

photo access

23 Oct - 22 Nov

DARK MATTER 2025

Joshua Catanzariti, Danica Chappell, Kristian Häggblom,
Bingham Thurgate

Dark Matter brings together four artists whose practices expand the material and conceptual boundaries of photography. As part of the 2025 **photo access** *Dark Matter* residency Program, the artists have spent the year working in the darkroom and developing new works through sustained experimentation. Their practices explore how images are formed, felt and reimagined, from the translation of digital screens into physical surfaces, to the tactile gestures of camera-less printing and the layering of memory, myth and material.

Joshua Catanzariti

My practice is an investigation into the liminal space between the digital and the physical, using photography as a medium to translate ephemeral screen-based realities into tangible objects. I employ techniques such as digital transparency and paper negatives to push the boundaries of traditional image-making.

This material exploration is driven by a focus on the memory embedded in images and the visual impact of texture. I meticulously collect and blend textures from both the natural environment and the built world, layering them to alter perceptions of space. By translating these digital composites through analogue-style printing, the resulting works are highly tactile and evocative.

The pieces presented during the *Dark Matter* residency are meditations on how blending disparate textures and materials can fundamentally alter our emotional relationship to a known space. I invite the viewer to engage with these layered works, blurring the lines between abstraction, lived experience, and the unseen memories contained within the material form.

Image List

from left to right

1.

through the trees, 2025

silver gelatin print

40 x 30 cm

\$400

2.

through paper no.1, 2025

silver gelatin print

37 x 30 cm

\$400

3.

through paper no.2, 2025

silver gelatin print

37 x 30 cm

\$400

4.

merged textures, 2025

silver gelatin print

37 x 30 cm

\$400

5.

passage to Kasuga - initial proof, 2025

silver gelatin print

37 x 30 cm

\$400

6.

passage to Kasuga - installation, 2025

silver gelatin prints, inkjet print, mixed media collage

dimensions variable

POA

7.

Fuji - framed, 2025

silver gelatin print

37 x 30 cm

\$400

Danica Chappell

A long-held convention in photography is that a light-sensitive substrate—whether paper or film—is a surface that must never be touched. Yet, at the foundations of the medium, Jacques Daguerre and William Henry Fox Talbot worked in direct contact with paper and silver to render a surface light-sensitive. In my practice, I extend this lineage through a contemporary, expanded logic of photography, exploring how images can emerge when the hand is applied directly in processes of colour and abstraction. While in the darkroom at **photo access**, I thought often of Julia Margaret Cameron, her coating and drying methods, her papers, and her chickens. I draw inspiration from Pictorialist photography, particularly where the hand and chance are connected and balanced to construct each component of the image out of the trays in the darkroom. This approach—an embodied practice, layer by layer—with materials and making, hybridizes separate logics of painting and photography, placing importance on colour and light. In doing so, I am exploring photography's history that has been shaped not only by its images, but also by experimental processes and touch.

Image List

from left to right

1.

Shadow Shaping (light-modulated-form #5), 2025

chromogenic photograph, custom frame

125.1 cm x 110 cm

1 of 1

\$6600

2.

Shadow Shaping (light-modulated-form #6), 2025

chromogenic photograph, custom frame

142 cm x 121 cm

\$5500

1 of 1

3.

Selection from the series *Kaleidoscope, 2025*

albumen print, with pencil

(9) x 32.6 x 41.5 cm, matted window mount

(5) x 53.2 x 41.5 cm, matted window mount

1 of 1

Each single print hinged in window mount \$650

Each diptych print hinged in window mount \$750

Kristian Häggblom

Some Conjecture about Halley's Comet is a diaristic project that draws on childhood memory to interrogate belief systems associated with science, myth, family, and photography. During the 1986 meteorite event my father was insistent on capturing images of this celestial occurrence and he also claims that he took me on this adventure. Yet, I have completely no recognition of this occurring. This project uses the original surviving photographs that my father made in the darkroom where he taught at a secondary college as its impetus. The original images inform the photographs that are made during the *Dark Matter* residency and will attempt to map the terrain tangentially depicting the original shoot, location, comet surface, and its inevitable future landing location. The cyclical essence of the story (re-)telling and speculative nature of the imagery is reflective of Halley's periodic apparition and the associated stories – of both destiny and doom – it has generated throughout history.

Image List

from left to right

1.

On the Beach (Kunihiro Hanasaka & Kristian Häggblom), 2004

photograph by Souma Sato

framed archival digital print

14 x 19 cm

edition of 8

\$375

2.

Flight Paths, 2025

digital adhesive print

150 x 200 cm

POA

3.

Secular Acceleration #1

framed analogue print

40 x 50 cm

1 of 1

\$950

4.

Secular Acceleration #2

framed analogue print

40 x 50 cm

1 of 1

\$950

5.

Secular Acceleration #3

framed analogue print

40 x 50 cm

1 of 1

\$950

6.

Halley's Comet, 1986

photograph and print by Robert Häggblom

analogue print with wood base

20.32 x 25.4 cm

7.

Entrance for a Zeitgeber, 2025

framed archival digital print

50.8 x 60.9 cm

edition of 5

\$750

Bingham Thurgate

Text by Mae West, on behalf of the artist.

Situated alongside the body of work developed by artist Bingham Thurgate—under the *Dark Matter* residency—this text intends to provide a conceptual lens for the viewer to further engage with *A Constant* (2025), and *Photographic Print[s] I, II, III* (2025). It will not explain these pieces from a didactic perspective, but rather will encourage the opening of an interpretive pathway—shifting focus to the spatial, objectual and material qualities of the photographic image and the ways in which these elements, once manipulated, both shape meaning and guide his methodology.

Thurgate's practice—although built on a technical foundation in analogue photography—resists the traditional conventions of the medium. His work extends beyond the traditional sense of an image to be what would be considered a *photographic object*—an entity with both dimensional presence and tactile resonance. Reminiscent of Rosalind Krauss's 1979 essay, *Sculpture in the Expanded Field*, Thurgate's approach aligns with the notion of medium specificity dissipating to allow the photographic image to become a site for spatial inquiry. For Thurgate, it appears a printed image is a surface, one which holds, reflects and resists, thus becoming what philosopher Gaston Bachelard would define as an "inanimate object [that] can open itself to the greatest of dreams" (G. Bachelard, 1957).

To observe Thurgate's practice as a whole, it is clear he veers from conventional representations of the image and instead becomes what theorists like Geoffrey Batchen have termed *photographic objects*—entities with a dimensional presence, material agency and tactile resonance. Batchen's distinction between the photograph as image and as object emphasises the haptic quality of vernacular photography to suggest photographic objects are more than a vessel for visual narrative, and an artifact of materiality.

In the context of Thurgate's body of work shown in the collective exhibition, *Dark Matter*, objecthood is a key component. Utilising a variety of materials and methodologies, Thurgate's interpretation is a composite form reliant on physical engagement, echoing Maurice Merleau-Ponty's phenomenological assertion of embodied perception; we see as much with our bodies as we do with our eyes.

Reliant on a deeply reflective methodology that is informed by a close observation of philosophical engagement with the psyche and the human condition, Thurgate's practice is also shaped by process. Distorted layering and embedded material are more than acts guided by aesthetics, but instead conceptual exploration to uncover an image as a site for psychological and material uncovering. In the context of these works, the viewer is invited into an active encounter, where interpretation holds no bounds.

Both *A Constant and Photographic Print[s] I, II, III* maintain their foundation within the traditional bounds of the photographic medium, while simultaneously challenging the conventional discourse, prompting the viewer to reconsider any preconceived notion of what a photograph might be. Thurgate's practice, approach and theoretical understanding stands as a meaningful contribution to the broader discourse of photography's ever-evolving role in contemporary art. His practice honours tradition while simultaneously dismantling it to encourage new ways of thinking, feeling and seeing through an image. the traditional bounds of the photographic medium, while simultaneously challenging the conventional discourse, prompting the viewer to reconsider any preconceived notion of what a photograph might be. Thurgate's practice, approach and theoretical understanding are a meaningful contribution to the broader discourse of photography's ever-evolving role in contemporary art. His practice honours tradition while simultaneously dismantling it to encourage new ways of thinking, feeling and seeing through an image.

Image List

from left to right

1.
A constant, 2025
inkjet prints, MDF boards, acrylic paint, adhesive, hinges, screws
115 x 90 x 120 cm
\$500
2.
Photographic print #1, 2025
dye-sublimation print on eco lycra, MDF board, chair legs, bolts
60 x 90 x 3 cm
\$300

3.

Photographic Print #3, 2025

dye-sublimation print on eco lycra, MDF board, acrylic sealer, paraffin wax

60 x 90 x 3 cm

\$300

4.

Photographic print #2, 2025

dye-sublimation print on eco lycra, MDF board, polyester wadding, buttons,
thread, balsawood

60 x 90 x 7.5 cm

\$300

Each Single Albumens hinged in window mount \$650

Each Diptych Albumens hinged in window mount \$750

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