

Huw Davies Gallery

4th February - 27th February 2021

VIEW2021

A PhotoAccess exhibition featuring the works of Kayla Adams, Bridget Baskerville, April Davis, Sofia Dimarhos, Alex Flannery, Claire Fletcher, Tessa Ivison, David Lindesay, Adanna Obinna, Janhavi Salvi and Jordan Stokes.



Sofia Dimarhos, *Physique (three)*, 2020

PhotoAccess kicks off our Huw Davies Gallery season each February with *VIEW*, our award exhibition and publication showcasing some of our region's most exciting new photographers and photo-media artists. This event provides a snapshot of emerging practice in south-eastern Australia, introducing a group of artists pushing the boundaries of photo-media and inviting us to understand afresh how creative practice engages us with contemporary issues.

VIEW2021 is PhotoAccess' annual award exhibition showcasing early career artists working in the ACT region. This year, the show brings together works in analogue and digital photography, camera-less processes, photo-sculpture and interactive digital game media, exploring the experience of the COVID-19 pandemic, the marginalisation of people of colour, climate change and the meaning of the body.

Supported by



About the Works

Janhavi Salvi | *Mary had a Little Lamb*, 2020

Janhavi Salvi is a Canberra-based photo-media artist with a particular interest in pushing the established boundaries of the medium and creating experiences that change viewers into participators. She is currently completing a Masters of Contemporary Practices in Art and Design at the Australian National University.

Taking the form of an interactive, three-dimensional digital interface, Salvi's *Mary had a Little Lamb* explores the processes through which humans turned sheep from wild beings into domesticated animals tailored to our needs and desires.

Tessa Ivison | *An Uncommon Road*, 2019

Tessa Ivison is a contemporary artist based near Yass, NSW. She enjoys exploring experimental photography, working across techniques from camera-less or pinhole photography to new digital processes. Ivison has exhibited previously with PhotoAccess and the Gallery of Small Things.

Inspired by Cubism, for *The Uncommon Road* Ivison captured a series of landscape images on her rural property. She worked with a digital camera with a body cap with three pinholes, creating works that each incorporate three perspectives of the same scene. With minimal digital processing, the images show that there is never one way to see the world.

Kayla Adams | *Woden House*, 2018-20

Kayla Adams grew up in Canberra, and first took up film photography as an escape from a school wood-shop class. She has now been photographing Canberra's urban landscape and, more broadly, Australia's, for over ten years. Adams briefly attended the ANU School of Art, has exhibited previously with PhotoAccess and was published in PhotoAccess' 2013 publication, 100 Views of Canberra.

Adams' *Woden House* series developed initially as the artist documented her expanding world in the period after she left school. Through this exercise, Adams slowly built an interest in the urban form of the city and, eventually, a desire to locate places from which she could capture scenes emphasising sightlines and symmetry.

Jordan Stokes | *Burrinjuck Dam*, 2019

Jordan Stokes is a Canberra-based artist working with photographic media. He has exhibited in numerous art prizes and held several solo exhibitions. He holds a Bachelor of Fine Arts from the University of New South Wales and Master in Media Arts and Production at the University of Technology, Sydney.

Stokes captured Burrinjuck Dam shrouded in smoke during the widespread bushfire emergency of 2019- 20, now known as the Black Summer. Many years of drought had depleted the dam's lake, revealing a landscape under stress and in transition due to global climate change.

Alex Flannery | *Regional NSW*, 2020

Alex Flannery is a Canberra-based photographer who uses analogue cameras and a smartphone to capture the landscape and its people. He draws inspiration from life around him and a range of writers, including Alice Oswald, JRR Tolkien, Jorge Luis Borges, Emily Bronte and Henry Thoreau.

Flannery grew up near Cowra in central west New South Wales, and his practice focuses on documenting the people, landscapes and animals of the area. He believes that both the places of the region and the people who live in them are not only unique, but also profoundly shape each other.

Bridget Baskerville | *Art is the Void*, 2020

Bridget Baskerville is an emerging artist currently working between Canberra and Kandos, NSW. She is studying a Bachelor of Visual Arts at the Australian National University School of Art and Design, majoring in Printmedia and Drawing. She practices as a printmaker, as well as working across photography, bookmaking and textile art.

Baskerville's *Art is the Void* presents a portrait of the artist's home town of Kandos in the Central Tablelands of New South Wales. Baskerville developed the work during 2020, when her university suspended in-person classes due to COVID-19 and she moved back to live with her family. While Baskerville stayed in Kandos, her grandmother's house was sold (following her grandmother's passing), prompting Baskerville to reminisce about the stories her Nan used to tell.

April Davis | *Pandemic, 2020*

April Davis is an Australian photographer whose work revolves around the mental, physical and emotional attachment one has to the body, land and objects. In 2020 she completed an Honours year in a Bachelor of Visual Arts at the Australian National University, majoring in Photomedia. Davis was a PhotoAccess Emerging Artists Support Scheme Artist-in-Residence in 2020, and the recipient the same year of the Canberra Museum and Gallery Ramp Showcase Exhibition Award.

When COVID-19 arrived, Davis chose to stay with her grandmother in order to ensure she remained isolated at home and had what she needed on a day-to-day basis. The artist sought to capture the character and atmosphere of the home, but also draw attention through her unlikely costume of a formal gown to the period's disruption of everyday routines and the constraint of usual interactions between people.

Claire Fletcher | *I am my Mother's Daughter, 2019*

Canberra born and raised, Claire Fletcher takes a multi-disciplinary approach to art-making, using analogue photography, printmaking, painting and weaving. Fletcher is currently studying at the Australian National University, undertaking a Bachelor of Visual Arts with a major in Printmedia. Her practice centres on the propriety of memory, emotional experience, the cyclic passage of time and the ambiguity of language.

As the title suggests, Fletcher's *I am my Mother's Daughter* explores the complex relationship between the artist and her mother. More broadly, the work considers 'nature vs nurture' and Fletcher's internal conflict about the inescapable power of genetic predisposition and the inherent beauty of growing into a familial legacy.

Adanna Obinna | *Melanin Afrodite, 2020*

Nigerian born, Adanna Obinna is a Canberra-based artist whose practice encompasses photography, illustration and music. She is a freelance portrait photographer, and *VIEW2021* is her first exhibition.

In *Melanin Afrodite*, Obinna presents a series of portraits of her friend Julia, a Sudanese model and ex-refugee, now settled in Australia. In these works, she aims to document the beauty of a woman of a colour, addressing the absence of black Australians from public representation and celebrating Julia's presence in Australia.

Sofia Dimarhos | *Physique (terrain), 2020*

Sofia Dimarhos is an Australian artist who works in photography and design. Her artistic practice explores the conceptual process of abstraction, focusing on the celebration of form, personal memories and the perception of reality. She utilises a range of media from analogue and digital photography to video and sculpture. Sofia has completed her Bachelor of Visual Arts majoring in Photomedia in 2020, and will complete her Bachelor of Design in 2021, both from the Australian National University School of Art and Design.

Dimarhos' *Physique* series is an exploration and celebration of form, using the human body as its raw material. Printed photographs of fragments of the body are immersed in water and the resulting malleable sheets then morphed into intriguing and intimate sculptural forms. While the water is not evident in the final artwork, it remains as a metaphor for fluidity and transformation.

David Lindesay | *Looking Back at You, 2020*

David Lindesay is an Australian photographer and visual artist, currently working with the body and engaging in documentary story telling. He graduated from the Australian National University with a Bachelor of Visual Arts, majoring in Photomedia, in 2018 and has exhibited at PhotoAccess, M16 Artspace and Gallery of Small Things in Canberra, as well as Brunswick Street Gallery and BlackCat Gallery in Melbourne.

Lindesay describes his work as an 'accompanied self-portrait', in which the artist, the model, the camera and their mirrored reflection all actively occupy the visual space. Imperfections on the surface of the mirror, detectable on the final image, declare its presence within the frame. *Looking Back at You* is an intimate, softly lit and elegantly arranged work that turns the artist's queer gaze on moments of physical closeness and emotional connection.

List of Works

1.	Janhavi Salvi, <i>Mary had a Little Lamb</i> , 2020, interactive 3D digital environment		NFS
2.	Tessa Ivison, <i>Uncommon Road</i> , 2019, inkjet print, 42 x 29.7 cm	1/10	\$378
3.	Tessa Ivison, <i>Of Drought</i> , 2019, inkjet print, 42 x 29.7 cm	1/10	\$378
4.	Tessa Ivison, <i>Flooding Rain</i> , 2019, inkjet print, 42 x 29.7 cm	1/10	\$378
5.	Kayla Adams, <i>Woden House</i> , 2020, silver gelatin print, 35 x 28 cm	1/1	\$300
6.	Kayla Adams, <i>Trees and Woden</i> , 2020, silver gelatin print, 35 x 28 cm	1/1	\$300
7.	Kayla Adams, <i>Woden Pitch & Putt</i> , 2020, inkjet print, 70 x 50 cm	1/1	\$500
8.	Jordan Stokes, <i>Burrinjuck III</i> , 2019, giclée print, 23 x 33 cm	1/4	\$400
9.	Jordan Stokes, <i>Burrinjuck II</i> , 2019, giclée print, 23 x 33 cm	1/4	\$400
10.	Jordan Stokes, <i>Burrinjuck I</i> , 2019, giclée print, 23 x 33 cm	1/4	\$400
11.	Bridget Baskerville, <i>Art is the Void</i> , 2020, photobook	1/3	POA
12.	Bridget Baskerville, <i>Nan's House 2</i> , inkjet print, 70 x 50 cm	1/3	\$450
13.	Bridget Baskerville, <i>Tennis Court</i> , inkjet print, 50 x 33.3 cm	1/3	\$300
14.	Bridget Baskerville, <i>Brogan's Creek Road</i> , inkjet print, 50 x 33.3 cm	1/3	\$300
15.	Bridget Baskerville, <i>Nan's House 1</i> , inkjet print, 70 x 50 cm	1/3	\$450
16.	Adanna Obinna, <i>Melanacious Rose</i> , 2020, inkjet print, 42 x 29.7 cm	1/3	\$270
17.	Adanna Obinna, <i>Melanacious Golden</i> , 2020, inkjet print, 42 x 29.7 cm	1/3	\$270
18.	Adanna Obinna, <i>Melaninaciously Lost In Colour</i> , 2020, inkjet print, 42 x 29.7 cm	1/3	\$270
19.	April Davis, <i>Waiting</i> , 2020, c-type print, 20.3 x 25.4 cm		NFS
20.	April Davis, <i>Puzzling</i> , 2020, c-type print, 20.3 x 25.4 cm		NFS
21.	April Davis, <i>Glimpse</i> , 2020, c-type print, 20.3 x 25.4 cm		NFS
22.	Alex Flannery, <i>Central West</i> , 2020, silver gelatin print, 20.3 x 25.4 cm	1/3	\$325
23.	Alex Flannery, <i>Spring Creek</i> , 2020, silver gelatin print, 20.3 x 25.4 cm	1/3	\$325

24.	Alex Flannery, <i>Dylon and Chad</i> , 2020, Harden, silver gelatin print, 20.3 x 25.4 cm	1/3	\$325
25.	Alex Flannery, <i>Central West</i> , 2020, silver gelatin print, 20.3 x 25.4 cm	1/3	\$325
26.	Claire Fletcher, <i>I am my Mother's Daughter</i> , 2019, silver gelatin print, 17.5 x 17.5 cm	1/1	\$350
27.	Sofia Dimarhos, <i>Physique (terrain)</i> , 2020, video, 4:20 mins		NFS
28.	David Lindesay, <i>Looking Back at You</i> , 2020, inkjet print, 55 x 45 cm	1/10	\$700
29.	Sofia Dimarhos, <i>Physique (three)</i> , 2020, inkjet print sculpture, 23 x 18.5 x 14 cm		NFS
30.	Sofia Dimarhos, <i>Physique (four)</i> , 2020, inkjet print sculpture, 18 x 17 x 11 cm		NFS
31.	Sofia Dimarhos, <i>Physique (two)</i> , 2020, inkjet print sculpture, 20 x 17 x 13 cm		NFS