

Concept to Exhibition

**James Bolto, Kate Leddick, Fernanda Pedroso,
Albert Soesastro, James Whitehead**

This exhibition showcases the creative outcomes of our annual *Concept to Exhibition* workshop. Over nine months, under the guidance of mentor Alex Robinson, participants developed individual photographic series that thoughtfully engage with contemporary issues and personal narratives. Their works explore themes such as wildlife coexisting closely with urban environments, the experiences of motherhood, life in mega-cities, skateboard culture, and the connection between memory and imagery.

1. ALBERT SOESASTRO

“I’ve been passionate about photography for 25 years and skateboarding for over 30 years, on and off. In 2020, I rekindled my love for skateboarding and, in doing so, connected with an incredible community of local skateboarders who have become lifelong friends. Inspired by these connections, I merged my two passions in 2021, exploring the dynamic world of skateboarding photography. This exhibition chronicles my journey of learning this unique style and celebrates the remarkable people and moments I’ve encountered. It’s a testament to the creativity and camaraderie of skateboarding culture.”

Left to right:

Argenis Urbina, Backside five-o grind, Hume, 2023

inkjet print

50 x 40 cm

Brody Moore, Tail slide frontside heelflip out, Canberra, 2024

inkjet print

30 x 40 cm

Ray Macken, Nose slide, Canberra, 2021

inkjet print

40 x 30 cm

Argenis Urbina, Backside tail slide 270 out sequence, Old Parliament House, 2023

inkjet prints

15 x 10 cm

Justin Schmidt, Hard flip, Belconnen Library, 2022

inkjet print

40 x 50 cm

Sam Fairweather, Board slide, Canberra Grammar School, 2022

inkjet print

40 x 50 cm

Josh Stanley, Noseblunt slide, Amaroo, 2022

inkjet print

30 x 20 cm

Zac Vanzetti, Barley grind, Canberra City, 2022

inkjet print

30 x 20 cm

Leonardo Panzera, Kickflip in a line, National Gallery of Australia carpark, 2021

inkjet print

20 x 30 cm

Annie Walker, Nose slide series, Canberra City, 2022

inkjet prints

40 x 30 cm

2. JAMES BOLTO

This series explores the resilience of wildlife as it navigates the ever-encroaching boundaries of urban environments. As natural habitats shrink under the weight of relentless human expansion, animal species adapt to coexist in an often hostile and unyielding world. The quiet dramas of their lives—survival, loss, and the fragile continuation of their lineages—play out unnoticed in the shadows, the peripheries, and the overlooked corners of human-dominated spaces.

Given increasing global extinction rates, these images reflect on what success now looks like to various species, the degree to which they must adjust to humanity, and to what extent their challenges should matter to us.

Left to right:

Exposure, 2024

silver gelatin print

31 x 43 cm

Cockatoo 2, 2024

inkjet print

70 x 50 cm

Cockatoo, 2024

inkjet print

70 x 50 cm

Black Mountain Colony, 2024

silver gelatin print

40 x 40 cm

3. JAMES WHITEHEAD

I wondered what the other side was like
not too sure which side I was on
for a long time, yours or mine,
imagining, hoping

too much but hopeful
with images recalling memories
of the black permanent change and
the beauty, the love, the fun

the surreal
the everyday light/dark and colour
hold more than I can say

and a new life
takes shape
as I write.

Left to right:

from the series *reality : dreaming*, circa 1987 - 2024

inkjet prints, c-type prints

dimensions variable

4. KATE LEDDICK

"This series for me, is a personal one of reflection; of love; of sorrow; of creating family; of separating family; of joy; of parenthood; of chaos; and of the mundane and beauty of it all. As I delved into this body of work, it became clear to me that a large part of healing through any stage of life, is to reflect and immerse yourself in those memories.

This is what diving into my photographic archives has proven. Even though the memories are distant, some seem closer, and all are part of our story and how we walk our walk. This is a chapter of my journey in motherhood."

Left to right:

from the series *The Messy Journey of Motherhood*, 2024

inkjet prints

dimensions variable

5. FERNANDA PEDROSO

"My first time in Tokyo, I felt overwhelmed by the sheer number of people. The streets pulsed with lives beneath the surface, a quiet melancholy. It struck me how, even in such proximity, there seemed to be so little connection between those sharing the same path.

Surrounded by crowds, I saw individuals moving with purpose, their faces often distant, their eyes fixed somewhere unknowable. Many appeared to carry the weight of routine—leaving for work, lost in the rhythm of a city that rarely pauses. In this densely packed space, I felt the profound isolation hiding behind busy lives' facades.

Through this series, I wanted to explore the quiet sadness of a city where individuality thrives, yet human connection feels elusive. Each photograph captures a moment of solitude within the collective rush— a reflection of lives intertwined yet apart."

Left to right:

from the series *Silent Currents*, 2024

inkjet prints

40 x 60 cm, 20 x 30 cm

Prices for unframed prints

\$400 (40 x 60 cm) / \$120 (20 x 30 cm)

Supported by



Concept to Publication

**Andrea Bryant, George Kriz, Meredith Krust-McKay,
Louise Maurer, Helena Romaniuk, Sari Sutton**

This exhibition showcases the creative outcomes of our annual *Concept to Publication* workshop. Over nine months, under the mentorship of David Hempenstall, participants explored the art of the photobook—from binding and paper selection to image curation and layout—gaining new perspectives on their work. This led to the creation of their own photobooks covering themes such as memorials to those lost at sea during perilous crossings, the beauty of the avian world, and our universal desire to connect with the cosmos. These books demonstrate the material possibilities of the photobook, exploring ideas beyond the gallery wall.

6. MEREDITH KRUST-MCKAY

Up Close

"My photographic practice focuses on capturing the beauty of the avian world. *Up Close* brings together a collection of some of these pictures. It conveys parallels between the structure and delicacy of the feathered subject matter and the intricacies of one book form, the artist's handmade book.

My current work is inspired by the ancient art of dragon scale bookbinding, where individual scales are layered to create a sense of depth and texture. I echo this effect in my photographs, using light and shadow to highlight the individual feathers and develop an understanding of three-dimensionality.

I invite the reader to get 'Up Close' and enjoy the beauty of birds."

7. HELENA ROMANIUK

Colour of Rust

"This year, my photography project involved experimenting with templates, collages, and colours to create my photobooks.

The photobooks feature images of rusted metal surfaces, weathered machinery, and forgotten relics, inviting us to appreciate the beauty found in imperfection.

A close-up view reveals corrosion on weathered pieces of metal, illustrating the intricate textures and patterns that nature creates over time, enabling us to see where vibrant colours of rust meld together in a rich tapestry of decay. Each image tells a story of time and transformation, encouraging reflection on the delicate balance between beauty and impermanence."

8. ANDREA BRYANT

Unleashed

Unleashed features eight photographs capturing the dramatic overflow of Scrivener Dam during significant rain events. Reflecting the artist's recurring theme of water's vital role, the images showcase nature's majesty in times of abundance. Constructed by Joy Tonkin of Bookarts Canberra, the book employs a ribbon hinge accordion binding with marbled covers by UK marbler Jemma Lewis.

Upright

Upright presents six black and white photographs taken during Andrea's daily walks, offering unique perspectives on the natural world's beauty and complexity. Crafted by Joy Tonkin, this flag book combines a concertina binding with flag pouches for the images, using materials like black card, grey box board, and buckram-covered boards.

Footloose

Footloose explores the often overlooked intricacies of the human foot. Through a series of eclectic perspectives, the artist provides a whimsical examination of feet and shoes, challenging viewers to reconsider their relationship with this essential aspect of identity, movement, and individuality.

Unnamed

Unnamed is a series of abstract images captured in Canberra's urban landscape. Andrea reveals hidden beauty in the mundane, transforming everyday scenes into thought-provoking pieces that invite viewers to slow down and appreciate the complexities of their surroundings.

9. GEORGE KRIZ

Holding On, Letting Go

George Kriz, a photographer based in Canberra, presents his latest project titled *Holding On, Letting Go*. This photobook is a tribute to his beloved wife, Marjorie, who passed away at the beginning of this year after a year of illness. Through a series of photographs, George has attempted to deal with the difficulties of letting go of a loved partner and saying goodbye. The photographs progress from the concrete to the ephemeral. George invites the viewer to contemplate the transient nature of our existence.

10. LOUISE MAURER

Australian Tales

Creative revision in reducing the size of photographs, selecting, repositioning, reworking, and adding recent work led me to see my work in unexpected ways.

My imagining of Charles Sturt's attempt to cross the interior in search of a mythologised inland sea, taking a boat with him, and my Memorial series for those who attempt to cross the waters but never find land, became one in the process.

11. SARI SUTTON

Dark Energy

"As a Dark Matter artist-in-residence at **photo access** this year, I developed a body of work, *Dark Energy*, inspired by astronomy and our universal desire to connect with the cosmos. I created 8x10 inch silver gelatin prints by experimenting with darkroom chemicals, projected negatives, Mount Stromlo observatory archival imagery, and the placement or movement of objects – including botanical materials collected on site – on photosensitive paper (photograms).

I decided to make a photobook dummy from a selection of my darkroom prints to enable the prints to be touched and held, to allow the viewer to experience and engage with the images in a more intimate, tactile way than is possible in an exhibition. The photobook images are the same dimensions as the original silver gelatin prints.”

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