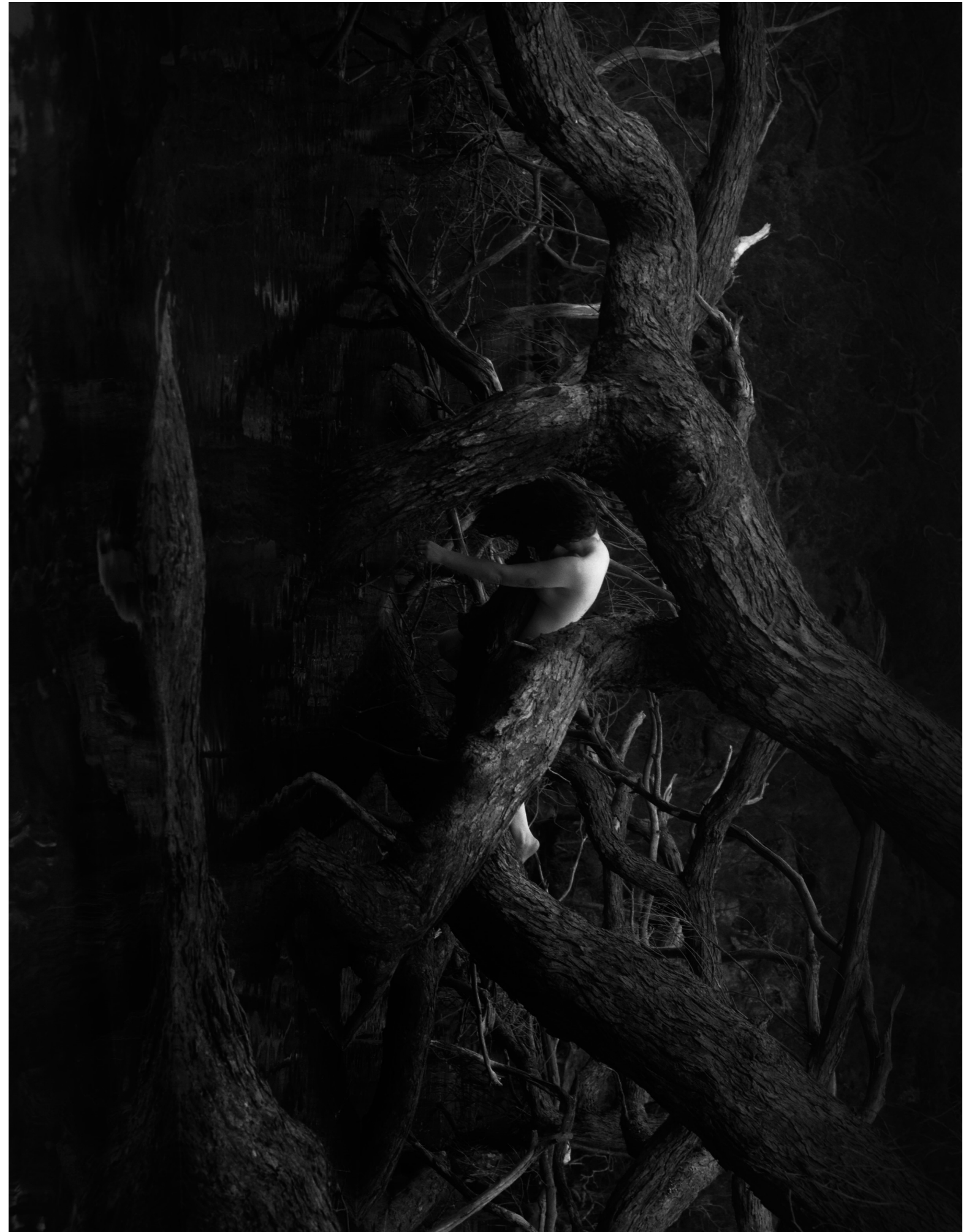


TIME OVER — RESTART

June 4 - July 26, 2022



Less than a breath: contemporary modes of photography

Photographs are akin to ideas. They're born in an instant: faster than rain falls, in less than a breath. The seeming ease of their birth hides years of practice an artist pursues to bring it to life. It belies the hours of labour, days of debate, weeks of reflection that it takes to refine an idea into an image.

Time Over—Restart considers the approach of seven contemporary photographers, emphasizing the flexibility and variety of recent photographic modes. These artists use photography as one tool among many in their kit. They apply it in collaboration with other creative processes. They interrupt and interpret photographic methods to novel ends. They pursue new possibilities. They create new ideas.

Mimi Kelly combines performance art and photography in her Royal National Park series. The coastal landscape is unruly and unkempt. A soft, vulnerable figure languishes over creeping branches of a fallen tree. It floats under the looming menace of the forest. Her (im)position of a body in the landscape contrasts human scale against the enduring power of nature. And highlights the vulnerability of both.

Matthew Schiavello discovers beauty in what is unwanted or unvalued. In *Still-life with artist*, he poses in rigid self-portraits presenting flowers, fruits and vegetables. His antique chair, spectacles and mutton-chops reference solemn portraits from centuries past. Yet his criminal combination of socks with sandals leaves room for levity. He also reinvents failed photographs by freezing and burning, scorching and scoring film with unpredictably beautiful results. He is playful with his subject and methodology.

Ervin Janek is an expert with experimental in-camera techniques, influenced by his painting and sculptural practice too. *Stooping Man* (2019) shows cracked and spotted leaves through the silhouette of a man. Playing with positive and negative space, the figure is cut from timber board creating a frame for the woodland floor. There's a charm to the in-camera effect that can't be replicated by digital tools. The edges are imperfect and authentic. It's photographic sculpture, composed like a painting.

Raheleh Mohammad takes a surreal approach to her photography. A *Borderland of Dream and Reality* series is visual poetry exploring notions of pleasure. Mohammad prints monochromatic photos of hands and feet then overlays them with dried flowers and seeds, before photographing again. Papery seeds become wings on wrists and ankles, gifted like Hermes with the power to move between the mortal and the divine. Clever use of texture, tone and scale intensifies her minimal composition.

Jenn Brazier sprinkles pixie dust over a dream-like hyper-real nocturnal landscape from her *Secret Garden* series. Combining long-exposure and artificial lighting, she creates an other-worldly portrait of an Australian bush scene. Reeds and shrubs glow eerily under a moody night sky. Applied gold glitter dusts the earth like sand. This world is devoid of humans, adding to a sensation of magic and mystery. Brazier uses the Australian landscape to summon primordial images from the collective unconscious.

Rachel Harris takes a satirical approach to re-interpreting Australian colonial stories in her response to local Hahndorf history. *Carry-on luggage only* presents an allegory of the exotic intruder by intervening in a historical photograph. A European settler rides a zebra, rather than a horse, through the Australian outback. The Zebra references the ship on which the first German settlers arrived. Harris' digital intervention emphasizes the absurd presence of both foreign creatures in the Australian context.

Beverley Southcott abstracts war footage into warm and comforting new work in her *Aftermath Healing Space* series. She digitally transforms the found image as well as its meaning to its polar opposite. Billowing smoke becomes serene cloud-scapes. Their cosy tranquility shares a similar sense of succour and solace as James Turrell's light. Their hazy pastel mood belies the violence of their source.

Time Over—Restart reveals a healthy diversity of practice in the photographic field. From content, to composition, to technique, the featured artists demonstrate that new ideas are alive and well.

Curator - Beverley Southcott Artists - Jenn Brazier, Rachel Harris, Ervin Janek, Mimi Kelly, Raheleh Mohammad, Matthew Schiavello, Beverley Southcott

IMAGE Mimi Kelly, *Untitled 2*, 2022, Dharawal Country, Royal National Park project, digital print

