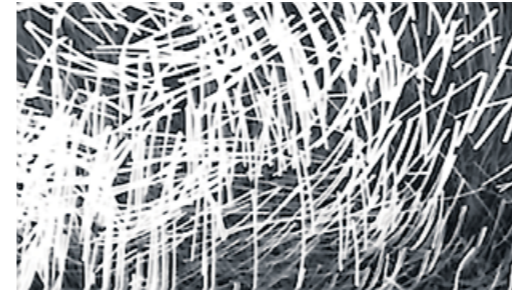
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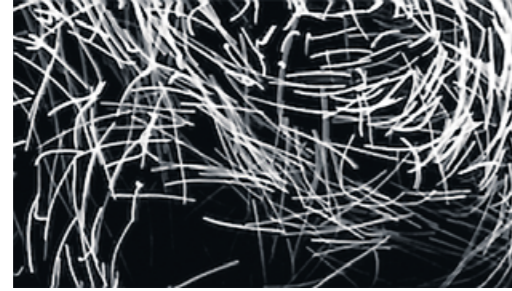
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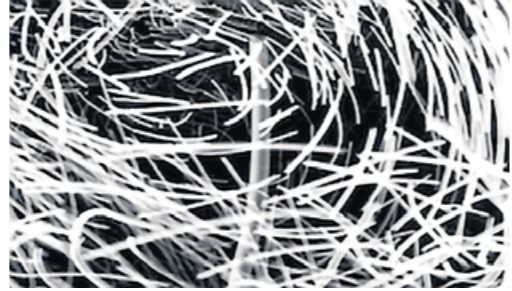
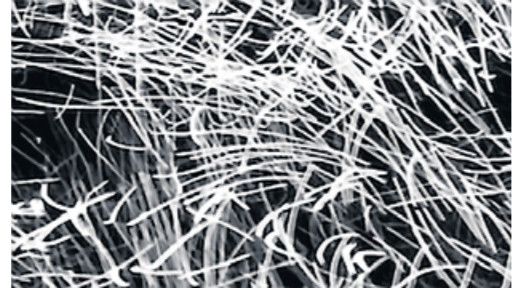
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5



6

ULANDA BLAIR

Objects are the result of movement, so they necessarily contain energy. Objects that move in space are merely manifesting what is inherent to them and continuing that activity which generated them. Everything in the world is energy and movement.[1]

In his ongoing video series *Energy* 2006-2012, artist David Nixon intimately observes the frisson and magnetism of airborne objects as they move through space. Tendrils of green tinsel emit a phosphorescent glow. Soft polystyrene beads cavort and convulse with frantic purposelessness. A feather boa wriggles and writhes in the darkness. Projected large on a single loop, the videos activate a speculative, metaphysical realm that is charged with arcane undertones.

Considered on their own, tinsel, beanbag filling and feather boas are all symbolic of celebration and spectacle. Cheap and cheerful, they are the paraphernalia of house parties and D.I.Y theatrics, a visual cue for giddy elation. In the *Energy* series however, these commonplace objects are abstracted, their forms, movements and traces rendered strange. Viewed anew through the spyglass of the video camera, they assume a heightened ambiguity. Slipping back and forth between naturalism and abstraction, the images trigger a range of capricious associations, but surrender to none.

Each drama in *Energy* is enacted in a seemingly infinite black space. The camera's gaze is unflinching, and yet the viewpoint into each scene is unclear—there is no top or bottom, no horizon or ground. The objects dance, dive, skittle and glide, moving in, out, across and beyond the black frame. As volume and dimension recede, we are left with a space that is without measurement, a vacuum of open expectancy. Following Malevich, for whom black was an originating energy and a 'seed' that

generates colour and form, the blackness of *Energy* is active, and not simply a backdrop for the objects' performance. Dark matter here contains both a rhythm and a pulse; it is a space where the invisible forces of gravity, buoyancy and pressure are visualised.

Sound, music and silence also play a vital role in the videos. In works like *Transmutation*, *Regeneration*, *Energy*, *Dimension* and *Immanence*, guttural chanting, erratic bursts of violin, children's faraway voices and low-level humming create textured sonic collages that spark the visual drama. By contrast, in *Echo* and *Surrender*, silence invites a dreamlike reverie, and the noiseless images detach themselves further and further from the here-and-now.

Energy offers a peculiar paradox: each work manipulates moving images, sound and time-based processes to produce effects that are akin to what John Berger characterised painting as—'silent and still.'^[2] In *Energy*, it is as if motion is recycled back into its constituent singular elements, to the basic aspects of reality that form human experience and perception. Moving beyond metaphor or representation, the works express an imprecise essence, or intangible truth about the world. Motion and images reveal the still and silent codes that are the very fabric of experience itself.

Ulanda Blair is an independent writer, and Assistant Curator at the Australian Centre for the Moving Image, Melbourne.

1 Ernest Edmonds, *On New Constructs in Art*, Artist Bookworks, Sussex, UK, 2005, p.13.

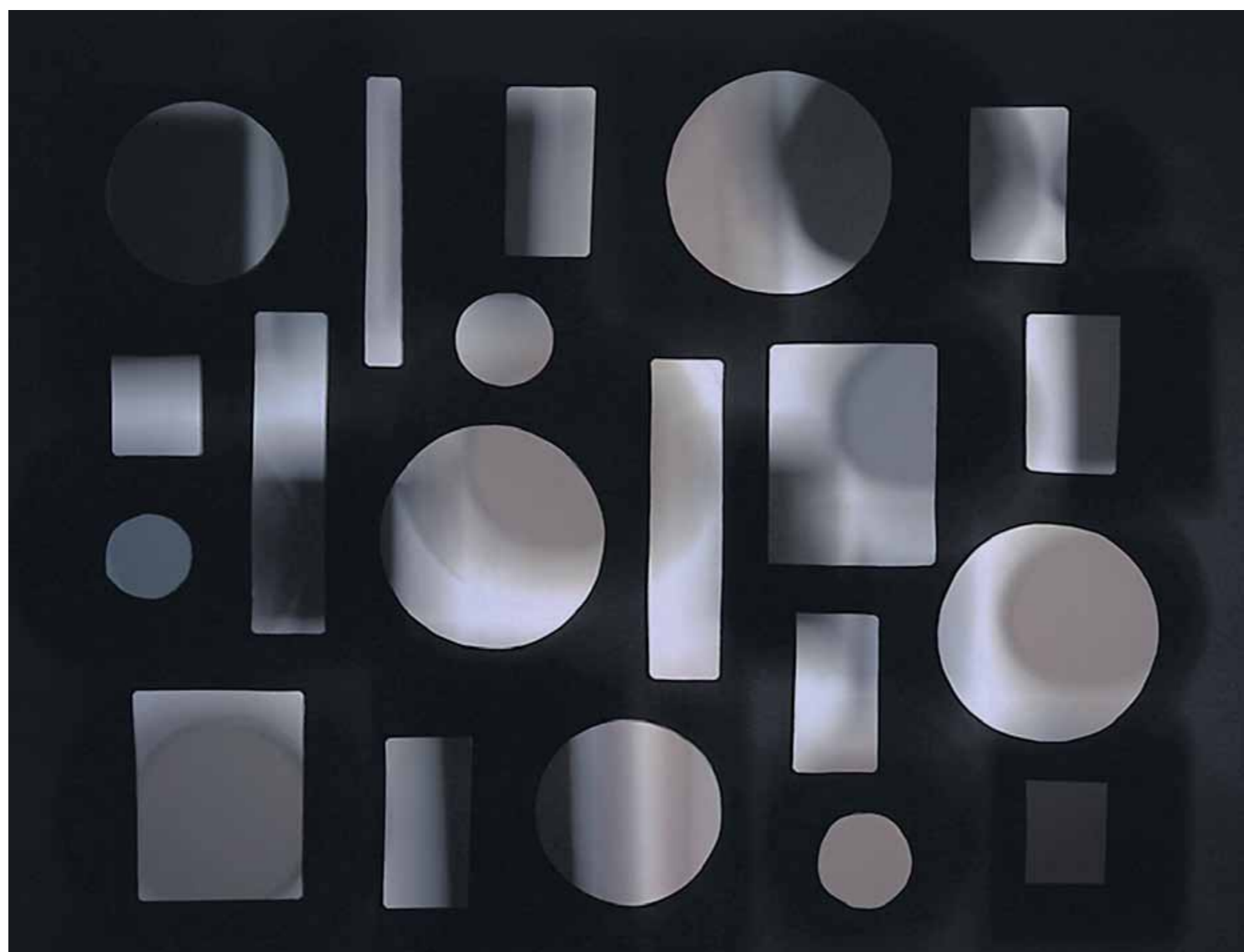
2 John Berger, *Ways of Seeing*, Penguin, London, UK, 1972, p.31.

3 *Immanence* 2012 (stills) single channel digital video with sound 4:47 mins

4 *Energy* 2012 (stills) single channel digital video with sound 3:20 mins

5 *Echo* 2012 (still) single channel digital video 0:52 mins

6 *Surrender* 2012 (still) single channel digital video 1:18 mins
Courtesy the artist

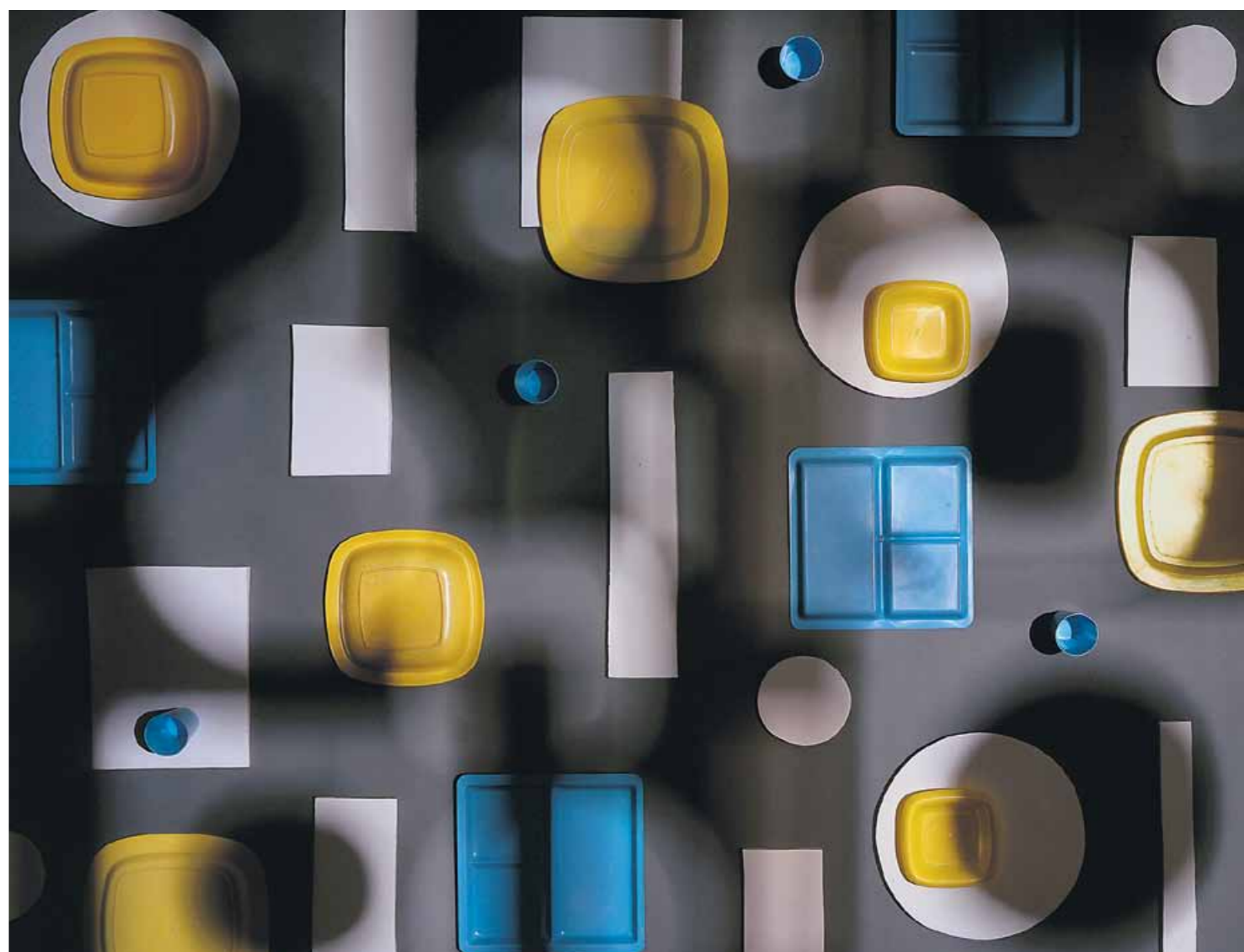


1

1 *Light Throw (Mirrors) #8* 2011
C type photograph (hand-printed from original negative), facemount to UV Perspex
126 x 158 cm

2 *Light Throw (Mirrors) #9* 2010-2011
C type photograph (hand-printed from original negative), facemount to UV Perspex
126 x 158 cm
Courtesy the artist and ARC ONE Gallery, Melbourne.

J A C K Y
R E D G A T E



2

KYLA MCFARLANE

Light and shadow. Figure and ground.

Pieces of russet-coloured wood, the tracery of their grain echoed by the wonky geometry of the artist's cut. Plastic food containers, the smooth opacity of their mustard and blue colouring complimented by the clean geometry of the factory production line. Little luminous blue cups, casting crescent moon shadows.

The diffuse geometry of shadows cast from objects and from mirrors, and mirrored objects—indexical traces that retain the mystery of their source.

The equally diffuse geometry of illumination, hazily defining the edges of shadows, bringing a glimmer to an upturned plate.

The sheen of metallic paper.

Depth. From the accumulated layering of ephemeral and material elements—a deep, enticing photographic 'substrate', as Redgate describes it.

Surface. The surface of objects upon the palimpsest of photographic paper. The dense, black surface of the pictorial ground upon which shadows float, and through which light shines.

Outside the photograph, in the studio of its making, there are lights, mirrors, objects and a camera; devices that Redgate uses to throw and capture light. The lights, mirrors and objects allow the artist to enact her light and shadow play; the camera records this activity into the single, rectangular frames of the photograph.

Also beyond the photograph is the artist, and a complex pattern of less tangible things, such as memory, association and homage. Redgate's geometries and metallic surfaces are inspired by abstract paintings by Australian modernists Ralph Balson and Grace Crowley from 1941, produced with luminous, metallic paint. From her own previous work, Redgate brings the perceptually confounding, spatial mirror-play

and bright, plastic, readymade geometries of her 2001-2006 series of photographs titled *STRAIGHTCUT*. And from *Edgeways*, her 2006 Clemenger Award installation, the simple yet magical idea that the mirrored surface of objects, in collaboration with light, can create their own wondrous geometric light-throws. These memories and modernisms, associations and conceptual sightlines converge in Redgate's *Light Throw (Mirrors)* 2009-, creating photographs that are both utterly photographic and resolutely sculptural.

On CCP's Night Projection Window, Redgate reveals her apparatus in a brief video—a replica of a Ralph Balson painting she has constructed from mirrors, which she has used to throw light. In *Mirrors (transcription from Ralph Balson Painting, 1941)* 2009-2012, the artist holds this mirror construction before her. On its surface we might detect a dark circle, hovering near the centre of the mirror. This puncture—this hole—is the camera's lens, reflected. It mirrors not only the pupil of an eye, but the circular shadows in Redgate's photographs. And, whilst it reveals to us the artist's mirror-prop, this floating form on the window also maintains the sense of mystery that surrounds this body of work.

Kyla McFarlane is Associate Curator, Centre for Contemporary Photography, Melbourne.

JANE BROWN

Adaminaby, New South Wales, 2010, printed 2012
fibre-based, gelatin silver print
16.5 x 20.5 cm

Adelong, New South Wales, 2011, printed 2012
fibre-based, selenium toned, gelatin silver print
17 x 21 cm

Alfred Nicholas Memorial Gardens, Sherbrooke, 2010,
printed 2012
fibre-based, selenium toned, gelatin silver print
17.5 x 21 cm

Alice's House, 2008, printed 2012
fibre-based, selenium toned, gelatin silver print
16.5 x 21 cm

Antiques District, Brussels, 2008, printed 2012
fibre-based, selenium toned, gelatin silver print
21.5 x 17.5 cm

Bush Christmas, Victoria, 2011, printed 2012
fibre based, selenium toned, gelatin silver print
16.5 x 21.5 cm

Bushfire Landscape, Lake Mountain, Victoria, 2010,
printed 2012
fibre-based, gelatin silver print
16 x 19 cm

Captain's Flat Hotel, New South Wales, 2012,
printed 2012
fibre-based, selenium toned, gelatin silver print
21.5 x 17.5 cm

*Edifice Originally Built for the Brussels International
Exposition (1935), Belgium, 2007*, printed 2012
fibre-based, selenium toned, gelatin silver print
16.5 x 20.7 cm

Eyes of Time, Melbourne University Darkroom, 2010,
printed 2012
fibre-based, selenium toned, gelatin silver print
17.5 x 21 cm

Front Bar, Wonthaggi Hotel, Victoria, 2012, printed 2012
fibre-based, gelatin silver print
16.5 x 20 cm

Hume Dam, 2011, printed 2012
fibre-based, selenium toned, gelatin silver print
17.5 x 21 cm

Imperial Toy Horse, Brussels, 2007, printed 2012
fibre-based, selenium toned, gelatin silver print
17 x 21 cm

Lathamstowe, 2011, printed 2012
fibre- based gelatin silver print
16.5 x 16.5 cm

Museum of Natural History, Paris 2008, printed 2012
fibre-based, selenium toned, gelatin silver print
16.5 x 20.5 cm

Pisa, Italy, 2008, printed 2012
fibre-based, gelatin silver print
16.8 x 20.5 cm

*Remains from the 2003 bushfire, Mount Stromlo
Observatory, Canberra 2012*, printed 2012
fibre-based, selenium toned, gelatin silver print
16.5 x 20.5 cm

Riot? King's Lynn, Norfolk, United Kingdom, 2008,
printed 2012
fibre-based, gelatin silver print
16.5 x 21 cm

*The Female Factory (Convict Women's Prison), Ross,
Tasmania, 2009*, printed 2012
fibre-based, gelatin silver print
16 x 19.5 cm

The Great Orme, Llandudno. Wales, 2008, printed 2012
fibre-based gelatin silver print
17.5 x 21 cm

The Picton Reading Room, Liverpool City Library, 2008,
printed 2012
fibre-based, gelatin silver print
16.5 x 20 cm

Unheimlich, French Island, Victoria, 2010, printed 2012
fibre-based, gelatin silver print
19 x 16 cm

Werribee Mansion, Victoria, 2010, printed 2012
fibre-based, gelatin silver print
16.5 x 20.5 cm

Woolworths Building, Rhyl, North Wales, 2008,
printed 2012
fibre-based, gelatin silver print
17.5 x 21 cm
edition of 12 + 2 AP
Courtesy the artist

ROSS COULTER

10,000 Paper Planes - Aftermath (2) and (3) 2011
C type photographic prints
each 156 x 200 cm
edition of 3 + 2 AP
Courtesy the artist

YAVUZ ERKAN

Balloon 2012
Beans 2012
Bra 2012
Bubblegum 2012
Gloves 2012
Jelly 2012
Milk 2012
Pants 2012
Sugar 2012
Tomato 2012
Towel 2012
Urn 2012
archival pigment prints
each 50 x 50 cm
edition of 8 + 1 AP
Courtesy the artist

ANDREW HAZEWINKEL

Head Replacement Therapy: (plundered #2 - 6) 2012
screen printed images on 6 mm sandblasted glass,
(from digitised 19th C glass negative), sliced agate,
electroluminescent light panels
each 79 x 48.5 cm
Courtesy the artist

AMY MARJORAM

Untitled 1-10 from the Cloud Series 2010-2012
lambda prints, acrylic mounted
each 60 x 80 cm

Swanston Series 2009-2010
digital photographs on continuous loop, digital
photo frame
dimensions variable
Courtesy the artist

NASIM NASR

What To Do? 2012
9 channel video installation
each 1 min, looped
Courtesy the artist

DAVID NIXON

Dimension 2012
single channel digital video with sound
1.45 mins

Echo 2012
single channel digital video
0.52 mins

Energy 2012
single channel digital video with sound
3.20 mins

Immanence 2012
single channel digital video with sound
4.17 mins

Transmutation 2012
single channel digital video with sound
3.10 mins

Regeneration 2012
single channel digital video with sound
1.29 mins

Surrender 2012
single channel digital video
1.18 mins
Courtesy the artist

JACKY REDGATE

Light Throw (Mirrors) #2 2011
Light Throw (Mirrors) #8 2011
Light Throw (Mirrors) #9 2010-11
C Type photographs (hand-printed from original
negative), facemount to UV perspex
each 126 x 158 cm
Courtesy the artist and ARC ONE Gallery, Melbourne

Mirrors (transcription from Ralph Balson Painting, 1941)
2009-2012
single channel digital video
5 secs
Courtesy the artist and ARC ONE Gallery, Melbourne

CCP Declares: On the Nature of Things

Jane Brown
Ross Coulter
Yavuz Erkan
Andrew Hazewinkel
Amy Marjoram
Nasim Nasr
David Nixon
Jacky Redgate

Centre for Contemporary Photography |
CCP, Melbourne
3 August–16 September 2012

Curated by Kyla McFarlane, Associate Curator, CCP

Catalogue and Feature Typeface Design: Joseph
Johnson, Design and Communications Coordinator, CCP

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Saturday–Sunday, 12–5pm



404 George Street
Fitzroy VIC 3065, Australia
T +613 9417 1549
info@ccp.org.au
www.ccp.org.au

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