

Huw Davies Gallery
13th May - 5th June, 2021

photo
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Hot/Cold

David Bermingham, Fiona Bowring-Greer, Andrea Bryant, Alan Charlton, Abby Ching, Bailey Corazza, Jenny Dettrick, Jane Duong, Richard Glover, Susan Henderson, Tessa Ivison, Caroline Lemerle, Kathy Leo, Marie Lund, Trevor Lund, Andrew Robert Morgan, Yvette Perine, Amanda Pratt, Brian Rope, Ian Russell, Eva Schroeder, Jordan Stokes, Virginia Walsh, Marzena Wasikowska.



Brian Rope, *Dusty*, 2020. Archival pigment print on fibre rag 35 x 45 cm

PhotoAccess' Members Show for 2021, *Hot/Cold*, bring together artists from across the PhotoAccess community to present new work exploring the idea that we have entered a time of extremes - climatic, seasonal and perhaps also emotional.

Each twelve month journey around the sun brings the glorious change of seasons, from January's basking heat to July's frozen breath. But, recently, this variation seems to have grown more intense, bringing devastating bushfires, an unusually cool summer and a shrinking snow season.

This disorder reshapes our world, changing the plants and animals around us, altering how we spend our days, remember the past and imagine the future. Alternately, this new condition tears us apart and brings us closer to each other, generating emotional responses ranging from grief to hope to determination to astonished joy, and all shades in between. What does it mean to be hot/cold?

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Artists' Statements

David Bermingham

After drought and fire came the welcome rains filling the thirsty creeks and dousing the local waterfalls. This spectacle gave the camera a chance to open its polarising lens and observe the rushing water we had all been missing.

Fiona Bowring-Greer

This series 'Cool Refuge' draws on travels I made around the local region over two COVID seasons: summer and autumn. Not usually drawn to natural landscapes as a subject for my photography, during this time I found them a balm to the soul, a place to escape the heat – in all senses.

Andrea Bryant

What we see in our daily lives and how we interpret that vision does not always match with the perception of others. My blue-green dreaming series shows a destructive cyclical event in a reversed light. This theme is the basis of much of my work over the past year.

Abby Ching

Taken during a workshop with PhotoAccess last year, this image and the process to produce it was inspired by Canberra's cityscape and contrasting shades between light and shadow.

Bailey Corazza

In December 2019, I was in Hawai'i with my parents. We were returning from a trip through America. As we were returning home to Australia, we started to hear about the COVID-19 virus. As the time we did not realise that this would be our last opportunity to travel for some time.

In late 2020, we were able to make a short trip to Sydney. As I stood in the window of the hotel room, I thought about what it must have been like for all the people living in apartments during the lockdown. Locked up and looking through their windows at the wide world they were unable to explore.

Jenny Dettrick

Like Nature, the development of a polaroid is affected by temperature. These two images were taken one after the other. One was held above a sizzling hot enamel frypan for a few minutes to develop, while the other was placed under ice in a freezer for 30 mins. The effect of temperature on these images is a metaphor for how changing temperatures brought about by climate change are impacting our environment.

Jane Duong

My works explore the physical and emotional idea of home, dreams and memory. They were created last year at a PhotoAccess workshop with David Flanagan, the 2019 Dark Matter resident.

Richard Glover

The glow of the afternoon sun diffused by the hazy smoke of the 2020 bushfires west of Sydney provides disquieting evidence of our environment heated by climate change. What is also heating, albeit metaphorically is the debate over another human-made change – the public/private 'partnership'.

Stargazer Lawn is Sydney's newest park at Barangaroo. The name suggests an ideal location to relax and engage with the world. There is, however, a proviso to such activity. The private entity that controls Barangaroo determines it a 'venue' that requires a permit to 'conduct a market, hold a community gathering, film and photograph or have a picnic'. No longer is a public park simply public; now one must gain permission, be vetted and conduct themselves according to the principles of a private enterprise. Hot/cold, public/private – the creeping change from one to another is equally out of our control and our responsibility.

Susan Henderson

The little girls in 'Waiting for an Icecream' are standing patiently at Regie's van at the Moruya country markets – the day was hot and the air filled with smoke and embers from the bush fires raging to the north and south. Sadly it was the summer from hell for many people. I wonder if Reggie's van survived.

'Stromatolites - Hamelin Pool'

Baking heat of day

Azure sky, breathe in, breathe out

Ancient time and place

Tessa Ivison

My work uses single long exposures combined with movement as a way to interpret my environment. Both my images were taken in the same place at different times, showing how the land and its colours and moods change with the seasons.

Caroline Lemerle

These images explore the surreal quality associated with black and white infrared photography. The Australian National University is a great playground! There is a broodiness in both the Sullivans Creek landscape and the architectural starkness of the John Curtin School of Medical Research building.

Kathy Leo

During a trip to Alaska, I experienced the consequences in the area of global warming, seeking to capture the transition in the climate which is melting the icebergs.

Marie Lund

As a painter and photographer, I find inspiration all around me. Living near to several national parks gives me the opportunity to constantly rediscover my environment. After the bushfires, came storms and floods. There was always something to learn about survival and rejuvenation, to find the beautiful even in sorrow. I often return to the same places to see, rediscover and be part of Nature.

Trevor Lund

The accelerating reduction of the Arctic ice cap has drastically reduced the habitat of polar bears and the competition for food is greater than ever before. In these images, two bears confront each other over a seal carcass. The winner takes all.

Andrew Robert Morgan

Nature continues to endure the extremes of climate change; even while we humans continue to try to control it.

Yvette Perine

'Red Haze' depicts the smoke haze covering all on a hot day in January, 2020, in Holt, Canberra.

Amanda Pratt

Both COVID and climate change were part of our recent visit to Melbourne. Masks were mandatory on public transport – until we crossed the border back into NSW and Melbourne's usually grey autumn weather was unseasonably warm and sunny. It is evident from news and social media that the world's population is both hot and cold about both these issues impacting our world.

Brian Rope

The impacts of climate change really began to be clear in Canberra in 2019 when we experienced dust storms and bushfires. My two images show the dust and smoke from these two events as seen near my home in the suburb of Lawson, even though we were directly affected only minimally.

Eva Schroeder

2020 was a year of extremes, particularly for those dealing with serious underlying health conditions and artists trying to make a living through the creative arts.

This is Sian. Born with the terminal genetic condition Cystic Fibrosis and having seen the end to a promising ballet career in her teens, this amazing young woman used her deep love of performance art to create an adventurous life. Combining burlesque, stripping and circus, Sian feeds her passion for entertaining others by choreographing solo works of art whilst at the same time (and to pay the bills) teaching people of all ages and abilities how to use circus as a form of occupational therapy.

This was all put in jeopardy during 2020. The air was particularly stifling during the bushfires and COVID-19 was a very real concern for Sian, and many of her performances and attendances at festivals were cancelled. However, much like the phoenix, Sian has risen from the ashes, spread her wings and gone on tour, performing throughout regional NSW during early 2021. And Sian's dream – to complete and then tour her solo show at the Edinburgh Fringe Festival!

Jordan Stokes

The Australian summer of 2019/20 saw the culmination of years of drought, with severe dry weather and widespread bushfires. The world watched through television and social media as grand vistas succumbed to heat and flames. The photographic medium's ability to convey the scale of the event is undoubted, but if we turn our eye to the smaller scale, we can glimpse into how catastrophe writes itself onto the very memory and material of the landscape.

Virginia Walsh

My flower image was created following a recent PhotoAccess course organised by Maddie Hepner. I used rust to imprint the silk fabric and then exposed the negative of the flower onto the fabric that had been treated with a sun sensitive solution. My fire pit image simply explores the idea of heat.

Marzena Wasikowska

My landscape work considers and is a response to our environmental predicament. It advances a notion of a sublime, proposing that the most relevant contemporary sublime is the ecological one.

List of Works

1	Virginia Walsh. <i>Sun Print Flower</i> , 2021. Sunprint on silk, 210 x 297 mm.	\$150
2	Yvette Perine. <i>Red Haze</i> , 2020. Inkjet print, 210 x 297 mm.	\$35
3	Marie Lund. <i>Flood After Fires</i> , 2021. Inkjet print, 329 x 483 mm. Edition 1 of 5.	\$240
4	Marie Lund. <i>Shedding Bark After Fires</i> , 2021. Inkjet print, 329 x 483 mm. Edition 1 of 5	\$240
5	Alan Charlton. <i>Ripple Reflections</i> , 2021. Inkjet print. 297 x 210 mm	\$50
6	Alan Charlton. <i>Distorted Reflections</i> , 2021. Inkjet print. 297 x 210 mm	\$50
7	Tessa Ivision. <i>Geologica</i> , 2021. Digital print, 443 x 295 mm.	NFS
8	Tessa Ivision. <i>Atmos</i> , 2020. Digital print, 443 x 295 mm.	NFS
9	Bailley Corazza. <i>Concrete Forest</i> , 2020. Inkjet print, 400 x 300 mm. Edition 1 of 1	\$100
10	David Bermingham. <i>After the Rain 1</i> , 2020. Type C print, 500 x 500 mm.	\$75
11	David Bermingham. <i>After the Rain 2</i> , 2020. Type C print, 500 x 500 mm.	\$75
12	Bailley Corazza. <i>Goodbye Freedom</i> , 2019. Inkjet print, 400 x 300 mm. Edition 1 of 1	\$100
13	Brian Rope. <i>Smoky</i> , 2019. Inkjet print, 329 x 483 mm.	\$240
14	Brian Rope. <i>Dusty</i> , 2019. Inkjet print, 329 x 483 mm.	\$240
15	Andrea Bryant. <i>Blue-Green Dreaming 1</i> , 2021. Giclee print on Canson Baryta Prestige, 297 x 420 mm	\$200
16	Andrea Bryant. <i>Blue-Green Dreaming 2</i> , 2020. Giclee print on Canson Baryta Prestige, 297 x 420 mm	\$200
17	Jane Duong. <i>Refuge</i> , 2020. Liquid silver gelatin print on a plate, 162 x 162 mm. Edition 1 of 1	NFS
18	Jane Duong. <i>Heart aches for home</i> , 2020. Liquid silver gelatin print on a plate, 162 x 162 mm. Edition 1 of 1	NFS
19	Andrew Robert Morgan. <i>Melt</i> , 2015. Inkjet print, 210 x 210 mm. Edition 1 of 12.	\$80
20	Caroline Lemerle. <i>ANU Sullivan's Creek</i> , 2020. Type C print, 420 x 297 mm.	NFS
21	Susan Henderson. <i>Hamlin Pool</i> , 2021. Type C print, 400 x 300 mm. Edition 1 of 10.	\$250
22	Caroline Lemerle. <i>ANU John Curtin building</i> , 2020. Type C print, 420 x 297 mm.	NFS
23	Susan Henderson. <i>Waiting for an Ice-cream</i> , 2019. Type C print, 400 x 300 mm. Edition 1 of 10.	\$250
24	Trevor Lund. <i>Struggle for Survival 1: Confrontation</i> , 2021. Inkjet print, 329 x 483 mm. Edition 1 of 5.	\$95
25	Trevor Lund. <i>Struggle for Survival 2: Winner Takes All</i> , 2021. Inkjet print, 329 x 483 mm. Edition 1 of 5.	\$95
26	Eva Schroeder. <i>The Phoenix</i> , 2020. Inkjet print, 500 x 500 mm. Edition 1 of 5.	\$270
27	Amanda Pratt. <i>H/C in Melbourne</i> , 2021. Inkjet print, 210 x 300 mm. Edition 1 of 2.	\$50
28	Amanda Pratt. <i>COVID Autumn</i> , 2021. Inkjet print, 300 x 210 mm. Edition 1 of 2.	\$50
29	Kathy Leo. <i>Iceberg</i> , 2019. Inkjet print, 400 x 300 mm. Edition 1 of 10.	\$60
30	Kathy Leo. <i>The Bridge</i> , 2019. Inkjet print, 400 x 300 mm. Edition 1 of 10.	\$60
31	Fiona Bowring-Greer. <i>Cool Refuge 1 – Minnamurra Falls</i> , 2021. Inkjet print, 296 x 420 mm	\$150
32	Jordan Stokes. <i>Namadgi</i> , 2020. Inkjet print, 320 x 270 mm. Edition 1 of 4.	\$390
33	Abby Ching. <i>Braddon Window</i> , 2021. Resin coated black & white darkroom print, 203 x 254 mm	NFS

34	Fiona Bowring-Greer. <i>Cool Refuge 2 – Minnamurra Falls</i> , 2021. Inkjet print, 296 x 420 mm	\$150
35	Jordan Stokes. <i>Coree Dry</i> , 2020. Inkjet print, 330 x 400 mm. Edition 1 of 4.	\$480
36	Ian Russell. <i>Moon Sun</i> , 2021. Inkjet print, 300 x 210 mm.	\$500
37	Virginia Walsh. <i>Fire pit</i> , 2020. Inkjet print, 300 x 450 mm.	\$120
38	Marzena Wasikowska. <i>The Gap</i> , 2020. Inkjet print, 230 x 230 mm. Edition 1 of 5.	\$295
39	Richard Glover. <i>Stargazer Lawn, Barangaroo, Sydney</i> , 2020. Inkjet print, 396 x 297 mm. Artist proof.	NFS
40	Jenny Dettrick. <i>Of Ice</i> , 2021. Polaroid instant film, 88 x 108 mm.	\$20
41	Jenny Dettrick. <i>Of Fire</i> , 2021. Polaroid instant film, 88 x 108 mm.	\$20

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