Anunorthodoxflowofimages
This catalogue is proposed as a field guide, to accompany a viewer on their passage through the exhibition. You may disagree with our pairings or the overall shape of the journey, and we welcome your suggestions on Instagram. Tag @ccp_australia and #unorthodoxflow.

Aboriginal and Torres Strait Islander audiences are advised that this publication contains images of people who have since passed away.
An unorthodox flow of images

(1)  (2)  (3)  (4)  (5)  
(6)  (7)  (8)  (9)  (10)  
(11) (12) (13) (14)
(1) J. W. Lindt (1845–1926)  
**Body of Joe Byrne, member of the Kelly Gang, hung up for photography, Benalla 1880**  
silver gelatin print reproduced as digital print on wallpaper, 20.2 × 40.4 cm, reproduced at 100 × 187 cm, courtesy State Library of Victoria, Pictures Collection

Thought to be the first press photograph in Australia, this shows Joe Byrne, a member of the Kelly Gang, strung up for documentation days after his death, which followed the siege at Glenrowan. Byrne is displayed for an unknown photographer and the painter Julian Ashton who is standing to the left with possibly a sketchbook under his arm. Lindt’s photograph captures not only the spectacle of Byrne’s body but the contingent of documentarians who arrived from Melbourne to record and widely disseminate the event for public edification.

(2) photographer unknown  
**Joe Byrne’s Body, Benalla Gaol, 29 June 1880**  
photographic print from glass plate, 12 × 19.5 cm, collection of Joyce Evans

This image appears to the one image taken by photographer in J. W. Lindt’s *Body of Joe Byrne, member of the Kelly Gang, hung up for photography, Benalla 1880.*

(3) J. E. Bray (1832–1891)  
**Kelly Gang Armor 1880**  
albumen cabinet portrait, 16.5 × 10.5 cm, collection of Joyce Evans

“As objects of contemplation, images of the atrocious can answer to several different needs. To steel oneself against weakness. To make oneself more numb. To acknowledge the existence of the incorrigible.” —Susan Sontag, *Regarding the Pain of Others* (2003)

(4) photographer unknown  
**Place where rails were taken up by Kelly gang 1880**  
albumen carte de visite, 6.5 × 10.5 cm, collection of Joyce Evans

(5) J. E. Bray (1832–1891)  
**The Glenrowan Inn after the Kelly Siege 1880**  
albumen carte de visite, 6.5 × 10.5 cm, collection of Joyce Evans

(6) J. E. Bray (1832–1891)  
**Charred remains from Kelly gang siege 1880**  
albumen carte de visite, 6.5 × 10.5 cm, collection of Joyce Evans

In her comments on a related photograph by Bray, Helen Ennis writes, “What you see pictured, presumably as part of the official documentation are the thoroughly blackened remains of either Dan Kelly or Steve Hart...Relatives raked what remained of the bodies...from the ashes of the Glenrowan Inn. These were then photographed before family members took them home on horseback and buried them. [...] These photographs also underscore the brutality and barbarism of the post-mortem photographs—the violence physically enacted on the body in the first instance and then visually in terms of the photographic representation.” —Helen Ennis “Portraiture in extremis” pp. 23–39, p 34. in *Photogenic Essays/Photography/CCP 2000–2004*, ed Daniel Palmer, 2005 CCP.

(7) J. E. Bray (1832–1891)  
**McDonnel’s Railway Tavern with remains of Kelly Gang in Coffins 1880**  
albumen cabinet portrait, 16.5 × 10.5 cm, collection of Joyce Evans

(8) photographer unknown  
**Hunters of Ned Kelly 1880**  
photographic print, 12 × 19.5 cm, collection of Joyce Evans

(9) Piero della Francesca  
(1415–1492)  
**Flagellation of Christ 1455–1460**  
oil and tempera on wood, reproduced as digital print on wallpaper, 58.4 × 81.5 cm, reproduced at 20 × 30 cm

The meaning of della Francesca’s Flagellation and exact identity of the three foreground figures in fifteenth century dress, is widely contested. In the context of this flow of images, the painting represents the public display of suffering as punishment, for the edification of society. In both J.W. Lindt’s documentary photograph and the possibly allegorical Flagellation, the broken body of Joe Byrne and that of Christ are isolated from other figures and subject of conversation and debate by gathered figures. Other formal similarities include framing of the tableau into shallow and deep space the organising role of architecture in signifying the key subject.

(10) Joosep Martinson  
**Police Hostage Situation Developing at the Lindt Café in Sydney 2014**  
digital print on wallpaper, 20 × 30 cm

The scene outside the Lindt Cafe siege, caught by the photojournalist in a moment of public trauma. This bears formal resemblance to J.W. Lindt’s photograph of Joe Byrne, and even further back to Piero della Francesca.

(11) Layla Vardo  
**O-bit 2009**  
single channel digital video, 1 minute, 29 seconds, courtesy the artist

(12) Katrin Koenning  
**Extinctions #1 2016**  
monochrome high-definition video, 1 minute, 53 seconds, edition of 6, courtesy the artist

(13) Tracey Moffatt  
**I Made a Camera 2003**  
photolithograph, 38 × 43 cm, edition 201 of 750, private collection

Returning to J.W. Lindt’s photograph—in particular the hooded central figure photographing Joe Byrne—Tracey Moffatt’s picturing of children role-playing calls to mind the colonial photographer’s anthropological gesture.

(14) Siri Hayes  
**In the far reaches of the familiar 2011**  
c-type print, 88 × 70 cm, exhibition print, courtesy the artist

The photographer’s hood is the photographer.
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(16) Janina Green  
**Self Portrait 1996**  
digital version of a hand-coloured work in early Photoshop, 44 × 60 cm, courtesy the artist and M.33, Melbourne  
Although celebrated for her hand coloured prints, this is in fact made with the second version of Photoshop.

(16) Georgie Mattingley  
**Portrait IV (After Arthroplasty) 2016**  
hand-tinted silver gelatin print, 36 × 26 cm, unique hand print, courtesy the artist  
The photographer’s hood has become a meat-worker’s protective gear, tenderly hand-coloured.

(17) Lisa Hilli (Makurastegete Vunatarai (clan) Gunantuna / Tolai People, Papua New Guinea)  
**In a Bind 2015**  
pigment print on cotton rag, 76 × 51.5 cm, courtesy the artist  
The woven material that hoods the artist’s identity is a reference to collected Pacific artefacts, which are usually of a practical nature. *Magimagi* is a plaited coconut fibre used for reinforcing architectural structures and body adornment within the Pacific. Here it emphasises the artist’s feeling of being bound by derogatory Western and anthropological labels used by museums and the erasure of Pacific bodies and narratives within public displays of Pacific materiality.’—Lisa Hilli 2017, in an email to the curator

(18) Fiona Pardington (Ngāi Tahu, Kati Mamoe and Ngāti Kahungunu and Clan Cameron of Erracht)  
**Saul 1986**  
silver gelatin print, 57 × 47 cm, courtesy the artist and Starkwhite Gallery, Auckland  
A portrait of Joe Makea in his beekeeper’s helmet.

(19) Fiona MacDonald  
**12 Artists 1987**  
included as a Victorian Centre for Photography postcard, 12.5 × 17 cm, CCP archive  
A vintage Victorian Centre for Photography (VCP) postcard, prior to its change of name to CCP.

(20) Jack Mannix  
**Still Life, Footscray 2013**  
c-type print, 84 × 118 cm, courtesy the artist  
A vanitas is a still life artwork which includes various symbolic objects designed to remind the viewer of their mortality and of the worthlessness of worldly goods and pleasures.

(21) Jane Brown  
**Eyes of Time, Melbourne University Darkroom 2010**  
fibre-based, selenium-toned, silver gelatin print, 17.5 × 21 cm, edition of 12 + 2 artist proofs, courtesy the artist and Corrs Chambers Westgarth Collection  
A memorial to darkrooms: There are now no darkrooms at the Parkville Campus of The University of Melbourne.

(22) Miriam Charlie  
**My Country No Home: Family photos, Neremia Kidd’s house, Garrwa One Camp 2015**  
c-type print, 30 × 50 cm, edition of 3 + 2 AP, courtesy the artist  
‘I call it “My Country, No Home” because we have a Country but no home, people are living in tin shacks, in matchbox-sized houses. Even traditional owners here don’t own houses.’—Miriam Charlie, 2016

(23) Anne Frank Foundation, Amsterdam  
**Detail of Anne Frank’s bedroom wall taken from: Inside Anne Frank’s House, An Illustrated Journey Through Anne’s World by Hans Westra 1999**  
hardcover book, 32 × 50 cm  
‘Our little room looked very bare at first with nothing on the walls; but thanks to Daddy who had brought my film-star collection and picture postcards on beforehand, and with the aid of a paste pot and brush, I have transformed the walls into one gigantic picture. This makes it look much more cheerful...’—The Diary of Anne Frank, July 11, 1942

(24) Aby Warburg (1866–1929)  
**Mnemosyne Atlas, Panel 77/1829, reproduced 2017**  
inkjet print, 18 × 24 cm, reproduced here at 39 × 32 cm, private collection  
Aby M. Warburg collected images to make *Mnemosyne Atlas*, mapping the pathways that give art history meaning. This panel, number 77, shows many forms of movement, including a golf swing.

(25) Simryn Gill  
**Untitled photo-essay 2001–2009**  
63 scanned images transferred to colour DVD, silent, 5 minutes, 15 seconds, courtesy the artist and Utopia Art, Sydney  
These might be slides from a lecture by the artist.

(26) André Kertész (1894–1985)  
**Chez Mondrian, Paris 1926**  
silver gelatin print, 10.9 × 7.8 cm, private collection  
A studio is site for the artist’s gathering of images.

(27) Wolfgang Sievers (1913–2007)  
**The writer Jean Campbell, in her flat in East Melbourne 1950**  
vintage silver gelatin print, 33 × 23 cm, private collection  
Wolfgang’s inscription on the back of this particular print reads: The writer Jean Campbell in her near-eastern flat with her portrait by Lina Bryans.
An unorthodox flow of images.
(28) Gisèle Freund (1908–2000) Vita Sackville-West 1938 silver gelatin print, 24.6 × 26.1 cm, private collection
Vita Sackville-West’s writing studio was in an Elizabethan tower at Sissinghurst in Kent, overlooking her famous white garden. It remains, exactly as she left it.

(29) Anne Zahalka Home *3 (mirror) 1998 c-type print, 26 × 32 cm, artist proof courtesy the artist and ARC ONE Gallery, Melbourne
The boundary between home and studio is often blurred when an artist has a small child.

(30) Siri Hayes Plein air explorers 2008 c-type print, 108 × 135 cm, edition of 4 of 6, collection of Jason Smith
An artist’s studio in the landscape.

(31) Robyn Stacey Wendy and Brett Whiteley’s Library from the series Dark Wonder 2016 c-type print, 110 × 158 cm, edition of 5 + 3 artist proofs, courtesy the artist and Jan Manton Gallery, Brisbane
The landscape brought into the studio by a camera obscura. Robyn Stacey captures the perfect moment of light and clarity, in this instance, also turning the egg-object into an orb of light.

(32) Marti Friedlander (1928–2016) Nina blowing bubble 1964 silver gelatin print, 18.5 × 19 cm, private collection
The child blows a soap orb.

(33) NASA Images A lunar disc as seen from the Apollo 15 spacecraft 1971 c-type print, 26 × 21 cm, collection of Theodore Wohng

(34) Steve Carr Smoke Bubble No.30 2010 inkjet print, 18 × 18 cm, collection of Karra Rees, the artist is represented by Station Gallery, Melbourne and Michael Lett, Auckland
Smoke filled soap orb, reminiscent of a planet.

(35) National Geographic Vol. 174, No.6, December 1988 25.9 × 17.5 cm, limited edition, collection of Christian Capurro
The subtitle to this special 1988 issue of National Geographic, which has a holographic front and back cover is: “As We Begin Our Second Century, the Geographic Asks: Can Man Save this Fragile Earth?”

Funded by IBM, this short film depicts the relative scale of the universe according to an order of magnitude (or logarithmic scale) based on a factor of ten, expanding out from the orb of the Earth until the entire universe is surveyed, then reducing inward until a single atom and its quarks are observed.

(37) Pat Brassington Vedette 2015 pigment print, 75 × 60 cm, edition of 8, courtesy the artist, ARC ONE Gallery, Melbourne, and Bett Gallery, Hobart
Two orbs, a positive and a negative space.

(38) Anne Noble Ruby’s Room 10 1998–2004 pigment print, 116 × 167 cm, edition of 8, courtesy the artist, ARC ONE Gallery, Melbourne, and Bett Gallery, Hobart

(39) Jesse Marlow Santa 2002 pigment print, 70 × 50 cm, artist proof 1 of 2, courtesy the artist and M.33, Melbourne

(40) Michael Parekowhai (Ngā-Ariki, Ngāti Whakarongo) Neil Keller 2000 c-type print, 119.5 × 97 cm, private collection, the artist is represented by Michael Lett, Auckland

(41) Luis Buñuel (1900–1983) extract from Un Chien Andalou 1929 film transferred to single channel digital video

(42) Daido Moriyama DOCUMENTARY ‘78 1986 silver gelatin print, 61 × 50.8 cm, private collection

(43) Leah King-Smith Untitled #2 from the series Patterns of connection 1991 c-type print, 102 × 102 cm, edition of 25, private collection
‘I was seeing the old photographs as both sacred family documents on one hand, and testaments of the early brutal days of white settlement on the other. I was thus wrestling with anger, resentment, powerlessness and guilt while at the same time encountering a sense of deep connectedness, of belonging and power in working with images of my fellow Indigenous human beings.’ — L King-Smith, White apron, black hands, Brisbane City Hall Gallery, 1994, p. 7. In this series, the artist superimposes the colonial portrait onto images of the subject’s own landscape, returning the dispossessed to country.
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(44) Susan Fereday  
*Köln 2016*  
UV-cured pigment inkjet print face-mounted to Diamant glass, 18 × 13 × 1.9 cm, unique state, courtesy the artist and Sarah Scout Presents, Melbourne

(45) William Forsythe  
*Forsyth-Linea-Complex Operations-3-Dropping Curves 2008*  
single channel video, 52 seconds, courtesy the artist  
Orbs inscribed and shifting in space.

(46) Mark Strizic (1928–2012)  
*Flinders Way 1957*  
silver gelatin print, 24.3 × 16.3 cm, private collection

(47) Patrick Pound  
*Exclamation mark 2017*  
silver gelatin print, cardboard, 22.5 × 28 cm, courtesy the artist, Station Gallery, Melbourne; Hamish McKay Gallery, Wellington; and Melanie Roger Gallery, Auckland  
Found photograph of the moon reflected in the sea and inverted.

(48) Harry Nankin  
*The Second Wave/Fragment 5 1997*  
toned silver gelatin print on fibre paper plein air (marine) photogram, 81 × 82 cm, unique object, courtesy the artist  
Using available moonlight, Nankin produced a series of shadowgrams through the nocturnal immersion of large photographic ‘rafts’ in the sea. These immersions took place at Bushrangers Bay (south of Melbourne) five times between the southern summer solstice of 1996 and the southern winter solstice of 1997.

(49) W. H. Moffitt (1888–1948)  
*Beach Scene, Collard #3 1944*  
bromoil print, 7.6 × 28.4 cm, unique work, private collection  
The bromoil process was invented in 1907 by Englishman C. Wellbourne Piper. A bromoil print is simply a black and white photograph printed on a suitable photographic paper from which the silver image is removed and lithography inks applied. —frantisekstrouhal.com/oil-printing-bromoil

(50) Emma Phillips  
*Untitled from the series SALT 2010*  
inkjet print, 43.2 × 56 cm, edition 1 of 3, courtesy the artist

(51) Sarah Brown  
*Quietly 2017*  
salt print, 20 × 20 cm, courtesy the artist  
The salted paper technique was created in the mid-1830s by Henry Fox Talbot. He made what he called “sensitive paper” for “photogenic drawing” by wetting a sheet of writing paper with a weak solution of ordinary table salt, blotting and drying it, then brushing one side with a strong solution of silver nitrate. —wikipedia.org/wiki/Salt_print

(52) Robert Billington  
*Narrabeen Baths 1994*  
silver gelatin print, 25.4 × 25.4 cm, private collection

(53) Trent Parke  
*Untitled #92 1999–2000*  
silver gelatin print, 24.5 × 36.5 cm, edition 1 of 25, private collection, artist represented by Magnum Photos

(54) James Tylor (Kaurna/ Māori/English/Scottish/Irish/Dutch/Iberian/Norwegian)  
*1845 Port Pirie #2 Nukunu Nation, 1845 Port Pirie #1 Nukunu Nation, 1845 Port, Adelaide Kaurna Nation, 1845 Adelaide Kaurna Nation from Territorial Encounters 2016 daguerreotypes with scratches, 10 × 12.5 cm each, unique objects, courtesy the artist and Vivien Anderson Gallery, Melbourne*  
The South Australian territory was mapped by Matthew Flinders in 1802 and, after a false start, the South Australia Company established the city of Adelaide. During this process, Nunga people of South Australia were dispossessed of their land, killed or segregated from European colonists on isolated Christian missions, such as Raukkan (Point McLeay), Point Pearce, Poonindie and others. They were stopped from speaking their traditional languages and practicing traditional culture.

(55) Charles Bayliss (1850–1897)  
*Ngarrindjeri people, Chowilla Station, Lower Murray River, South Australia 1886 albumen print, 22.5 × 27.5 cm, private collection*  

(56) Anne Noble  
*Antarctic diorama, Polaria Centre, Tromso, Norway 2005*  
inkjet print, 78.5 × 100 cm, exhibition print, courtesy the artist and Two Rooms Gallery, Auckland  
Water is glass in this diorama; photographed as if it were from nature.

(57) Sophie Calle  
*Voir la mer 2011*  
c-type print, from the book *Voir la mer* published by Actes Sud, 15 × 30 cm, edition of 50 (hors commerce), collection of Patrick Pound, artist represented by Perrotin, Paris; and Paula Cooper Gallery, New York  
In Istanbul, Sophie Calle met with people who had never seen the sea before. She took them to the edge of the sea, stood behind them and filmed their first encounter.

(58) Andrew Hazewinkel  
*Staring together at the stars. #1 2013*  
screen print on carborundum paper, 136.4 × 103.8 cm, artist’s proof courtesy the artist and Geelong Art Gallery, Geelong
(59) Ian Dodd
CentreforContemporaryPhotography
Wet Hair 1974
silver gelatin print, 13.8 × 9 cm, private collection

(60) Juno Gemes
CentreforContemporaryPhotography
One with the Land 1978
silver gelatin print, 31.8 × 44 cm, private collection
The subtitle to this photograph in some collections reads: 'waiting for the sacred fish the Dunya and Wanra to come in, Mornington Island, Queensland'.

(61) David Rosetzky
CentreforContemporaryPhotography
Milo 2017
silver gelatin print, 58.7 × 48.7 cm, courtesy the artist and Sutton Gallery, Melbourne

(62) Brook Andrew
CentreforContemporaryPhotography
I Split Your Gaze 1997, printed 2005
silver gelatin print, 160 × 127 cm, private collection, artist represented by Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Galerie Nathalie Obadia, Paris and Brussels.

(63) Brassai (1899–1984)
CentreforContemporaryPhotography
Young couple wearing a two-in-one suit at Bal De La Montagne Saint–Genevieve c. 1931
silver gelatin print, reproduced as digital print on wallpaper, 23.2 × 15.9 cm, reproduced at 24.5 × 19 cm

(64) William Yang
CentreforContemporaryPhotography
Alter Ego 2000
inkjet print, 68 × 88 cm, edition 2 of 30, courtesy the artist

(65) Sue Ford (1943–2009)
CentreforContemporaryPhotography
Lyn and Carol 1961
silver gelatin print, 44 × 38 cm, edition 3 of 5, courtesy the Sue Ford Archive, Melbourne

(66) Eliza Hutchison
CentreforContemporaryPhotography
No 8 from the series Kewpie and Corn Idol 2010
inkjet print, 52 × 36 cm, edition 3 of 5, courtesy the artist and Murray White Room, Melbourne

(67) photographer unknown, Kilburn Brothers, Littleton, N. H. (B. Kilburn 1827–1909)
CentreforContemporaryPhotography
Affection c. 1882
stereoscope and viewing card, dimensions variable, private collection
In the stereoscope, the double image combines to create the illusion of three-dimensional space. Compelled to make meaning from disrupted information, the brain merges two slightly different images into a seemingly single three-dimensional image.

(68) photographer unknown, Courret Hermanos Fotografía (Eugenio Courret 1841–c.1900)
CentreforContemporaryPhotography
Lima Tapadas c. 1887
carte de visite, collection of Patrick Pound

(69) Cherine Fahd
CentreforContemporaryPhotography
National Types of Beauty, Egypt; England; Canada & Japan 2017
archival pigment prints, 40 × 20 cm each, edition of 6, courtesy the artist
A set of English cigarette cards produced in 1928 depicting images of the national types of female beauty, into which, the artist has inserted her own eyes.

(70) Katrin Koenning
CentreforContemporaryPhotography
Portrait #1 from the series Glow 2015
archival pigment print, 50 × 50 cm, exhibition print, courtesy the artist

(71) Mohini Chandra
CentreforContemporaryPhotography
Mt. Glorious 2007
inkjet print, 12 × 9 cm, exhibition print, courtesy the artist
From the series Photos of my Father/Imaginary Edens, in which every family picture is altered so that the artist’s father is removed, replaced by the idealised landscapes from his photographic studio.

(72) Simryn Gill
CentreforContemporaryPhotography
Pearls, Photos of Rose Grainger and of 3 Short Accounts of her Life by Herself, in her Own Handwriting Reproduced for her Kin and Friends by her Adoring Son Percy Grainger, also Table of Dates, & Summary of her Cultural Tastes by Percy Grainger published by the author, Frankfurt, 1923 2010
paper, glue and hemp fibre, dimensions variable, unique object, private collection, artist represented by Utopia Art, Sydney
In a form of non-commercial exchange between artist and participant, the artist seeks a book with personal meaning and value to the participant and makes one necklace, and in doing so destroys the book. The artist retains the cover and gives the participant the necklace. Titled Pearls, their making is informed by Gill’s extensive research into traditional bead making.

(73) Rushdi Anwar
CentreforContemporaryPhotography
Facing Living: The Past in the Present 2015
single channel HD video with sound, 12 minutes, 32 seconds, edition of 5 + 2 artist proofs, courtesy the artist

(74) Tim Silver
CentreforContemporaryPhotography
Untitled (Oneirophrenia) #1 2015–2016
archival print on archival paper, 59.5 × 45.5 cm, edition 1 of 3, courtesy the artist and Sullivan + Strumpf, Sydney

(75) Eliza Hutchison
CentreforContemporaryPhotography
Pivot and Warp 4 from the series Plaid 2015
Inkjet print, 53 × 78 cm, courtesy the artist and Murray White Room, Melbourne
Often photographs are more than what meets the eye. This work comes from the forensic photographic archive of Charles Manson murder of Sharon Tate. Digitally zooming into a photograph of blood on carpet until representation gives way to pattern. Unlike the promise of digital photography in ‘Blade Runner’, the image fails to reveal deeper information, giving way simply to digital artefacts.
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(76) Harold Cazneaux (1878–1953)  
**Spirit of Endurance** 1937
*silver gelatin print, 16.8 × 20.4 cm, private collection*

In the following two works, a critical change of title by the artist reveals what, alone, the eye cannot see. This photograph had already achieved iconic status as a symbol of the noble Australian landscape when, following the loss of his son who died aged 21 at Tobruk in 1941, Cazneaux flipped the negative and presented the image under the new title *Spirit of Endurance*. The tree is now classified on the National Trust of South Australia's Register of Significant Trees.

(77) Jeff Carter (1928–2010)  
**The Eunuch, Marree, South Australia** 1964
*silver gelatin print, 37.5 × 27.2 cm, private collection*

Changing a title can dramatically alter the meaning of an image. This work has had several titles: *Morning Break* 1964; *Dreaming in the sun at Marree, outside the towns single store* 1966; *At times there is not too much to do except just sit in the sun...* 1968; *'Pompey' a well known resident of Marree*; and finally *The Eunuch, Marree, South Australia* 2000

Under early titles, the photograph appeared to be a simple portrait of "Pompey", a local Aboriginal man in Marree who worked at the town’s bakery. The final title draws viewers’ attention away from what might have seemed to be the man’s relaxed approach to life, and towards the violence enacted on Aboriginal communities in castrating young boys.

**The Black GST Protest at Camp Sovereignty** 2006
*inkjet print, 10 × 15 cm, exhibition print, courtesy Lisa Bellear Collection, Koorie Heritage Trust and John Stewart*

Is the demonstrator leading the policeman? Is the policeman arresting this demonstrator? Or is this tenderness between two men? This is a photograph of a photograph. As was her practice, Lisa Bellear always gave the original to her subject.

(79) Steven Rhall (Taungurong)  
**Boundary (Border Country, Footscray)** from the series *The Kulin Project* 2012
*inkjet print, 105.8 × 83.9 cm, edition 4 of 8, courtesy the artist*

What seems a typical Melbourne street-scene takes on new significance when the artist's intention is made clear: "Boundary (Border Country, Footscray) depicts one of the sites visited in the making of Kulin Project where it was imagined that the geographic location contained a border between two language groups of the Kulin Nation, in this instance, between the Woiwurrung and the Boon wurrung speaking peoples." — Steven Rhall

(80) Warwick Baker  
**Belanglo** 2015
*photobook, 30 × 28 cm, published by Perimeter Editions, Melbourne*

Made over four years within the Belanglo State Forest, which became infamous for the ‘backpacker murders’ committed by Ivan Milat in the 1990s.

(81) Michael Cook  
**Mother – Pram** 2016
*inkjet print, 80 × 120 cm, exhibition print, courtesy the artist and THIS IS NO FANTASY + dianne tanzer gallery*

The Stolen Generations refers to the generations of Aboriginal and Torres Strait Islander children forcibly removed from their families, as a result of legislative racism practiced for most of the 1900s, and possibly continuing today. Few records of stolen children were kept, some were deliberately destroyed or just lost. A 1994 survey by the Australian Bureau of Statistics stated that one in every ten Aboriginal people aged over 25 had been removed from their families in childhood.

(82) photographer undisclosed  
**ASIO surveillance images** 1949–1980
*c-type prints, 22 × 29 cm each, private collection*

The Australian Security and Intelligence Organisation (ASIO) employed photographers to spy on Australian citizens. The photographs which were annotated to indicate persons of interest, were retained by ASIO along with other forms of material gathered through espionage.

(83) O. Philip Korczynski  
**Unwanted Witness and Run** 1980s
*shown in exhibition catalogue for Victorian Centre for Photography’s first exhibition, in 1988: ‘The Thousand Mile Stare’, 32 × 48 cm, CCP archive*

(84) New York Times article by Danny Hakim  
**Battle over 'Heads' Photo Goes to Court** 2007
*digital print on wallpaper, 40 × 21 cm*

In this celebrated case of the subject objecting to candid photography, the court ruled in favour of the artist.

(85) Luc Delahaye  
**L’Autre** 1999
*book published by Phaidon Press, London, 17 × 22 cm, private collection*

In the footsteps of Walker Evans’ classic candid series, *Rapid Transit* 1956.

(86) Max Dupain (1911–1992)  
**Tired Soldier** 1943
*silver gelatin print, 30 × 24 cm, private collection*

(87) Paul Batt  
**Untitled #1** from the series *Service Station Portraits 2006–08* 2006
*c-type print, 60 × 80 cm, artist proof, courtesy the artist*
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<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Edition</th>
<th>Collection</th>
<th>Notes</th>
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<td>88</td>
<td>Tracey Lamb</td>
<td>Surveillance Image #3 2015</td>
<td>pigment print on cotton rag, 43 × 60 cm, edition 1 of 5</td>
<td>courtesy the artist</td>
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<td>89</td>
<td>Walker Evans (1903–1975)</td>
<td>Family Snapshots on Farmhouse Wall 1936</td>
<td>silver gelatin print, 19 × 24.5 cm</td>
<td>collection of Patrick Pound</td>
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<td>During his celebrated work for the Farm Security Administration documenting the effects of the Great Depression, Walker Evans secretly removed these photographs from the home of his subject, and seemingly hurriedly pinned them to the exterior wall of the house, and photographed them without permission.</td>
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<td>90</td>
<td>photographer unknown</td>
<td>In memoriam album 1991</td>
<td>vinyl album with c-type prints, 17 × 16 cm</td>
<td>collection of Patrick Pound</td>
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<td>Double exposure enables the impossible in this personal memorial album.</td>
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<td>91</td>
<td>photographer unknown</td>
<td>Lee family portrait before the funeral c. 1920</td>
<td>silver gelatin print, 9 × 12.5 cm</td>
<td>private collection</td>
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<td>When the family photographer arrived at the Lee home—the day of grandfather’s funeral—he asked them to pose with smiles so that, in the absence of a family portrait, he could create a composite portrait, which was given to the family some days later.</td>
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<td>92</td>
<td>photographer unknown</td>
<td>Lee family portrait with portrait of dead father added c. 1920</td>
<td>silver gelatin print, 9 × 14 cm</td>
<td>private collection</td>
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<tr>
<td>93</td>
<td>Kate Gollings (1943–2017)</td>
<td>Lee family portrait 1986</td>
<td>silver gelatin prints, 51 × 75 cm</td>
<td>private collection</td>
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<td>A studio portrait of the Lee family, some 60 years following the previous two photographs. The young man is now grandfather. Still the photographer continues to craft the family, in this case through positioning the subjects, in ways which may or may not reflect actual family relationships.</td>
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<td>94</td>
<td>David Moore (1927–2003)</td>
<td>Migrants arriving in Sydney 1966</td>
<td>silver gelatin print, 35.7 × 47 cm</td>
<td>private collection</td>
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<td>In 2015, Judy Annear said of this famous photograph: “It’s great to consider that it’s not actually what it seems.” Years after the photo was published, it emerged that four of the passengers in it were not migrants but Sydneysiders returning home from holiday.</td>
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<td>95</td>
<td>Joe Rosenthal (1911–2006)</td>
<td>Raising the Flag on Iwo Jima 1945</td>
<td>digital print on wallpaper, reproduced at 20 × 25 cm</td>
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<td>While not present at the the raising of the first flag over Iwo Jima, Rosenthal witnessed the raising of the replacement flag. Some maintain that this Pulitzer Prize winning photograph was staged, while others hold that it depicts the replacement of the first flag with a larger one.</td>
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<td>96</td>
<td>Phuong Ngo</td>
<td>Apocalypse Now and Then 2013</td>
<td>single channel video, 18 minutes, edition of 3 +1 artist proof courtesy the artist</td>
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<td>In keeping with his practice of purchasing photographs taken during the Vietnam War from the Internet, Ngo strings together separate images of a military helicopter in flight, contrasted with an iconic helicopter sound-clip in Francis Ford Coppola’s ‘Apocalypse Now’.</td>
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<td>Parr subjects himself to pop-culture studio portraiture around the world; his physiognomy almost obliterated through cultural stereotype.</td>
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<td>98</td>
<td>Hippolyte Bayard (1801–1887)</td>
<td>Self-portrait as a Drowned Man 1840</td>
<td>direct positive print reproduced as digital print on wallpaper, 30 × 28 cm</td>
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<td>With its telling title, this staged image is the first instance of intentional photographic fakery, made in protest by Bayard because he felt aggrieved that his role in the invention of photography was unrecognised.</td>
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<td>99</td>
<td>J. W. Lindt (1845–1926)</td>
<td>Untitled (Seated Aboriginal man holding Boomerang) c. 1874</td>
<td>albumen print, 18.8 × 14 cm</td>
<td>private collection</td>
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<td>For white colonialists, photography became “a vehicle for recording new and exotic lands and informing the ‘unexotic’ Europe of the strange landscape, flora, fauna, and people. In the case of the postcard print fashion from around 1900; to entice tourists to cruise to [exotic] places … Ultimately and blatantly however, photography became another tool of colonialism, to label, control, dehumanise and disempower their subjects who could only reply in defiant gaze at the lens controlled by someone else.”—Djon Mundine from Fiona Foley: River of Corn, exh. cat. University of South Florida Contemporary Art Museum, Tampa, USA, 2001</td>
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<td>100</td>
<td>J. W. Lindt (1845–1926)</td>
<td>Untitled (Aboriginal man with Snake) c. 1875</td>
<td>albumen print, 18.8 × 14 cm</td>
<td>private collection</td>
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<td>101</td>
<td>Charles Woolley (1834–1922)</td>
<td>Trucanini, last female Aborigine of Tasmania with shell necklace 1886</td>
<td>albumen paper photograph, 13.9 × 9.7cm</td>
<td>courtesy Josef Lebovic Gallery, Sydney</td>
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An unorthodox flow of images

(102)  (103)  (104)  (105)  (106)

(107)  (108)  (109)  (110)  (111)

(112)  (113)  (114)  (115)  (116)

(117)  (118)
(102) Christian Thompson (Bidjara) Untitled (self portrait) Image No 1 from Emotional Striptease 2003 c-type print, 107 × 95 cm, edition 1 of 10, private collection, the artist is represented by Sarah Scout Presents, Melbourne and Michael Reid, Sydney

Contemporary Indigenous artists return the colonial photographer’s gaze. “For Indigenous people the camera’s central role has been in transforming but really stereotyping our cultures.” In more recent times, “Indigenous people have moved behind the camera, firstly replacing the documenter, then creatively reinterpreting their photographic history.”—Djon Mundine from Fiona Foley: River of Corn, exh. cat. University of South Florida Contemporary Art Museum, Tampa, USA, 2001

(103) Charles Kerry (1857–1928) Aboriginal Chief c. 1901–1907 carte de visite, 13.7 × 8.5 cm, private collection

No name or details are recorded of this sitter from Barron River, QLD. He was a member of the touring Wild West Aboriginal troupe, which staged corroborees, weapon skills and tableaux of notorious encounters between armed Native Police and unarmed local communities.

(104) Brook Andrew Sexy and Dangerous 1996 computer-generated colour transparency on transparent synthetic polymer resin, included here as postcard of artwork, original 146.0 × 95.6 cm, included here at 15.3 × 10.5 cm, the artist is represented by Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Galerie Nathalie Obadia, Paris and Brussels.

(105) Fiona Foley (Badtjala) Wild Times Call 2 2001 c-type print, 112 × 76 cm, edition 5 of 10, courtesy the artist and Niagara Galleries, Melbourne

Referencing Hollywood’s representation of the Wild West, Fiona Foley stands with Seminole Indians.

(106) Murray Cammick Bob Marley pōwhiri, White Heron Hotel, April 1979 1979 silver gelatin print, 25 × 38 cm, courtesy the artist and Darren Knight Gallery, Sydney

(107) Kirsten Lyttle (Waikato, Tainui A Whiro, Ngāti Tahinga) Twilled Work 2013 hand woven inkjet print, 74 × 95.5 cm, edition 1 of 1, courtesy the artist

This is woven using the Maori raranga (plaiting) technique for making kete whakario (decorated baskets). According to Mick Pendergrast, the pattern is not named, but attributed to Te Hikapuhi, (Ngati Pikiao), late 19th Century. —Pendergrast, M (1984), Raranga Whakairo, Coromandel Press, NZ, pattern 19.

(108) Michael Riley (Wiradjuri/ Kamilaroi) (1960–2004) Maria 1985 silver gelatin print, 45.5 × 47.9 cm, edition of 20, private collection

(109) Maree Clarke (Mutti Mutti, Yorta Yorta, BoonWurrung) Nan’s House (detail of installation) 2017 digital print on wallpaper, 33 × 50 cm, courtesy the artist and Vivien Anderson Gallery, Melbourne

This work is currently on display at the National Gallery of Australia, Canberra, as a hologram of the artist’s grandmother’s house, as remembered by the artist.

(110) photographer unknown Writer, Andre Malraux poses in his house of the Boulogne near Paris working at his book Le Musee Imaginaire or Imaginary Museum 2nd volume 1953 digital print on wallpaper, 42 × 40 cm

The imaginary museum’ or ‘the museum without walls’ (as it is often translated) is a collection reflecting Andre Malraux’s eurocentric conception of art history.

(111) Clare Rae Law Library 2016 archival pigment print, 60 × 80 cm, courtesy of Monash University Collection, Faculty of Science Commission 2016 and Monash University Museum of Art, Melbourne

(112) Laurence Aberhart Anatomy #8, Stalin, Lenin and Stalin, Dunedin, Otago, 25 October 2012/2012 silver gelatin print, gold and selenium toned, 18.4 × 24.5 cm, edition 2012/2013/3, courtesy the artist and Darren Knight Gallery, Sydney

(113) Ingeborg Tyssen (1945–2002) Mystic Chords of Memory c. 1995 silver gelatin prints, 7 × 6 cm each, private collection

(114) John Gollings Colossal Shiva Hand 1992 inkjet print, 42 × 59.4 cm, courtesy the artist

(115) Therese Keogh In the Forum Romanum (after Sievers) 2014 graphite on paper, 41 × 40 cm, unique work, courtesy the artist

Commissioned by CCP for the exhibition The Sievers Project, 2014. In this drawing Therese Keogh responds to Wolfgang Sievers’ 1953 photograph.

(116) William Eggleston Untitled (glass on plane) 1965–1974 c-type print, 41 × 56 cm, private collection

(117) Bill Culbert Small glass pouring Light, France 1997 silver gelatin print, 40.5 × 40.5 cm, edition of 25, courtesy the artist and Roslyn Oxley9 Gallery, Sydney

(118) Olive Cotton (1911–2003) Teacup Ballet c. 1935 silver gelatin print, 35.5 × 28 cm, not editioned, private collection
An unorthodox flow of images
*Sisters of Charity* 1956  
silver gelatin print, 40.5 × 27.1 cm, private collection

(120) Bernd and Hilla Becher  
*Kies-und Schotterwerke (Gravel Plants)* 2006  
silver gelatin print, 99 × 121 cm, private collection

(121) Robert Rooney (1937–2017)  
*Garments: 3 December—19 March 1973* 1973  
107 silver gelatin prints, paper, ink, 8 × 7.8 cm each, 101 × 124 cm sheet, courtesy the Estate of Robert Rooney and Darren Knight Gallery, Sydney

(122) Helen Grace  
*Time and motion study #1 ‘Women seem to adapt to repetitive-type tasks...’* 1980, printed 2011  
silver gelatin prints and graphite, 18.0 × 7.5 cm each, courtesy the artist

(123) Max Dupain (1911–1992)  
*Backyard Forster* 1940  
silver gelatin print, 44 × 39 cm, private collection

(124) Marie Shannon  
Pussy 2016  
archival inkjet print, 63.5 × 80 cm, courtesy the artist and Trish Clark Gallery, Auckland  
Also a trace of the cat.

(125) Olive Cotton (1911–2003)  
*Moths On the Windowpane* 1995  
silver gelatin print, 21 × 12.8 cm, edition 5 of 90, private collection  
Trace of the light.

(126) Christopher Day  
*Untitled from the series Permanent Deferral* 2016  
pigment print, 57 × 33 cm, edition 1 of 3 + 1 AP, courtesy the artist  
Digital trace.

(127) Mac Lawrence  
*Five raised fingers* 2016  
inkjet print, 29.7 × 42 cm, exhibition print, courtesy the artist  
Watery trace.

(128) Jacob Raupach  
*Ruins, Adelong Gold Fields* 2013  
archival inkjet print, 68 × 55 cm, courtesy the artist  
Traces of what was.

(129) Daniel Bushaway  
*Sulphur Mines* 2016  
archival pigment ink, 50 × 40 cm, edition 1 of 8, courtesy the artist  
And again.

(130) Christian Capurro  
*No Random Matter* 2009/10  
c-type print, 64 × 93 cm, edition 1 of 1, courtesy the artist and Milani Gallery, Brisbane  
Erasings (rubber, ink and dirt residue) from one completely erased magazine; part of the artist’s ‘a vacant bazaar (provisional legend)’ 1999–2010 work.

(131) Rudi Williams  
*Vatican Museum* 2012, work made 2016  
Becquerel daguerreotype (triptych 2/3), acrylic, mild steel, 13 × 10 × 2.5 cm, unique work, courtesy the artist  
The word “photography” was created from the Greek roots φωτός (phōtos), genitive of φῶς (phōs), “light” and γραφή (graphé) “representation by means of lines” or “drawing”, together meaning “drawing with light”. Here the photographer captures traces of light left in a vitrine when the objects are removed. After the object disappears, what remains is the negative space unexposed to the light.

(132) Hemus and Hanna  
(Charles Hemus and John Robert Hanna, active 1875 to 1886)  
*Pink and White Terraces at Rotomahana c. 1879–1882*  
newsprint, 9 × 12 cm, private collection  
Some things disappear without a trace, only to reappear: On 10 June 1886, Mount Tarawera erupted, covering the spectacular Pink and White Terraces, which had been a wonder of the New Zealand landscape until then. Recently researchers have suggested that the Terraces may be intact.

(133) Ron Berg  
*Town of Adaminaby* 1957  
digital print on wallpaper, 6 × 15 cm

(134) Peter Dombrovskis  
(1945–1996)  
*Morning Mist, Rock Island Bend, Franklin River, Tasmania* 1979  
pigment ink-jet print, 74.1 × 94.2 cm, courtesy the Estate of Peter Dombrovskis and Monash Gallery of Art, City of Monash Collection, Melbourne  
This photograph, credited with playing a part in the Labour victory in the 1983 federal election, is Peter Dombrovskis most well known work. Portraying a remote and isolated section of the Franklin River, this work made damming the Franklin River a tangible and popular issue in the contentious ‘No Dams’ campaign of 1982. This became an iconic embodiment of what might have disappeared.
An unorthodox flow of images

[A]n astonishingly minute and beautiful sketch (photograph) was taken of Bridge Street and part of George Street, as it appeared from the fountain in Macquarie Place.
—The Australian, May 15, 1841
(135) Mark Strizic (1928–2012)  
Arch. Perrott Lyon Timlock Kesa, Gas and Fuel Building in Flinders Street 1968  
silver gelatin print, 28 × 42 cm, courtesy the artist’s estate and Monash Gallery of Art, City of Monash Collection, Melbourne  
The Gas and Fuel Corporation towers were demolished in 1996/7. After the then Gas and Fuel Corporation had been disaggregated and privatised, the Premier Jeff Kennett described the towers, now disappeared, as featureless and upsetting to the ambience of the city.

(136) Simon Terrill  
Arsenal vs Fenerbahce 2009  
c-type print, 120 × 150 cm, edition 1 of 6, courtesy the artist and Sutton Gallery, Melbourne  
The long exposure leaves only a trace of the football crowd, that has disappeared for the day.

(137) Christian Boltanski  
L’ecole de la Große Hamburger Straße, Berlin 1938 1993  
inkjet print, Agnes B editions 47, 110 × 141 cm, collection of Patrick Pound  
Photography records the passing or death of a particular moment. This is a photograph of a Jewish School in Berlin in 1938.

(138) Joyce Evans  
Budapest Festival 1949  
inkjet print, 7.6 × 7.6 cm, Edition, courtesy the artist

(139) photographer unknown  
Nina Dumbadze, Honoured Master of Sports of the USSR, world champion in discus throwing from the series Women of the Soviet Georgia c. 1953  
silver gelatin print, 18.5 × 12 cm, private collection

(140) A description of the first photograph taken in Australia, made by Captain Augustin Lucas, 15 May 1841, which no longer exists

(141) Harry Burrell (1873–1945)  
Thylacine or Tasmanian Tiger, cover image for The Australian Magazine 1958, September, Vol 12, No 11  
digital print on wallpaper, 30.5 × 21.6 cm, courtesy of Australian Museums Trust  
Published in this museum journal, there is now some contention as to whether Burrell’s series of photographs of the extinct thylacine were made from life, or staged using a taxidermied animal.

(142) Andy Guérif  
Maestà, the Passion of Christ 2015  
single channel HD video, 60 minutes, courtesy the artist

(143) Dianne Jones  
The meat queue 2003  
digital print, 43.8 × 64.5 cm, edition 4 of 10, courtesy the artist and Niagara Galleries, Melbourne  
Jones inserts herself into this classic, white Australian image by Max Dupain.

(144) Anne Zahalka  
Marriage of Convenience (Graham Budgett and Jane Mullfinger/artists) 1987  
original cibachrome photograph, 97 × 88 cm, 1 of 2 artist proofs, edition of 10, courtesy the artist and ARC ONE Gallery, Melbourne  
Playful restaging of Jan van Eyck’s Arnolfini Portrait from 1434.

(145) Jeff Wall  
A Sudden Gust of Wind (after Hokusai) 1993  
transparency on lightbox, included here as postcard of artwork, 250 × 397 × 34 cm, included here at 15.3 × 10.5 cm, artist is represented by Marian Goodman Gallery; Gagosian; and White Cube Gallery

(146) Jan Nelson  
Anticipating Transcendence: Vertical Composition/Vertical Collapse 1998  
20 colour transparencies (slides), 2 × 3.5 cm each, edition of 10, courtesy the artist and Anna Schwartz Gallery  
Jan Nelson performatively refers to Harry Shunk’s composite photograph for Yves Klein’s Leap into the Void (1960).

(147) Masayoshi Sukita  
Bowie – Heroes 1977  
record cover, 31 × 31 cm  
In gesture and gaze, Sukita’s photograph for David Bowie’s 1977 cover harks back 60 years to Weimar Republic artist, Erich Heckel’s 1917 painting, Roquaiz, which is in Bowie’s art collection.

(148) Francis Alÿs  
Fitzroy Square 2004  
single channel video, 4 minutes 1 second, courtesy the artist and David Zwirner, New York  
We posit Fitzroy Square at this point; in honour of your journey through this unorthodox flow of images.
An unorthodox flow of images

Unorthodox: a field guide

We could have started anywhere. Perhaps every image ever made connects with another image in some way. But, we have begun with what is known as the first press photograph in Australia—a grisly depiction of Kelly Gang member Joe Byrne, strung up some days after his execution, for a group of onlookers, including a group of documentarians who came in by train to record the event: a painter and several photographers. This is an image of an audience as much as a portrait of the deceased. A hooded photographer bends to his tripod, and a painter waits in line. Perhaps a seminal moment between competing technologies of record, magnificently captured by colonial photographer, J. W. Lindt (1845–1926): this is as decisive a moment as current technology permitted. Members of the public are also documented; children, men—trackers perhaps, bearing witness to the public display of retribution that was intended to restore social order.

From here, unorthodox draws a thread of images together, each one connected to those on either side, whether through visual, conceptual, temporal, material or circumstantial ties, or by something even more diffuse and smoky—some images just conjure others, without a concrete reason for their bond. Spanning the entire gallery space, nearly 150 images unfurl with links that move through historic, press, portraiture, popular and art photography.

You are invited to wander through CCPs nautilus galleries, and make what you will of this flow because unlike a chain of custody, there is no singular narrative or forensic link: you are invited to explore not just connections between works but to see individual works in a new light.

At the core of this exhibition is an attempt to lay bare the way that images inform and seep into everyday life, underpinning the way that we see, interpret and understand the world. With a nod to networked image viewing behaviour and image sharing—in one long line—the flow also impersonates the form of a sentence.

The act of looking. Looking is a process, informed by context—where and when we see something, and what surrounds it. Here, images are unbuckled from their original context, indeed there are no museum labels on the wall. But this is often the way when viewing images on the internet, or reproduced in books, referenced in ads, reenacted in fashion shoots, or reinterpreted by artists. The notion of reproductions within photography is slippery, made more so by the rapid circulation of images whereby we sometimes only know certain originals through their reproductions. In this exhibition, sometimes we have the original images, at others we proffer ‘reproductions’, setting out a swathe of contemporary and historical approaches to the craft of photography and video, unhampered by traditional constraints of what we can or cannot show within a non-collecting contemporary art space.

This exhibition moves through a number of notional chapters, for example visual connections can be made between orbs made by soap bubbles (no. 32, 34) and moons (no. 33); eyes (no. 40, 41, 42), gaping mouths (no. 37), the balletic body in space (no. 45); and light from orbs
(no. 44, 46) and then moonlight on the ocean (no. 47), which tumbles into salty connections, with photographs exposed by the light of the moon through seawater (no. 48) connecting to an image of salt mines (no. 50), and on to salt prints (no. 51).

We have been influenced by observing how audiences view exhibitions, traversing the space, seemingly drawing connections, making their own flows through works on view. In spite of its indexicality to the world, photography is particularly open to multiple readings due to its reproducibility and its vulnerability to manipulation. A key to this permeability is the intention of the photographer, which can become opaque over time. For example, installation artist Christian Boltanski’s found photograph (no. 137) has been taken out of its time and context so as to mean something quite different from what the photographer intended.

Importantly, due to their multiple readings, many works could be equally effective if placed in other sections of the exhibition. For example, of the many places to position Leah King-Smith’s *Untitled #3* (no. 43), we have elected to locate it amongst compositions that include orbs. However, it is also a staged work; a constructed or collaged photograph; it embodies an Indigenous artist returning the colonial gaze and, due to the age of her source photograph, it represents a deceased person. And, in her own words King-Smith is responding to the trauma of settlement ‘I was thus wrestling with anger, resentment, powerlessness...while at the same time encountering a sense of deep connectedness, of belonging and power in working with images of my fellow Indigenous human beings.’

A curious process indeed, we have been open to many repositories of images while gathering this flow—from our work with artists at CCP; to childhood memories of images and personal encounters with photography and video; to our trawling of the Internet and books; as well as conversations with writers, artists and collectors. From these stores, we have also considered which works were available in their material form, as opposed to reproductions on wallpaper, postcards and record covers. While we exhibit a broad timespan and multiple technologies, our primary desire as a contemporary art space is to create new contexts for the exhibition of contemporary photography and video.

*Unorthodox* is a proposition about relationships between images: sometimes real and sometimes promiscuous, and is inevitably open to alternative readings. It brings new contexts to existing artworks whilst celebrating the materiality of real photographs, in real time and critically, honouring the shared democratic experience of the public gallery space.

Naomi Cass and Pippa Milne
An unorthodox flow of images
Centre for Contemporary Photography
Presented with Melbourne Festival.
30 September – 12 November 2017
CURATED BY Naomi Cass & Pippa Milne
ASSISTANT CURATOR Michelle Mountain
CATALOGUE DESIGN Jack Loel
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Theodore Wohng

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Getty Images
Ian Potter Museum of Art
The Internet
The Junk Company
Julian Richter of Forsyte Productions
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PUBLIC PROGRAMS
Codes of practice: Indigenous subjects and Indigenous photographers.
‘A picture tells a thousand words’: but whose?

SYMPOSIUM:
The Transit Lounge of Photography

SYMPOSIUM SUPPORTERS

Some of the resources we have drawn on:
Judy Annear. The Photograph and Australia (Sydney: Art Gallery of New South Wales, 2015).
(Melbourne: Centre for Contemporary Photography, 2005).

Djon Mundine. Fiona Foley: River of Corn (University of South Florida Contemporary Art Museum, Tampa, USA, 2001).

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Saturday 30 September — Sunday