THE ALCHEMISTS
Rediscovering Photography in the Age of the Jpeg
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THE ALCHEMISTS

It is often said that it was the painters who invented Photography (by bequeathing it their framing, the Albertian perspective, and the optic of the camera obscura). I say: no, it was the chemists. For the noeme “That-has-been” was possible only on the day when a scientific circumstance (the discovery that silver halogens were sensitive to light) made it possible to recover and print directly the luminous rays emitted by a variously lighted object. The photograph is literally an emanation of the referent.

ROLAND BARTHES¹
Photographs are both pictures of things and emanations from things. Over the last twenty years all the buzz has been on the ‘picturing’ side of photography: we are astounded by the latest estimate of the astronomical number of smartphone images uploaded to the internet every second, we are shocked by the latest sickening images tweeted from a violent war zone, we are awed by the majestic detail in the latest mural photograph mounted behind pristine acrylic in an art museum, and we are habituated to the sleek look of digital images – either Photoshopped into high-dynamic-range conformity or with one selection from a convenient menu of retro Instagram-filters laid on top.

But lately a global movement of artists has been building around the world, not so much interested in the medium as the endless iteration of separately framed scenes, but rather fascinated by it as an ongoing process of chemical and visual becoming. The works they are producing are not photographs of things, they are photographs as things. In various ways these photographers are directly re-approaching the core power of photography — the touching of time and light.

This core power was present at the medium’s birth. Many of William Henry Fox Talbot’s first images in the 1840s were photograms — of lace or leaves laid directly on salted paper in the sun — so that object physically touched the resultant image. Photograms went on to become a staple of high modernism in the 1920s and 1930s, with photographers such as Lazlo Moholy-Nagy, Man Ray and Max Dupain producing a ‘new vision’ out of pure light. To the modernists these darkroom impressions were a future orientated extension of the technical capacity of new photographic technology; but to subsequent photographers, photograms and other images of their ilk became a way of bypassing the whole corporate apparatus of photography and getting back to the elemental forces of nature itself.

After the rise of industrially manufactured amateur photography in the 1890s, signaled by the invention of the Kodak, Pictorialists began to make their own emulsions in gum-bichromate, or produce ink impressions in bromoil transfer, to declare their independence from the emerging mass photography and their allegiance to fine art. In the 1970s, handmade emulsion and photograms returned to art schools, which were beginning to teach fine-art photography alongside other mediums such as printmaking. Courses in so-called ‘alternative techniques’, along with accompanying ‘darkroom cookbooks’, became very popular. Similarly, pinhole cameras and the construction of camera obscuras have been integral to thousands of introductory photography courses around the world for decades. And, in the 1990s in the immediate wake of the digital revolution, ‘post-photographers’ such as Adam Fuss used pinhole cameras, photograms and other ‘obsolete’ processes to stage spectacular conceptual deconstructions of the transforming medium.

But in the last ten years these longstanding and historically disparate tendencies have combined with new energy and conceptual force. Not only have a thousand instructional YouTube videos from enthusiasts around the world replaced the darkroom cookbooks of old, but more photographers are more
seriously exploring the fundamentals of the medium. Many of the artists in the *The Alchemists* had their initial student training in digital photography, but felt a curiosity for learning about ‘analogue’ photography that replaced the dry, precise, virtual environment of the computer screen with the liminal and wet laboratory-place of the darkroom. This discovery of the darkroom was paralleled by the discovery of vintage cameras and retro processes, not only by art school-trained photographers, but by amateur photographers as well, who were able to buy Lomo cameras and refurbished Polaroid cameras from museum gift shops, or Sunprint cyanotype kits from craft stores.

What is ‘new’ about this photography is that: images are magically produced by the simple optical fact of the camera obscura, rather than the factory-manufactured equipment of the camera; the photographic print is treated not as neutral screen for the image, but as a physical object layered with light-sensitive halides and dyes – potential eruptions of colour waiting to be revealed; handmade emulsions, such as collodion, which is freighted with a hundred and fifty years of historical association because it was used for nineteenth century ambrotypes, tintypes and wet-plate negatives, are used in modern large-format cameras; and photographers continue to find enormous wells of inspiration in the photogram, where three-dimensional objects and two-dimensional images meet and mingle in cradles of light.

This is not just a nostalgic retreat to the past, a hipster reinvention of the outmoded, or a retro fad. Nor is it part of some redundant ‘debate’ between the lost ‘purity’ of the analogue in the face of the encroaching contamination of the ‘digital’. Rather, it is a discovery of another mode of making – a slower making, a more curious making, and a making which looks, in the words of one young artist, ‘simultaneously backwards and forward.’

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A series of exhibitions and books from London, New York and Los Angeles have already showcased these artists internationally. But what is happening in Australia and our region? Recently there have been several thoughtful attempts to address the Australianness of Australian photography. While taking different approaches, two books, The Photograph and Australia⁴, and Photography and Australia⁵, identify the relatively recent — compared to the US, for instance — colonisation of the continent and displacement of its indigenous inhabitants as crucial to our photography. While Australian photography is obdurately oriented to people and land, every realistic portrait and landscape remains nonetheless marked in some way by the ambiguities and complexities of colonisation. As Helen Ennis suggests:

These [significant local] differences [of photography in Australia] stem from one inescapable historical reality: photography in Australia is not simply a product of the modern era, but is tied inextricably to the imperialist and coloniser underpinnings of modernity. This distinguishes Australian photographic practice from its counterparts in Great Britain and various European countries, aligning it in crucial ways with that of other colonised countries such as India, Indonesia and New Zealand instead. Of primary importance therefore is the interaction between Indigenous and settler Australians. This has given rise to some of the most potent images in Australian visual culture.⁷

All of the works in The Alchemists are driven by joy and pleasure: the joy of seeing the fundamentals of optics and chemistry magically manifest themselves; and the pleasure of being the one to ride the unleashed processes of transmission, projection, refraction, filtration, sensitisation, exposure, impression, reaction, absorption, precipitation, development

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⁵/ The Photograph and Australia, Judy Annear, Art Gallery of New South Wales, Sydney, 2015.
⁷/ Ennis, p8.
and fixation to the unknown destination of a material outcome. But at the same time every artist, to varying degrees, attempts to use that joy and pleasure to engage with some other aspect of Australia, New Zealand, or Asia, not to ‘take a picture’ of it, but to materially and critically participate in it.

As one example amongst many, we could cite the oldest work in the exhibition, Catherine Rogers’ *The Nature of Evidence*, from 1986. This work was an interrogation of the dodgy forensic evidence and popular witch hunt that eventually led to the conviction of Lindy Chamberlain for the murder of her baby Azaria at Uluru, rather than accepting that a dingo had taken it as she claimed. (The trial took place in a media frenzy that mobilised many Australian anxieties about living in a recently colonised country.) Through the bleeding of developer over darkroom projections of multiple negatives, as well as photograms of significant objects such as scissors, the works directly participated in the same ‘aesthetics of the forensic’ that had convinced the jury to wrongly convict Chamberlain in the first place. As Helen Grace identified at the time:

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*In The Nature of Evidence, each of the frames of counter-evidence [...] interrogates both the ‘official story’ of the Chamberlain case and the ‘official story’ of photography itself, since the techniques of photography (at the level of the image rather than the camera) are laid bare.*

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Like Rogers, other artists in this exhibition also unite various photographic processes with various political, historical, personal, and environmental processes. For example, collodion emulsion and daguerreotypes, literally the stuff of colonial photography, are used by contemporary Australian and New Zealand photographers, some of whom have indigenous heritage, with powerfully ironic results. In these works the past is not just re-enacted, but also, in a sense, optically re-materialised in the present.

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Other artists simply mainline themselves into larger forces and expanded networks, either urgent bodily forces of sexuality, slowed-down spiritual forces of nature, or expanded cosmic forces of the electro-magnetic spectrum. Still others engage in the purely formal and abstract possibilities of lines and shapes and tones in a rectangle. But, in all of these works, beauty — the non-descriptive, non-referential, non-semiotic beauty of fundamental propulsions and ineluctable balances — is wordlessly reclaimed.

Finally, hovering above this exhibition, only directly referred to occasionally, but nonetheless always present — are the largest and most indefinable processes on the planet, but ones with the most tangible ultimate results. The processes of mixing, swirling, condensation, melding and melting, which we see at micro scale in so many of the works in The Alchemists, are the same as are happening at macro scale in our atmospheres, oceans and continents as ice caps melt, reactors leak, rivers break their banks, and the ground cracks apart.

Plenty of digital photographs have been taken, and will continue to be taken, of the environment we all share. But photography in the digital epoch can only show us our world as virtual pictures before our two eyes. Alchemical photography, on the other hand, attempts to manifest our world as physical events we must encounter with our whole body.

— DR. MARTYN JOLLY, CHERINE FAHD & SUZANNE BULJAN 2015
CURATORS

DR. MARTYN JOLLY is Head of Photography and Media Arts at the Australian National University School of Art. He completed his PhD at the University of Sydney in 2003. In 2006 his book *Faces of the Living Dead: The Belief in Spirit Photography* was published by the British Library. His work is in the collections of the National Gallery of Australia, the National Gallery of Victoria and the Canberra Museum and Gallery. In 2011 he undertook Fellowships at the National Library of Australia and the National Film and Sound Archive. In 2014 he received an Australian Research Council Discovery grant along with Dr Daniel Palmer to research the impact of new technology on the curating of Australian art photography. He is also researching the history of Australian photobooks, and the media archaeology of Australia, particularly its projected image heritage.

CHERINE FAHD is a Sydney-based artist working with photography. Since 2012 she has held the position of Lecturer in Photomedia at The University of Sydney, Sydney College of the Arts and is undertaking doctoral research at Monash University, Melbourne. Fahd’s photographs are represented in major public collections in Australia including the Art Gallery of New South Wales, National Gallery of Victoria, National Gallery of Australia and Artbank. She is the recipient of numerous New Work Grants from the Australia Council for the Arts along with art awards and residencies such as the New South Wales Women & Arts Fellowship from Arts NSW, Josephine Ulrick and Win Schubert Foundation for the Arts Photography Award, National Photography Prize and Moya Dying Paris Studio from Art Gallery of New South Wales. Her work has been exhibited extensively both in Australia and internationally.

SUZANNE BULJAN is a practising photo media artist with an MFA from UNSW Art & Design. She has lectured at UNSW Art & Design in Photography and New Media as well as Communications at UTS. Suzanne has worked extensively in film and TV both nationally and internationally with credits including *Superman Returns*, *The Knowing* and *The Sapphires*, as well as Creative Director of Ubasoma. Recent appointments include the Director of the Australian Centre for Photography and a new role in Culture and Creativity with the City of Sydney. Buljan’s primary area of research is the intersection between technology, culture, new media and behavioural pathways.
JOYCE CAMPBELL

Joyce Campbell lives and works in Auckland. Selected solo exhibitions include To The Wash, Two Rooms, Auckland (2014); Te Taniwha / Crown Coach, Nichols Gallery, Pitzer College, Claremont, California, USA (2012); Last Light: Antarctic Photographs and Daguerreotypes, Christchurch Art Gallery (2010); Ice Falls, Antarctica, Dunedin Public Art Gallery (2008); LA Botanical, GT27, Los Angeles, USA (2007); and Growth and Change, California State University San Marcos, USA (2006). Selected group exhibitions and biennales include The Liquid Archive, Monash University Museum of Art, Melbourne (2012); Broodwork: it’s about time, Otis School of the Arts, Los Angeles, USA (2011); Photoqui: 2e Biennale des Images du Monde, Musée du quai Branly, Paris (2009); The Ecologies Project, Monash University Museum of Art, Melbourne (2008); Sinfonia Antarctica, The New Dowse, Wellington (2008); 2007 Incheon International Women Artist’s Biennale, South Korea; 3rd Asia Pacific Triennial, Queensland Art Gallery, Brisbane (1999); and 11th Biennale of Sydney (1998). Joyce Campbell is represented by Two Rooms, Auckland; McNamara Gallery, Wanganui; and Nadene Milne Gallery, Arrowtown.
An Accumulation, 2013
Wet collodion on acrylic sheet
25 x 20 cm
1/ Distances #1 (detail), 2014
Unique duratran photograph
189 x 450 cm

2/ Distances #2 (detail), 2014
Unique duratran photograph
189 x 450 cm

All works courtesy of the artist
1/ First Light, 2010
Pigment print on cotton rag
60 x 48 cm

2/ Untitled, 2010
Pigment print on cotton rag
49 x 49.5 cm
Unity in Light (blue), 2012
C-Type photogram 101 x 175 cm
Lucinda Eva-May lives and works in Melbourne. Selected exhibitions include 2014 VCA Graduate Exhibition, Victorian College of the Arts, Melbourne; saunter over to disclose, copy, distribute, disseminate or take and info please, VCA Student Gallery, Victorian College of the Arts, Melbourne (2014); Gumbo, ANU School of Art Foyer Gallery, Canberra (2013); ANU School of Art Graduating Exhibition, Canberra (2012); Booked, ANU Art School Library, Canberra (2012); Copy Cats, Photospace, ANU School of Art, Canberra (2012); and Hey Dad, can you pick me up from Josh’s, otherwise it’s like two buses, Phoenix Bar, Canberra (2011).

1/ Unity in Light (red), 2012
C-Type photogram
101 x 175 cm

2/ Unity in Light (yellow), 2012
C-Type photogram
101 x 175 cm

All works courtesy of the artist
Hawkesbury River, 2014
Silver gelatin print
93 x 117 cm
MIKE GRAY

Mike Gray lives and works in Perth. Selected solo exhibitions include New Australian Plants and Animals, Singapore International Photography Festival (2014); China Diptychs, Festival Internacional de Fotografía de Valparaíso, Chile (2011); and Assorted, Perth Centre of Photography (2008). Selected group exhibitions include View from the Window, Edmund Pierce, Melbourne (2014); Of Spears and Pruning Hooks, Spectrum Project Space, Perth (2014); Becoming, University of Science and Technology, Shanghai (2013); The Abandoned Boudoir, nhw Milano, Milan (2013); Beautiful South, Clasko, The 8th Gallery, Tokyo (2011); Be a Hero, Kaunas Photo Festival 09, Kaunas, Lithuania (2009); Hijacked, Neunplus, Berlin and The Arm, New York (2008); and Surface Tension, Australian Centre for Photography, Sydney (2004).

Phonomex MK II, 2014
Single element lens projecting into a glass sphere
40 x 40 x 40 cm

All works from the series New Australian Plants and Animals
All works courtesy of the artist
1/
Dave, 2012
archival inkjet print
110 x 85 cm

2/
Vine, 2013
110 x 85 cm

3/
Unknown, 2013
110 x 85 cm

4/
Susie and Nic,
2011
110 x 85 cm
DAVID HAINES

David Haines lives and works in the Blue Mountains, New South Wales. Recent solo, collaborative (with Joyce Hinterding), group exhibitions and biennales include Energies, Museum of Contemporary Art, Sydney (2015); Living in the Ruins of the Twentieth Century, UTS Gallery, Sydney (2013); Sonic Spheres: TarraWarra Biennial 2012, TarraWarra Museum of Art, Healesville, Victoria; Anne Landa Award for Video and New Media Arts, Art Gallery of New South Wales, Sydney (2011); Art & Communication XI: Energy: International Festival for New Media Culture, Riga, Latvia (2009); Prix Ars Electronica: Cyber Arts 09, OK Centrum, Linz, Austria (2009); The Dwelling, Australian Centre for Contemporary Art, Melbourne (2009); 5th Seoul International Media Biennale (2008); Modern Ruin, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2008); 2nd Biennale O1SJ Art on the Edge, San Jose Museum of Art, California (2008); Under the Radar, FACT, Liverpool (2006); 26th Bienal de Sao Paulo (2004); 2004 Adelaide Biennial of Australian Art, Art Gallery of South Australia; 13th Biennale of Sydney (2002); and Deep Space: Sensation & Immersion, Australian Centre for the Moving Image, Melbourne (2002). David Haines is represented by Sarah Cottier Gallery, Sydney and is a lecturer at the University of Sydney, Sydney College of the Arts.
High Voltage
Kirlian camera
in the artist’s
studio, Blue
Mountains, 2015

Courtesy of
the artist and
Sarah Cottier
Gallery, Sydney
MATT HIGGINS

Matt Higgins lives and works in Canberra. Selected exhibitions include Chemical Potential, Penland School of Crafts, North Carolina, USA (2015); One Night on Elouera, Pop Up Gallery, Canberra (2013); Pingyao International Photography Festival, Shanxi, China (2011); Space, PhotoAccess Arts Centre, Canberra (2003); and Lights On, Photospace Gallery, The Australian National University, Canberra (2003).

Crushed, 2015
(from the series Hit, Crushed, Rammed)
10 unique chemigrams
Each work
8 x 10 inches

All works courtesy of the artist
Crushed, 2015
(from the series Hit, Crushed, Rammed)
10 unique chemigrams
Each work 8 x 10 inches
Diffusion
Reactor 2
(detail), 2014
Electrostatic
photocopier
carbon on
Stonehenge paper

Courtesy of
the artist and
Sarah Cottier
Gallery, Sydney
Joyce Hinterding lives and works in the Blue Mountains, New South Wales. Recent solo, collaborative (with David Haines), group exhibitions and biennales include Energies, Museum of Contemporary Art, Sydney (2015); Living in the Ruins of the Twentieth Century, UTS Gallery, Sydney (2013); Graphite, Indianapolis Museum of Art, Indiana, USA (2012); Artists Proof #1, Monash University Museum of Art, Melbourne (2012); Sonic Spheres: TarraWarra Biennial 2012, TarraWarra Museum of Art, Healesville, Victoria; Sound Full, Dunedin Public Art Gallery (2012); Anne Landa Award for Video and New Media Arts, Art Gallery of New South Wales, Sydney (2011); Art & Communication XI: Energy: International Festival for New Media Culture, Riga, Latvia (2009); Invisible Fields, Arts Santa Mònica, Barcelona (2011); Geometric Form Seen in Recent Sound, Gesellschaft für Kunst und Gestaltung, Bonn, Germany (2011); Anne Landa Award for Video and New Media Arts, Art Gallery of New South Wales, Sydney (2011); Trust: ISEA 2010, Ruhr, Germany (2010); Prix Ars Electronica: Cyber Arts 09, OK Centrum, Linz, Austria (2009); 5th Seoul International Media Biennale (2008); Under the Radar, FACT, Liverpool (2006); 26th Bienal de Sao Paulo (2004); 13th Biennale of Sydney (2002); and 7th Istanbul Biennial (2002). Joyce Hinterding is represented by Sarah Cottier Gallery, Sydney and is a lecturer at the University of Sydney, Sydney College of the Arts.
BENJAMIN LICHTENSTEIN

Benjamin Lichtenstein lives and works in Melbourne. Selected solo exhibitions include Living in Oblivion, Anna Pappas Gallery, Melbourne (2015); Flower, Fort Delta, Melbourne (2015); Paperwork, 136 Johnson Street, Melbourne (2014); Crescent, Neospace, Melbourne (2014); I Know You Will Be Happy Here, Utopian Slumps, Melbourne (2013); and Run, Warwick Baker, The John and Marion Frye Collection, Los Angeles (2013). Selected group exhibitions include View from the Window, Edmund Pearce, Melbourne (2014); Mental, Muddguts, New York (2014); Das Boot Fair, Next Wave Festival, Melbourne (2014); This Has Been, c3 contemporary art space, Melbourne (2013); and Proud, Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne (2008).
It’s like a brothel in here, 2015
unique silver gelatin print
84 x 119 cm

Collection of Louise Klerks, Melbourne
TODD McMILLAN

Study for Almost Nothing #1, 2014  
cyanotype on 300gsm Arches paper  
202 x 114 cm
Documentation of dust being collected by the artist from astronomical telescope.

Astronomical Smithereens, 2014 was produced through the artist collecting dust accumulated on the lens of the Auckland Observatory’s astronomical telescope. This dust was then handed to a micro-biologist who cultured bacteria from this material, resulting in the subsequent unaltered photograph.

Dane Mitchell

Dane Mitchell lives and works in Auckland. Selected solo exhibitions include Let us take the air, Hopkinson Mossman, Auckland (2015); All Whatness is Wetness, RaebervonStenglin, Zurich, Switzerland (2015); Dane Mitchell, Christopher Grimes Gallery, Los Angeles, USA (2014); Dane Mitchell, Sassa Trülzsch, Berlin, Germany (2013); Radiant Matter III, Artspace, Auckland (2011); Radiant Matter II, Dunedin Public Art Gallery (2011); Radiant Matter I, Govett-Brewster Art Gallery, New Plymouth (2011); Minor Optics, daadgalerie, Berlin, Germany (2009); Conjuring Form, Art Statements, Azt 39 Basel, Switzerland (2008); Invocation, Gertrude Contemporary, Melbourne (2008). Selected group exhibitions and biennales include 1st TRIO Bienal, Centro Cultural Parque das Ruinas, Rio de Janeiro, Brazil (2015); Believe Not Every Spirit, But Try the Spirits, Monash University Museum of Art, Melbourne (2015); A Place Like This: Klöntal Triennale, Kunsthaus Glarus, Switzerland (2014); 9th Gwangju Biennale, South Korea (2012); 2012 Liverpool Biennial, UK; 3rd Singapore Biennale (2011); Prospect: New Zealand Art, City Gallery, Wellington (2011); 7th Busan Biennale, South Korea (2010); 2nd TarraWarra Biennial, TarraWarra Museum of Art Healesville, Victoria (2008); and 4th Scape Biennial, Christchurch (2006). Dane Mitchell is represented by Hopkinson Mossman, Auckland; RaebervonStenglin, Zurich; and Christopher Grimes Gallery, Los Angeles.
Astronomical Smithereens, 2014
Inkjet on photorag
95 x 95 cm (unframed)
Edition 4 of 5

Courtesy of the artist and
Hopkinson Mosman, Auckland
LAURA MOORE

Likeness #3, 2014/15
Gelatin silver print, 176 x 123 cm
Untitled Walk #1 (absent gesture),
2014, pigment print, 110 x 90 cm,
edition of 3 + 1 AP
1/ Spectregraph #9, 2015, Digital pigment print
111 x 300 cm

2/ Spectregraph #12, 2015, Digital pigment print
111 x 300 cm

All works from the series Bee Wing Spectregraphs

All works courtesy of the artist and Stills Gallery, Sydney
SAWIT PRASERTPHAN

Sawit Prasertphan lives and works in Chiang Mai, Thailand. Selected exhibitions and screenings include The Art of Anthropology, ANU School of Art Foyer Gallery, Canberra (2015); Same Same (mais différent), La Cinémathèque québécoise, Montréal, Canada (2014); Chiang Mai Soundscape, NAP, Chiang Mai, Thailand (2013); Her Private London, Visions du Réel, Nyon, Switzerland; Documenta Madrid, Spain; Antimatter Film Festival, Victoria, Canada; and Experimental Film & Video in Seoul, South Korea (EXiS) (2012); Serpent, Museum of London, UK (2011); Screen Documentary Final Show, Goldsmiths, London, UK (2011); updownaround, Edge of the City Film Festival, London (2011); An instant community, Khum Jao Bhureerat, Lanna Architecture Centre, Chiang Mai, Thailand (2010) and Minimal Gallery, Chiang Mai, Thailand (2010); and Muang Muang Series, Khum Jao Bhureerat, Lanna Architecture Centre, Chiang Mai, Thailand (2009).
Occupying Ground, 2015
Accumulated photographs with liquid emulsion

All works courtesy of the artist
Kate Robertson lives and works in Melbourne. Selected solo exhibitions include Celestial Body Model, Edmund Pierce, Melbourne (2014); Cosmic Walk and Other Learnings, Neospace, Melbourne (2013); Dust Landscapes, RMIT School of Art Galleries, Melbourne (2012); Explorations of an Other Space, Techno Park Studios, Melbourne (2011); and After the gold rush, c3 contemporary art space, Melbourne (2009). Selected group exhibitions include Photo London, Galerie Pavlova, Berlin, Germany (2015); Garnkiny to Ganyu: Artists who capture the night, Godinymayin Yijard Rivers Arts & Culture Centre, Katherine, Northern Territory (2015); Holy Lands, George Paton Gallery, Melbourne (2014); Bowness Prize, Monash Gallery of Art, Melbourne (2013); Cream, RMIT School of Art Gallery, Melbourne (2012); Uncover, Perth Centre for Photography (2011); Matchbox, Federation Square, Melbourne (2010); and Calamitous, Sentinel Gallery, New York (2008).
Pinhead Mercury, 2014
Toned silver gelatin print
49.5 x 39 cm
Catherine Rogers lives and works in Sydney. Selected solo exhibitions include New Landscapes: Warburton River-Lake Eyre, Barometer, Sydney (2011); The Culture of the Table, Barometer, Sydney (2010); New House, Dream Home, Helen Maxwell Gallery, Canberra (2007); Styx Valley, Helen Maxwell Gallery, Canberra (2006); The Nature of Evidence (Lindy Chamberlain revisited), Mori Gallery, Sydney, 2005; Minefield (Minshaft), Helen Maxwell Gallery, Canberra (2005); Photographs of Home, Mori Gallery, Sydney (2003); Attempting Democracy (it’s a flat flat flat flat world), Artspace, Sydney (1994); and The Nature of Evidence (The Trials of Lindy Chamberlain), Mori Gallery, Sydney (1986). Selected group exhibitions include Art for a Changing World, Museum of Contemporary Art, Sydney (2010); Blake Prize (finalist), National Art School, Sydney (2009); Scenes from Still Life (with Margaret West), Penrith Regional Gallery, New South Wales (2008); Photographic Portrait Prize, Art Gallery of New South Wales, Sydney (2006); and 2nd Auckland Triennial, Auckland Art Gallery (2004).
Oblivion 3,
2006, Daguerreotype
13 x 10 cm
1/ Dendritic Structure (polaroid reference #1), 2015 Photomicrograph on instant colour film print 3.25 x 4.25 inches

2/ Dendritic Structure (polaroid reference #5), 2015 Photomicrograph on instant colour film print 3.25 x 4.25 inches

3/ Dendritic Structure (polaroid reference #6), 2015 Photomicrograph on instant colour film print 3.25 x 4.25 inches

All works courtesy of the artist
CJ TAYLOR

CJ Taylor lives and works in Prospect Hill, South Australia. Selected solo exhibitions include Mere Tyrannies, .M Contemporary, Sydney (2015); Even, Still, This Is No Fantasy, Melbourne (2014); The Scholars, Photospace, ANU School of Art, Canberra (2010); and 12 Canoes, National Film and Sound Archive, Canberra. Selected group exhibitions include Storie Naturali, Galleria Marcolini, Forli, Italy (2015); CACSA Contemporary 2015, Contemporary Art Centre of South Australia, Adelaide; Still Our Country, Dark Mofo, MONA, Hobart (2014); Pingyao International Photography Festival, Shanxi, China (2011); and National Photographic Portrait Prize, National Portrait Gallery, Canberra (2011). CJ Taylor is represented by This Is No Fantasy, Melbourne; and Galleria Marcolini, Forli.
The Hero, 2015
Wet-plate
collodion
tintype plates
Triptych plates
20 x 24 inches

Courtesy of
the artist
CRAIG TUFIN

Craig Tuffin lives and works in Banora Point, New South Wales. Selected solo exhibitions include Yahna Ganga, Tweed River Art Gallery, Murwillumbah, New South Wales and Lebovic Gallery, Sydney (2014); and As Faulty As We Aze, The Grid Gallery, Toowoomba, Queensland; Design Scout Gallery, Kingscliff; Gold Street Studios, Trentham, Victoria; Lebovic Gallery, Sydney (2013); and Gallery One, Southport, Queensland (2013); Selected group exhibitions include Olive Cotton Award, Tweed River Art Gallery, Murwillumbah (2015, 2011); Moran Contemporary Photography Prize, Moran House, Sydney (2012); and Collodion Spirit, Gold Street Studios, Trentham (2012).
JAMES TYLOR

James Tylor lives and works in Adelaide. Selected solo exhibitions include Aotearoa My Hawaiki, Vivien Anderson Gallery, Melbourne (2015); These are our Objects, Greenaway Art Gallery, Adelaide (2015); DeCookolisation, Stills Gallery, Sydney (2015); Southern Window, Northern Centre for Contemporary Art, Darwin (2014); and Un-resettling (Place), Constance ARI, Hobart (2014). Selected group exhibitions include Concrete, Tophane-i Amire Culture and Arts Center / Mimar Sinan Güzel Sanatlar Üniversitesi, Istanbul (2015) and Monash University Museum of Art, Melbourne (2014); Victorian Aboriginal Art Awards, Ballarat Regional Gallery (2015); The Skin Off Our Time, Contemporary Art Centre of South Australia, Adelaide (2015); 135 Meridian East, Australian Experimental Art Foundation, Adelaide (2014); First Light, Canberra Contemporary Art Space (2013); Our Mob, Adelaide Festival Centre and The Fringe Club, Hong Kong (2013); and Pingyao International Photography Festival, Shanxi, China (2011). James Tylor is represented by Greenaway Art Gallery, Adelaide; and Vivien Anderson Gallery, Melbourne.
Terra Botanica II (Metrosideros excelsa, Pōhutukawa), 2015
Becquerel daguerreotype 4 x 5 inches
DAISUKE YOKOTA

SYMPOSIUM

SATURDAY 5 DECEMBER/
SYDNEY COLLEGE OF THE ARTS
THE UNIVERSITY OF SYDNEY

THE ALCHEMISTS

Rediscovering Photography in the Age of the Jpeg

10AM/ OPENING KEYNOTE
Geoffrey Batchen

11AM/ KEYNOTE ARTIST
Ben Cauchi in conversation with Geoffrey Batchen

12NOON/ LUNCH

1PM/ David Haines & Joyce Hinterding
2PM/ Ellie Young, founder of Gold Street Studios

3PM/ AFTERNOON TEA

3.30PM/ Dr. Martyn Jolly in conversation with
Benjamin Lichtenstein & Laura Moore
4PM/ Todd McMillan artist talk

5PM/ END

For more details and registration please visit sydney.edu.au/sca/alchemists
ACKNOWLEDGEMENTS

‘The Alchemists: Rediscovering Photography in the Age of the Jpeg’ symposium, masterclasses and exhibition have been jointly organised by the Australian Centre for Photography, The Australian National University School of Art and Sydney College of the Arts, The University of Sydney. We wish to thank all the participating artists and speakers, Amber McCulloch, Dr Jacqueline Millner and the installation team at ACP.

CURATORS/ Suzanne Buljan, Cherine Fahd, Dr. Martyn Jolly
PROJECT TEAM/ Mark Feary, Belinda Hungerford, Mikhaela Rodwell

31 October – 6 December 2015
Australian Centre for Photography,
257 Oxford Street, Paddington, NSW 2021

ACP is a Not-for-Profit organisation assisted by the NSW Government through Arts NSW, and the Australian Government through the Australia Council for the Arts.