

Huw Davies Gallery
30 March - 23 April 2017

Common Ground **PhotoAccess Members**



Image: Tony Fleming, *Blue Pool, Blue Pool in Bermagui NSW* (detail), 2017, inkjet print, 42.0 x 59.5cm

Common Ground is an ambiguous term. This ground we share could be a physical space, an emotional agreement, or maybe even particular parts of our identity. For this exhibition, PhotoAccess members were asked to creatively document and interpret public space through photo-based artwork. It seems ironic that a theme like common ground could result in such diversity and apparent inconsistency. The works in the show appear to contradict each other throughout, representing great opposites - love and hardship, local and international, still and moving, city and nature, physical space and emotive metaphor, film and digital, colourful and colourless. In some pieces, these are exclusive elements, while others display both of these apparently dissonant forces. Any PhotoAccess member was able to submit work, being a diverse group themselves and therefore obviously not coming from the same perspective. So what is the common ground here? Although these images tell a broad range of stories from a wide range of people, it is their presentation together that builds community which becomes a common ground. The artworks are all united through the use of photography, the interpretation of public space and by their placement inside the physical gallery in the PhotoAccess building. This all produces the common ground of community, a key focus of PhotoAccess. The wide range of subjects in these artworks doesn't separate and complicate a perceived common ground, but instead builds a complex and layered meaning of public space.

Public space is relatable to us all and the interpretation by members in this show is broad. Some depict crowds in public scenes, either frozen still or blurred and bustling. Some focus on plant and animal life, while others look at relationships between buildings and people, nature and people, or even between

Supported by



ED.

access

people themselves. Many show the everyday experience of places, some acting as heartfelt odes, others representing issues and difficulties within these spaces. Photography as a medium is arguably the most honest, capturing real events and moments, even if they are staged for the camera. Through an open attitude to peoples stories and experiences, a show like this gives a retrospective of possibilities, happenings and lives. Despite the works in the show being curated through their installation in the gallery, the selection of work is 'curated' by the members. This is very different from regular exhibitions where a curator would usually hand pick the art they wanted, coming from one perspective rather than that of a group. Having the work dictated by a range of people presenting work on a theme results in a more intricate and in-depth exhibition. True common ground is not homogenous, it represents the great and complex range of experience, apparent here in *Common Ground*.

Angus McGrath, March 2017

Angus McGrath is currently undertaking an internship with PhotoAccess as part of his Honours in Art History and Curatorship at the Australian National University

Exhibiting members

Allen Bills, Fiona Bowring-Greer, Tim Brook, Ulli Brunnschweiler, David Chalker, Alan Charlton, Susan Clarke, Suzie Edwards, Tony Fleming, Michael Fuery, Natalie Gane, Julie Garran, Susan Henderson, Gilbert Herrada, Angus Kendon, Ioan Kendon, Chris Kerr, Kathryn Leo, Annette Lock, Marie Lund, Trevor Lund, Louise Maurer, Thea McGrath, Andrew Robert Morgan, Alec Morris, Benjamin O'Callaghan, Judy Parker, Keith Penhallow, Brian Rope, Jenni Savigny, Tara Shield, Neil Stafford, Brian Stewart, Greg Stoodley, Lachlan Thompson and Kate Travis.

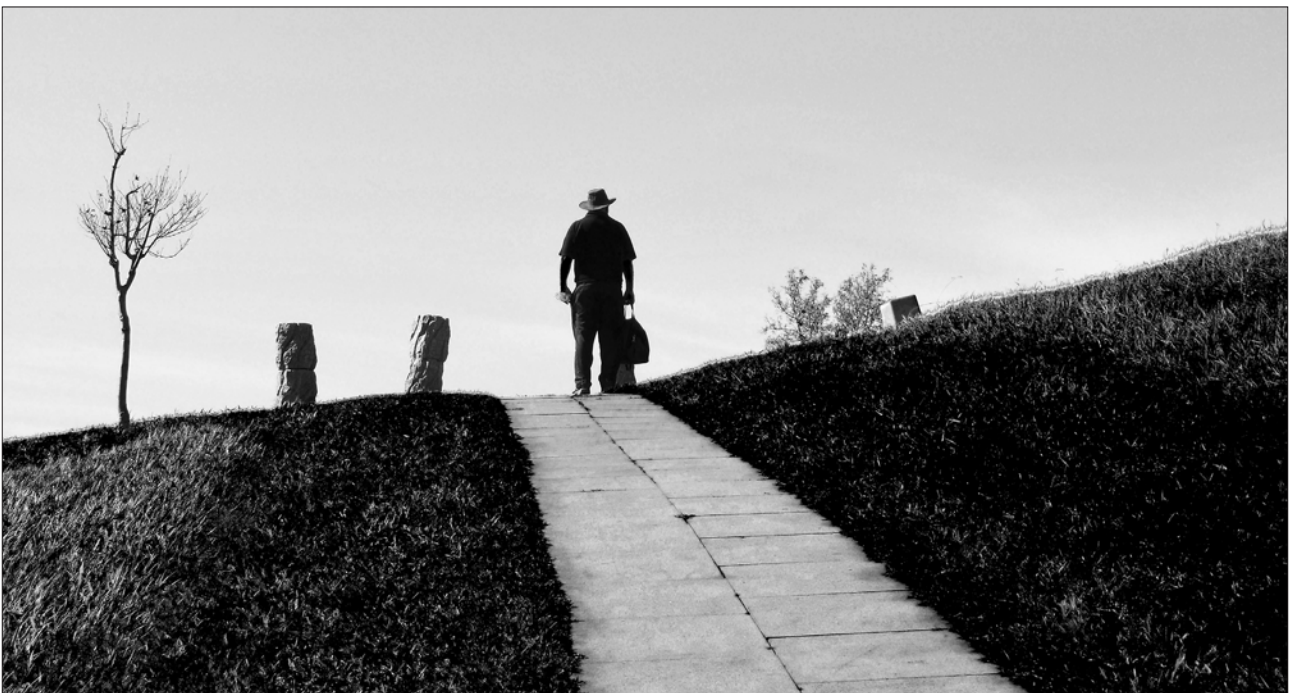
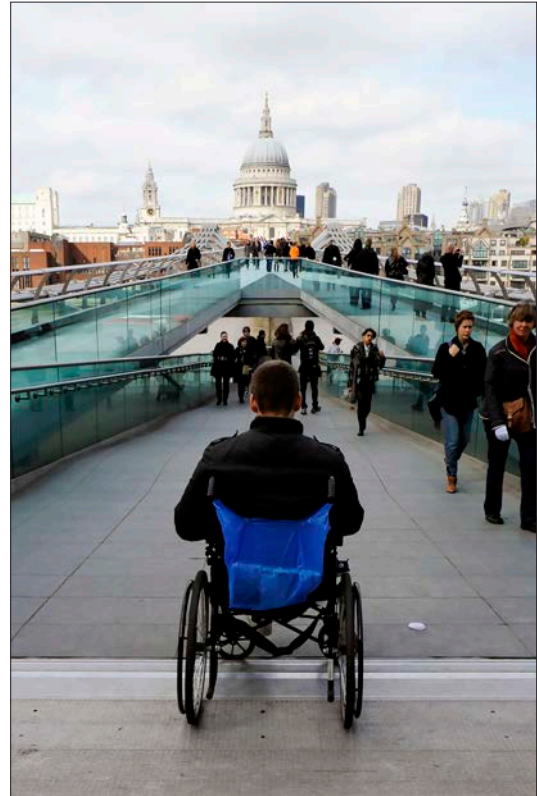
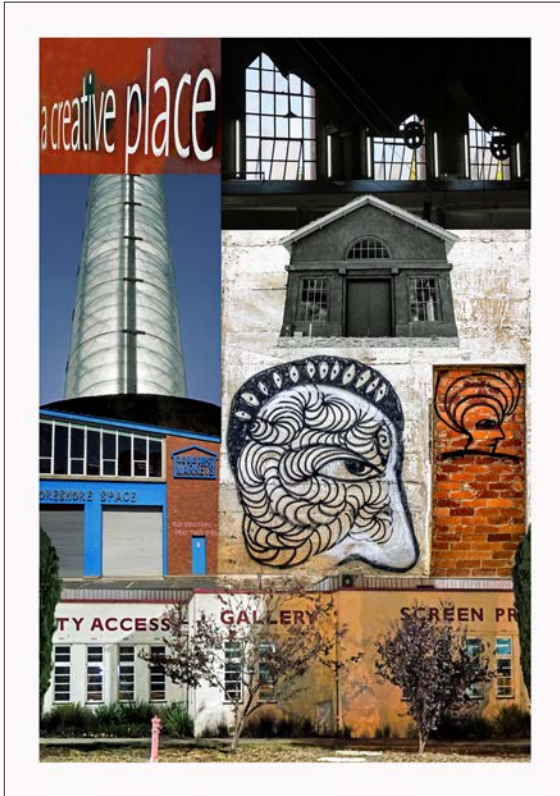


Image: Suzie Edwards, *Temple grounds* (detail), 2016 (printed 2017), inkjet print, 27.0 x 27.0cm

Image List

1.	Alec Morris, <i>A view from the bridge</i> , 2016 (printed 2017), photographic screen print, 70.0 x 100.0cm, edition of 2	\$350
2.	Neil Stafford, <i>Rambling</i> , 2015 (printed 2017), C type print, 30.0 x 45.0cm, edition of 1	\$95
3.	Lachlan Thompson, <i>Sunday morning, Bronte Beach</i> , 2017, resin coated black and white print, 70.0 x 50.8cm, edition of 2	\$75
4.	Brian Rope, <i>Daunting descent</i> , 2011 (printed 2017), inkjet print, 48.3 x 32.9cm, open edition	\$200
5.	Marie Lund, <i>Breakwater</i> , 2013, C type print, 30.0 x 45.0cm, edition 2 of 5	\$380
6.	Benjamin O'Callaghan, <i>Recovery</i> , 2015 (printed 2017), inkjet print, 36.0 x 28.0cm, edition of 4	\$100
7.	Gilbert Herrada, <i>The hub</i> , 2017, inkjet print, 13.0 x 38.0cm, edition of 5	\$200
8.	Jenni Savigny, <i>Spring skiing with Judy</i> , 2016 (printed 2017), inkjet print, 51.0 x 34.0cm, edition of 1	NFS
9.	Kate Travis, <i>No parking</i> , 2016, inkjet print, 50.0 x 28.0cm, edition of 5	\$25
10.	Annette Lock, <i>Spence playground</i> , 2017, inkjet print, 21.0 x 31.0cm, edition of 1	\$120
11.	Tony Fleming, <i>Blue pool, Bermagui NSW</i> , 2017, Inkjet Print, 42.0 x 59.4cm, edition of 6	\$150
12.	Suzie Edwards, <i>Temple grounds</i> , 2016 (printed 2017), inkjet print, 27.0 x 27.0cm, open edition	\$75
13.	Kathryn Leo, <i>Madi Gras</i> , 2017, inkjet print, 30.0 x 45.0cm, edition of 1	\$25
14.	Greg Stoodley, <i>Commute</i> , 2016, inkjet print, 30.0 x 20.0cm, edition of 3	\$120
15.	Thea McGrath, <i>Soho sunshine</i> , 2011 (printed 2017), C type print, 30.0 x 30.0cm, edition of 5	\$120
16.	Michael Fuery, <i>Busy time outside Our Lady of Grace Cathedral, León, Nicaragua</i> , 1986 (printed 2017), inkjet print, 40.0 x 26.7cm, open edition	NFS
17.	Tim Brook, <i>Propaganda</i> , 2012 (printed 2017), inkjet print, 21.0 x 29.7cm, open edition	\$30
18.	Tara Shield, <i>Sunday De Stijl (Majura Road)</i> , 2017, inkjet print, 30.0 x 40.0cm, edition of 5	\$280
19.	Julie Garran, <i>A place to play</i> , 2016 (printed 2017), inkjet print, 42.0 x 59.0cm, open edition	\$290
20.	Keith Penhallow, <i>Echo Point</i> , 2016, inkjet print, 30.0 x 42.0cm, edition of 1	NFS
21.	David Chalker, <i>Mall</i> , 2017, inkjet print, 38.0 x 50.0cm, edition of 1	NFS
22.	Natalie Gane, <i>Balancing act</i> , 2017, C type print, 23.0 x 32.5cm, edition of 1	NFS
23.	Alan Charlton, <i>The mix</i> , 2017, inkjet print, 33.0 x 48.3cm, edition of 5	\$120
24.	Fiona Bowring-Greer, <i>Continuum</i> , 2014 (printed 2017), inkjet print, 40.0 x 60.0cm, open edition	\$75
25.	Judy Parker, <i>NGA prepares: Common becomes uncommen</i> , 2016 (printed 2017), inkjet print, 100.0 x 38.2cm, open edition	\$180
26.	Susan Henderson, <i>Fragments of memory</i> , 2015, inkjet print on washi paper, 59.0 x 61.0cm, edition of 10	\$250
27.	Brian Stewart, <i>Tuscan evening</i> , 2013 (printed 2017), inkjet print, 59.4 x 42.0cm, numbered open edition	\$250
28.	Trevor Lund, <i>Town square, Moravia</i> , 2015 (printed 2017), 29.7 x 42.0cm, edition of 5	\$85
29.	Ioan Kendon, <i>Untitled</i> , 2017, inkjet print, 21.0 x 29.0cm, open edition	\$100
30.	Andrew Robert Morgan, <i>Roadhouse</i> , 2013, inkjet print, 20.0 x 60.0cm, edition of 3	\$300
31.	Angus Kendon, <i>Untitled</i> , 2017, inkjet print, 21.0 x 29.0cm, open edition	\$100
32.	Susan Clarke, <i>North Broulee Beach</i> , 2017, inkjet print, 59.4 x 84.1cm, edition of 5	\$300
33.	Allen Bills, <i>Robotisation of society</i> , 2017, C type print, 30.5 x 40.5cm, edition of 1	NFS
34.	Louise Maurer, <i>Weetangera</i> , 2017, inkjet print, 62.0 x 62.0cm, edition of 3	\$120
35.	Chris Kerr, <i>Off centre</i> , 2014 (printed 2017), inkjet print, 72.0 x 57.0cm, open edition	\$300
36.	Ulli Brunnschweiler, <i>Creative grounds</i> , 2017, inkjet print, 65.8 x 48.3cm, open edition	\$170



Images left to right: Ulli Brunnschweiler, *Creative grounds*, 2017, inkjet print, 65.8 x 48.3cm. Brian Rope, *Daunting descent*, 2011 (printed 2017), inkjet print, 48.3 x 32.9cm



Image: Fiona Bowring-Greer, *Continuum*, 2014 (printed 2017), inkjet print, 40.0 x 60.0cm