

OBSCURING THE CAMERA



Hawkers

HOUND & BONE
FINE ART PRINTERS

Exhibiting Artists

Alex Meagher
Amanda Whiteside
Carl Rainer
James Tucker
Janine McGuinness
Jean Baulch
Jessica Schwientek
Kate Golding and Evie Golding Kemp
Keira Hudson
Leigh Lambert
Kirsty Macafee
Luke Fazekas
Mark Grant
Mayelin Do Santos
Nicholas Bruncker
Renata Buziak
Raimundo Tapia
Rosalind Pach
Tessa Penny

A word from the curator:

Obscuring the Camera is an exhibition of photographic works that explore photography as a medium of image making through expressions of light, concept and chemistry. The works explore a variety of photographic possibilities that push through popular notions that a photograph must only be constructed with the use of a camera. Some works utilise photographic technologies yet rework the process whilst others disregard all technology and work directly with the raw medium of light and shadow.

NOIR Darkroom has a long term interest in experimental and alternative photography and wanted to showcase a selection of explorative photographers from around Melbourne and Victoria. Exhibiting is a group of emerging and established contemporary artists working in the photographic field and slowly changing the landscape of contemporary photography.

All photographic prints have also been exceptionally produced by *Hound and Bone* fine art printers on a Hahnemule Bamboo paper stock and we thank Cassie and Pete for doing such a great job.

The exhibition also could not have come together so smoothly without the work of our assistant curator and LCI intern Nicholas Brunker and NOIR Darkroom volunteer Raimundo Tapia whom have both looked after the administrative side of curation as well as the hands on stuff.

Jessica Schwientek, Director - NOIR Darkroom

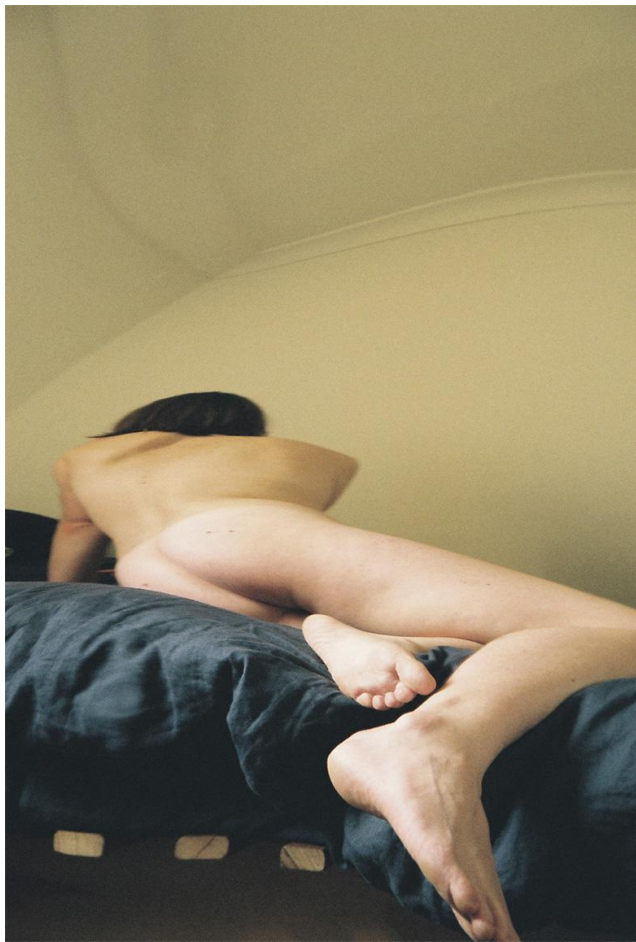
ALEX MEAGHER



Bleach study, 2018, Giclee print on archival paper
from: Bleach on positive film

'Bleach Study' is an ongoing exploration into the idea of damaging memories. This project began with the thought of destroying the most important component in film photography; the film itself, using chemicals to break down and remove the image contained in the emulsion on sheets of positive and negative film.

Alex Meagher is a photographer from New Zealand who's lived in Melbourne since 2015. In his decade-plus of work, Alex's views have shifted toward less conventional and more experimental processes. In his Fitzroy darkroom, Alex works on everything from developing 4x5 positives from what should be black and white negatives to creating glitched and warped images on a flatbed scanner. Never satisfied with the gear he has, Alex can often be found scouring secondhand shops for more cameras.



AMANDA WHITESIDE

This self portrait was created by photographing into a perspex mirror, altering the body and the space it occupies. By photographing them self in an intimate space, the artist speaks to the vulnerability of being observed nude.

Amanda Whiteside is a photographer based in Naarm/Melbourne whose works engage with ideas of embodiment, gender and identity. They are interested in the ongoing constructed nature of the self and the question of an individual's choice as it relates to this process. Whiteside recognises the medium of photography is afforded the power to further reinforce social constructs such as gender. Through in-camera methods of distortion the artist plays with the tropes of photography to re-invigorate, re-shape and subvert such constructs and challenge the nature of perception.

A-Self Portrait, 2018, Giclee print on archival paper

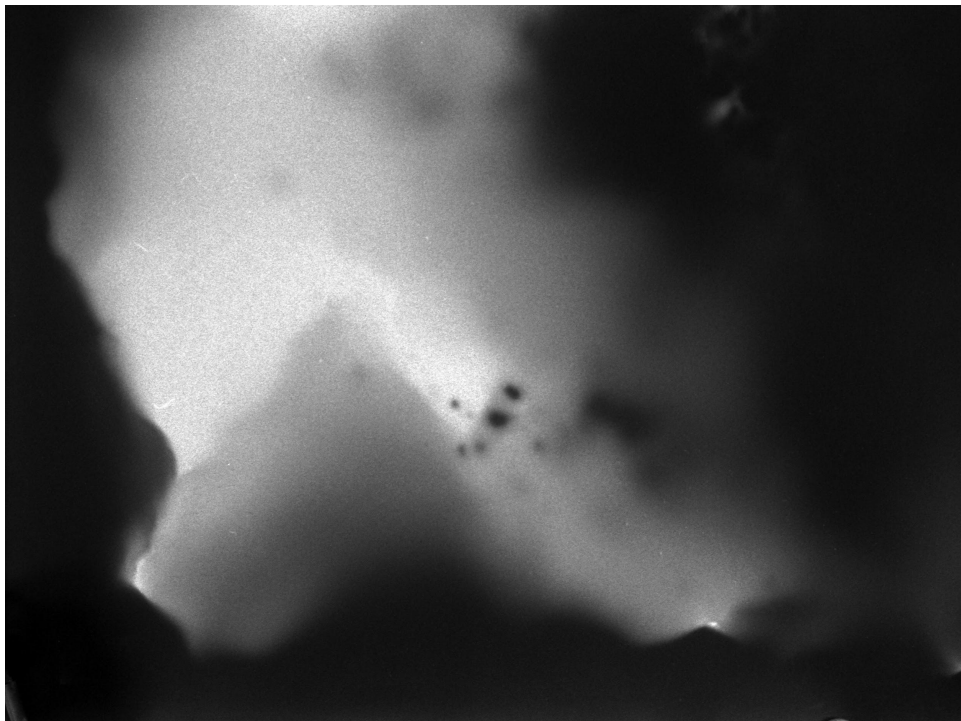


Floating Alice, Giclee print on archival paper

LUKE FAZEKAS

Shooting large format is can be difficult generally, but when you add flickering lights, constantly moving subject/s and the clunkiness of a huge camera, this makes for an extra challenge. When you capture moments of passion, emotion and feeling in an image you're stamping a piece of history, one that always unique for that particular night.

Film photographer currently based in Beijing. Shooting large format photography at live music shows. Studying Creative Arts & Design (Photography) at CSU in Wagga Wagga via distance education.

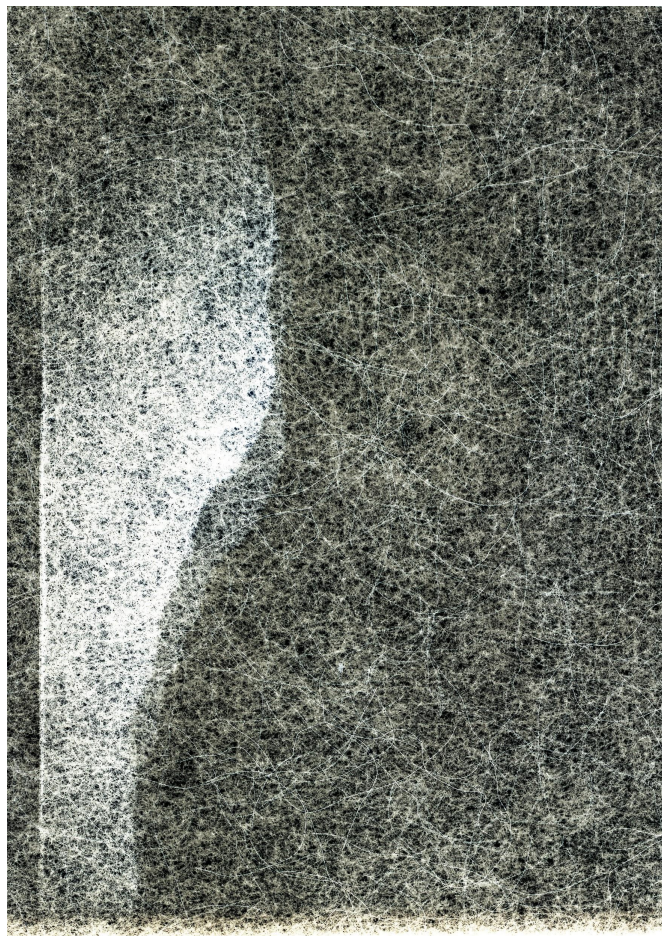


Imaginary #1, 2018, A giclee print on archival paper from: silver gelatine (original print)

JEAN BAULCH

This print was made entirely within the darkroom, using light, chemicals and manipulations of silver gelatine paper. It grew from fibre optic lights used to expose black and white film, through crumpled contact prints and by re-photographing small sections where an echo of the real world began to shine through. Rather than bring a piece of the world into the darkroom and replicating it through traditional photography, the darkroom became an incubator for the sensation of experience. From within the darkness and hum of the exhaust fans came a sensorial translation of the outside world

Art for Jean is a translation system, a medium through which she can try and translate the delicate mist that hangs between the existence of the world and how we experience it. There is always an element of observing, finding the ticks and quirks and patterns that light up as something out of place. Her work often begins or ends in photography. Sometimes it is her interest in nature that takes over, other times human cognition, most often it is experimenting with mixtures of light and chemicals in the darkroom. Her work has been exhibited in solo and group shows in Melbourne and rural Victoria.



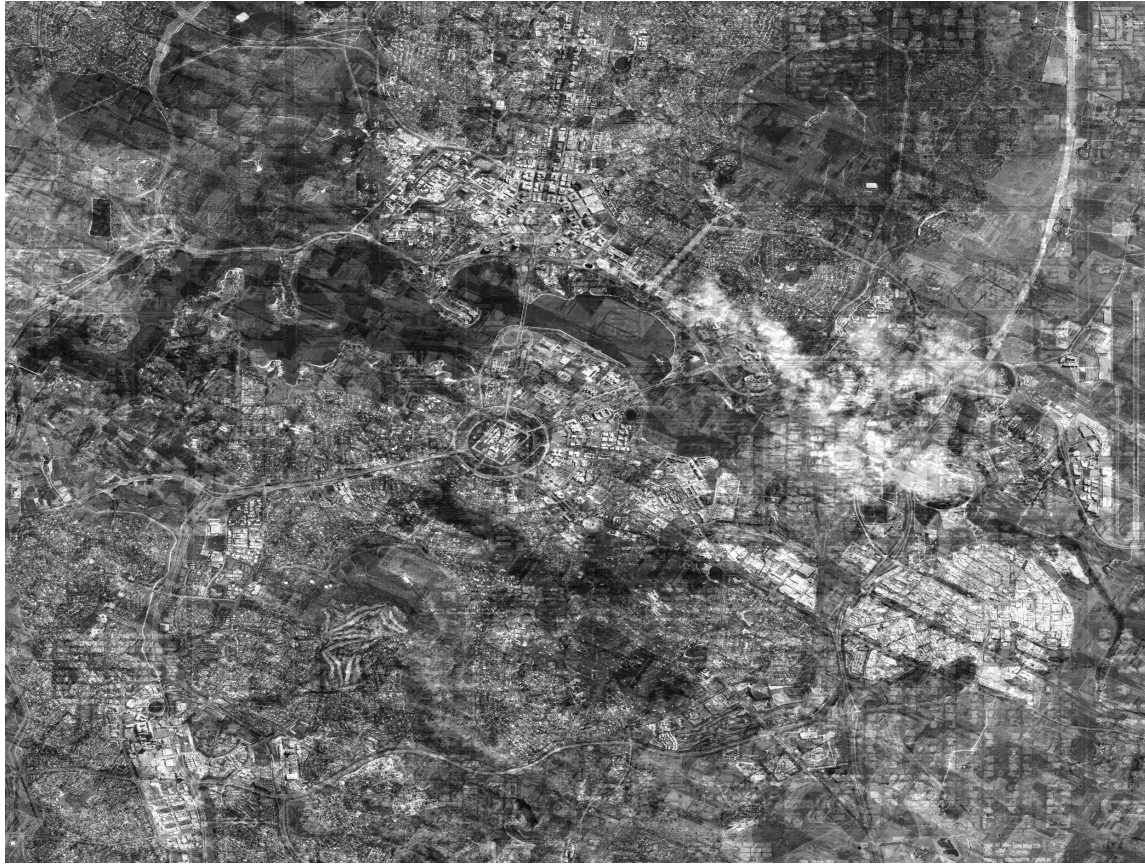
'Salt and Fibre.', 2018, Giclee print on archival paper,
from 120 washi film

JESSICA SCHWIENTEK

Jessica Schwientek has always found beauty in the accidental and unpredictable. The frame snapped unintentionally, the space in between and, in particular, photography made with the absence of camera.

Jessica's practice is dark and intrinsic, often looking within. In these works process and materials are just as important as subject; if not more so. 'Salt and Fibre' looks at the landscapes of the imaginary and human connections, whilst 'Embers' is a moment between moments. An image that was never supposed to be captured. One that distorts time and place. In two very different works the artist continues to create an antinomic dialogue of simultaneous absence and presence.

Jessica Schwientek is a fine art photographer practicing in Coburg, Melbourne. Her focus is on analogue and chemistry based photography. Photography is a loose term for Schwientek's practice with an emphasis on the alternative and the experimental. Her work is intrinsic; looking in at the world, herself, society, anything. She is an outsider on the inside drawn to the safety of the fringes. She is an educator, facilitator and gallery owner intent on supporting the works and careers of her peers.



It's Right There, Giclee print on archival paper, 1 of 3 editions

MARK GRANT

and imagination and maps and places and
memory and symbols and dreams and
location and direction and signals and
language and time and treasure and stories
and chance and adventure and instruction
and systems and seeing and distance and
proximity and mystery and ...

TESSA PENNY

Tessa Penny is drawn to examining the private ritual of beautification and personal grooming. An action so habitual, it has become absent minded. These actions create a series of marks that construct an individual self-portrait as we move around our environment. This image documents discarded personal detritus accumulated over a period of time. A visual representation of myself and my body as a mark maker. This image is an insight into my aesthetic preferences, intended to incite conversation around beauty ideals and culturally embedded representations of gender.

Tessa Penny's artistic practice is in a state of constant evolution and experimentation. She enjoys working predominantly with photography, sculpture and three-dimensional forms. Themes in her work centre on femininity, intimacy, and luminosity. Juxtaposing these themes with digital repetition, highlighting the recurring, cyclical actions and unintentional markings of the individual.

tessapenny.com

@tessa_penny



Self Portrait I, 2018, Giclee print on archival paper
from: photo media



Waiting for Oz!, 2018, Giclee print on archival paper

CARL RAINER

Broken promises, lost dreams and heartache for the ones we miss. Dorothy waits, alone in her room in the Land of Oz. Sad and hoping for the return of the great and powerful Wizard of Oz, waiting for him to reunite her; as promised, with her loved ones in Kansas. (Dorothy didn't have time to grab the charger for her magical red shoes).

"I'm not a bad man, just a bad Wizard" Oz told Dorothy. Then why did he take flight with the town's cash, the Munchkins investments and Dorothy's beloved dog Toto, only to leave her, living in substandard rental accommodation in the wrong part of town?

Carl Rainer is a practicing graphic designer by profession with a love for photography. He has photographed everything from his grandkids to galaxies 50 million light years from Earth. The images on exhibition belong to a new series currently under construction, an alternate life for Dorothy from the Wizard of Oz. He does not have the budget for large scale studio lighting, sets and real models and has preferred the challenge of creating storytelling using toys and controlled lighting from his home studio; or should he say garage or lounge room!

carlrainerphotography.com

[@carlrainerphotography](https://www.instagram.com/carlrainerphotography)



Singing Lesson (Self Portrait), 2018, Giclee print on archival paper from: C-type photogram, unique state

RENATA BUZIAK

There are numerous activities in life that we either don't have time for, or don't get to do for other reasons. *Singing Lesson (self portrait)* and looking through a *Crystal Floor (Jan)* evoke such activities through the use of photogram imagery. The photograms were created in the darkroom by direct contact of the body with photographic colour paper and use of various light sources. These techniques allow for the depth of space and movement of the body to be recorded directly on paper, and the idea of absence/presence to be emphasised by the negative appearance of the body.

Renata Buziak (PhD) is a photo-media artist, who is passionate about physically engaging nature and organic processes in her art practice. Her practice builds on alternative and experimental photography; it includes intercultural and art-science research, and cross-disciplinary collaborations. For over a decade she has been developing an image making process- the biochrome, created by fusing organic and photographic materials. Her work has been exhibited in solo and group exhibitions, nationally and internationally, received several art awards, and features in private and public collections.

KEIRA HUDSON



Portrait, 2018, Giclee print on archival paper from, polaroid lifts & cotton thread

The human body has always been central to Hudson's creative practice. She is fascinated by the visceral, and creates self-portraits that compress the flesh into abstract shapes using objects such as thread, plastic wrap, and glass vessels.

A range of analogue and digital processes are used in her practice. Each work is taken through a series of transitions from camera to finished print. For "Portrait", the image has been photographed on 35mm film, printed in the darkroom, re-captured as Polaroids, lifted in hot water, stitched onto archival paper, and then scanned. This artwork is Hudson's way of persisting with a process-driven creative practice, and experimenting with new material combinations.

Keira Hudson is a Melbourne-based artist whose practice explores her own corporeality through whimsical and sinister nude compositions. She studied printmaking and photography at RMIT University, and has recently begun incorporating paint, wax, and traditional darkroom processes into her practice. She has been exhibiting for 10 years, and her works are included in national and international collections.

keirahudson.weebly.com

[@keirahudsonartist](https://www.instagram.com/keirahudsonartist)



Still Life by Hospital Bed, 2018, Giclee print on archival paper from: Giclee Fine Art Print

JANINE McGUINNESS

Self and place are closely intertwined. This work explores how the pressures and forces of ill health and death can impact and transform us.

Janine McGuinness is a contemporary digital artist based at the Blender Studios in Melbourne, Australia. Her qualifications include a Masters of Contemporary Art (VCA) and a PhD (La Trobe University). Her work was selected for the international Lumen Prize Long List (2017) and received several other awards, including the Galloway Lawson Prize (2013). Her practice concerns the politics of visibility in photography and digital art and the relationship of people, place and space. She characteristically uses heavily saturated colour and strong contrast and she like to explore different forms of digital painting.

janinemcguinness.com



MAYELIN DO SANTOS

A moment captured through a Southbank Window.

Mayelin Do Santos' passion for photography started from a moment she could only describe as serendipity. She took a random photo of a St Kilda sunset during an evening walk along the beach many years ago that open the doors to a world that she never knew existed inside of herself. Her favourite styles of photography varies from street photography, fashion, landscapes, scenic, black and white and abstract. She hopes you enjoy her journey as she explores, develops and grows as a photographer.

Beauty lies in the eyes of the beholder, 2018,
Giclee print on archival paper

mayelindosantos.com

NICHOLAS BRUNKER



Between Frames, 2018, Giclee print on archival paper : from 35mm film

Photography is not only what you capture in front of you, but what is behind that initial photograph. Being able to change reality with the push of a button or use of a different chemical, you have the ability to change that moment as easy as that. You can change a gloomy image into a piece of art or bring two worlds side by side.

Nicholas Brunker is an aspiring young artist who is currently studying a degree in Design Arts. Within his practice, he majors in both Photography and Visual Arts, focusing on a wide range of materials and mediums. His largest ambition is to use his artistic skills to help express awareness towards endangered species, environmental stability and change. For the time being, Nicholas is focusing on developing his practice, acquiring knowledge on different methods and techniques to further himself as an artist.

RAIMUNDO TAPIA

A surreal landscape from a place where time and space barriers are challenged everytime and everywhere, "This is the one", is part of a series of old restored Photographs taken in Cabo Polonio, Uruguay. The colours were altered by chance, fitting perfectly on the vibe of the place, so laid back and apart from the "real" world. But what is reality at the end of the day?



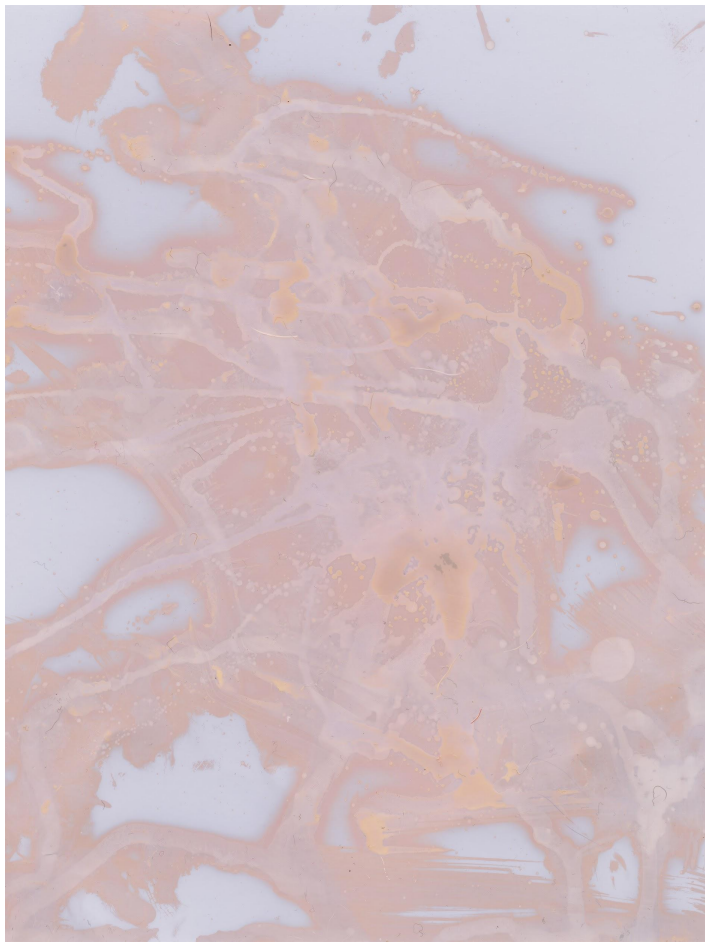
This is the one, 2010, Giclee print on archival paper from: 35mm Film

As a kid Raimundo remembered questioning himself why pictures were always the same, people forcibly smiling waiting for the photographer to shoot. He wanted to take pictures from his own angle, with more legs or shoes than faces, and was intrigued by the fact that adults apparently weren't able to see this beauty.

He always liked photography, but wasn't until 2018 that he realized that was a repressed passion. Fortunately, he is still really curious, and in his photography he tries to portray his photographs in a very personal way. His intention behind this is to give rise to questioning or simply unleash the imagination of the spectator.

raimundotapia.wixsite.com/photography

@rai.64



Mother's milk, 2018, Giclee print on archival paper
from: A lumen print

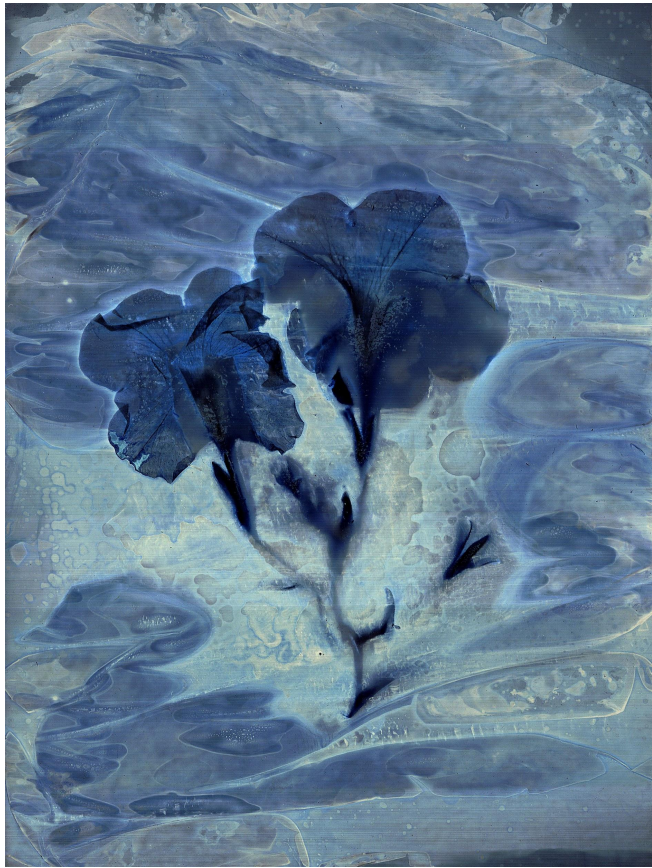
KATE GOLDING & EVIE GOLDING KEMP

Throughout my pregnancy and the first year of my child's life I have used my cameras to record the gradual and dramatic changes to my body and to theirs. I am invariably left frustrated as the messiness of motherhood combined with my child's need for me thwarts this pursuit of the perfect image. To create this new work I discarded the camera and hand expressed breastmilk onto a sheet of silver gelatin paper. My child spontaneously joined in on the creation by manipulating the paper; by folding, finger painting and collecting evidence of our domestic environment on the surface of the lumen print. This is Evie's first exhibition.

Kate Golding is an artist based in Narm Melbourne who utilises photographic processes. Recently completing a Master of Fine Arts by Research degree at the VCA, her research project focussed on First Nation sovereignty and questioned the history signified through colonial monuments. Golding exhibits both nationally and internationally. The artist acknowledges the Wurundjeri First Nation on whose land she lives and works. Kate offers her respect to the elders past, present and future, acknowledging that sovereignty has never been ceded.

kategolding.com.au

[@kate_golding](https://www.instagram.com/kate_golding)



Beyond The Inflorescence, Giclee print on archival paper

ROSALIND PACH

Rosalind Pach has started experimenting with lumen prints earlier this year. The nature of its unpredictability captured her sense of wonder. The results were surprising and often produced an image that appeared three dimensional.

This particular print, "Beyond The Inflorescence", was constructed with dried flowers found in her garden. The flowers were placed on unexposed silver gelatin paper, splashed with water and exposed to sunlight for several hours. After soaking it in fixer solution for a few minutes, she rinsed it in water and hung it up to dry. The initial result was a rather washed out grey image she scanned into Photoshop. Some relatively minor tweaks produced this print which she feels not only resembles a painting but also appears to have depth. Perhaps because the flowers were not flattened but simply pressed onto the paper gently.

Rosalind Pach loves the feel of a camera in her hands and has been taking photos for as long as she can remember. When she was around 20, she can vividly remember standing in the middle of the road taking time lapses of moving cars at night.

No matter what she has done, she always gravitates back to photography. For her, this is what really ties it together.

Recently, Pach has rediscovered her love of film and experimentation. This has enabled her to combine old and new technologies in her photographic processes which in turn, has propelled her into another dimension in her practice.

rosypeaphotography.com

[@rosypeaphotography](https://www.instagram.com/rosypeaphotography)



LEIGH LAMBERT

This work is part of a series that seeks to explore material interactions according to scientific principles. Established in the medieval practice of alchemy and the mathematical principles proposed by theorists working in the more recent mathematics of chaos theory. It does this through the use of combinations of chemical elements and combinations of both planned and chance operations.

Leigh Lambert is a photographer born and currently residing in Melbourne, Australia. In 2017 he completed a Bachelor of Creative Arts, Honours, with a focus on photography. Leigh has been involved as an exhibitor and organiser of many group shows concurrent with his studies and he has been invited to write about his work for the Large Format Blog. He has previously been Vice-President of the Melbourne Silver Mine, a photography group devoted to the use of analogue process. He shoots with a variety of cameras and formats, and frequently works without a camera at all.

*Red Wave, 2016, Giclee print on archival paper
from: A Photogram*



JAMES TUCKER

James Tucker is an emerging artist working primarily with digital photography. He uses strong contrast with his work to focus on the main subject matter of his images. All of the images are unedited, trying to be analogue with a digital camera.

James Tuckers job as an mechanic for a underground copper mine in Saudi Arabia, has lead to the way he takes pictures. He does this job so that he is able to travel and capture pictures of the world. Working underground with a cap lamp showing the way has been the biggest influence on his work, a single beam of light, focusing on what ever you point it at, with nothing but black darkness around it.

Kyoto, 2018, Giclee print on archival paper

@dvrkroom_



KIRSTY MACAFEE

“To scrutinise means to turn the photograph over, to enter into the paper’s depth to reach its other side” Roland Barthes

Zoom responds to Barthes’ thoughts and translates them into virtual image experience, interrogating the role of the haptic in image circulation. A camera-less document of the traces left on the artist’s iphone as she participates in the image carousel. By reshaping immaterial or virtual data into a material object, the artist acknowledges and perhaps even celebrates, that in a digital networked culture, analogue objects also exist as digital objects and thereby occupy both real and virtual space.

Kirsty Macfee’s multi-disciplinary and process based practice is informed by an expanded and deconstructed view of photographic practice. She employs images and image data as material to create works that are at once photographic and not.

Her practice of reverse processing and reformatting image data is a continual and unfolding process of construction, deconstruction and re-construction. Her work is created through a photographic seeing and considers both real and virtual space.

Zoom, Giclee print on archival paper

kirstymacafee.com

@kootoyoo