

zero

zero

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ISBN: 0-473-10828-3

Published by Di Halstead and Cathy Tuato'o Ross
zero, c/- 473 Highgate, Maori Hill, Dunedin, NEW ZEALAND

Introduction

Zero is a presence that marks an absence. Zero is simultaneously something and nothing. As a graphic entity, zero is both seamless and hollow. A photograph can be explained using the same terms. The exhibition *zero* and this accompanying catalogue bring together bodies of work by New Zealand and Australian photographers that explore notions of presence and absence. The artists engage with the slippery material of the "almost". Almost right, almost meaning, almost in focus, almost true, almost authentic. By juxtaposing works from either side of the Tasman, statements about post/colonialism, genetic and material heritage, the awesome and the everyday appear like watermarks, underlying images that are sometimes almost distractingly beautiful on the surface.

zero is an artist-initiated project, in which artists were invited to participate by artists, based on the relatedness of their past practice. While some of the artists involved are frequently described as the leading practitioners of their respective countries, other artists are better located by the now familiar descriptions "emerging" and "mid-career". All the artists have been involved since the project's conception, which has provided opportunities for dialogue and critique. This process has also ensured that work has been made with an awareness of the context and the company in which it would be shown. I expect that dialogue generated by *zero* will continue in the gallery, the classroom, the kitchen and the studio.

Cathy Tuato'o Ross

January 2006



Simone Douglas, detail from series *Blind*, 2004

zero at each end, a world between them: the virtual and the indexical

Photography's position in the visual arts has always been both fluid and fraught with competing claims. Everyone takes photographs; and skills sit on a sliding scale between those of a four year old with a point and shoot camera and those of a mature artist. The artist takes this accessibility, this shared literacy, and uses it to move understandings of the world further. As interest in the virtual gains ascendance, the photographer who relies to even some extent upon the light available at the given moment can seem something of a luddite. Yet much contemporary photography negotiates the polarised elements of the given (substitute "real", "visible world", "objective") and the virtual (substitute "constructed", "created", "assisted"). And what photography retains through the action of the shutter is a vital connectedness with a particularity of time and space. That sense of the work being a record and having what Charles Peirce, first identifying the different kinds of relations between objects and their referents, called an indexical relationship because it retained some kind of direct and objective connection, gives photographic images their ambiguous power. Their "reality" is made strange by the forceful distance between the flat image and the situation in which it was first made¹. Reading a photographic image, we unveil from its potential immensity that excess that makes every photograph "something more" as Tracey Moffat suggested in her series of the same name in 1989. Consciousness is enhanced by the dialogue between incoming perceptual data and the ways in which it is received. The artist works to make that dialogue rich.

That concern has been common in photography since its beginning, and particularly since it became implicated in the semiotic understanding of art as sign in the 1970s. Photography's excess enables it to resist absorption into the generic language of words and symbols. Jeff Wall argues this convincingly as he creates hybrid images that are in each detail indexical but are composite and therefore jar in a way that creates an amplification of the viewer's sense of having to literally make sense in a situation of uncertainty². Resolution occurs in the act of aesthetic understanding. However, the viewer's familiarity with the photographic image is the constant that keeps photography as that most intimately shared space between the fine arts and the "vegetable", essentially nourishing nature of the everyday cultural object (to cite Jorge Immendorf)³.

So in this group of photographers a consistency of concern is with "being there", a present-ness that

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resists absorption into the logical sequences of the constructed image and its place in art history. Actuality always brings more, incidents and accidents adding to possible readings, and referents bringing with them unpredictable associations. These images investigate the improbability of that actuality, exploring the ways that things that act in the world are invested with a dialectical movement between the generic and the specific, the genre and the singular event, the genetic and the cultural. What the given image offers this dialogue is the vitality of the lived experience, materialised in real-time.

History imposes itself upon the present but jars with it. For instance, Anne Ferran and Anne Brennan consider the awkward fit between young women of a region and their cultural and possibly genetic ancestry. The stolid gaze from the lace veil does not convey any sense of ease with the cultural heritage they have, whether through location or genetics, Amy's face holds histories it cannot live, yet how much do I know about the actual embodied, time-specific presence of the original wearers of such head-dresses? Indeed, the fit between socio-cultural structure and individuality may have been as awkward as this, but here we have a meditation upon displacement coloured by the situation of today's regulations around refugee status and immigration. But this is not simply narrative: the dissonances created by the hybridity of the image: collaged, constructed, invented: together work as an aesthetic practice without which the image would not work.

Di Halstead's veiled genetic patterns of bloodlines both reflect and mute the grief that occurs when genetic and cultural heritage affect the position of the person in the lived world in ways that are not explicit. Genetic identity is a simple biochemical equation but it is experienced as a diffused and uncertain haze. Also considering dissonances between actual and imaginary, Margaret Dawson's characters appear to live twice, "once in their dreams..." as her cowgirl plays what might have been against what has been created by upbringing and circumstance.

Because we read images both literally and figuratively, photographs rapidly yield a socio-political reading. Cathy Tuato'o Ross deliberately knocks one kind of symbol against another, analogy, sign, against representation; product of exploration against the aspirations symbolised; considering the heraldry implicit in the financial powers that opened trade routes and colonised the world. In this context, Rebecca Shanahan's degraded wastelands of the industrialised domestic circulate in a blurred space of transience, which can be read as an individual meditation or as a wider metaphor.

The macro- and microcosms of the physical environment are simply dynamic forces which from a viewer's position become images. So Anne Noble suggests that the wave patterns of the sub Antarctic have more in common with the structures that provide us with images on our cell-phones than we may realise, setting this against the "truth" value of the museum image. Drawing on the fine arts end of the spectrum, Simone Douglas forces a photographic sublime through the informational systems of the medium.

Susan Badcock and Ellen Smith ask photographs to yield presence from the way that objects stand in the experienced world as mute but forceful witnesses, just as the Anglo-Saxons used to use a rock to witness a transaction, as if that rock held all available truth and could cry out against whatever crimes were enacted. This flickering, undecidable contest between presence, actuality and what might be called objectivity is a constant thematic in this collection.

Bridie Lonie MA Art (History and Theory), University of Otago
Head of School, School of Art, Otago Polytechnic, Dunedin

NOTES:

1. Charles Pierce, www.textetc.com/theory/art-as-not-autonomous.html accessed 20/1/06
2. Thierry de Duve, Arielle Pelenc, Boris Groys, Jean-Francois Chevrier, Jeff Wall, London, 1996 and 2002
3. Jorge Immendorf, *Male Lago, (Unvisible works) Neue Nationalgalerie, Berlin 2005-2006*



Anne Noble, detail from *Museum Piece...the polar sea and the polar sky*

zero

According to *The Encyclopaedia of Philosophy*, 'nothing is an awe-inspiring yet essentially undigested concept, highly esteemed by writers of a mystical or existential tendency, but by most others regarded with anxiety, nausea and panic'. Yet 'nothing' is a key concept in human inquiry, whose conception has opened up new ways of thinking about the world.

Nietzsche claimed that the death of God 'forced man to feel the breath of empty space'. The nausea, anxiety and panic induced by 'nothing' is manifest in our everyday lives, as much as in our more philosophical moments. We are generally driven to turn nothing into something, to fill the void, occupy the space. We are uncomfortable with the emptiness and meaninglessness of nothing, fearful of ourselves coming to nothing, being reduced to nothing. We fear the absence of sound because it betokens death. Zero conjures devastation, as in the phrase borrowed from military slang for the exact location where an explosion occurs, the point of the most severe destruction: 'ground zero'.

We tend to value the thing, rather than the space around it; privilege the subject, rather than the context; seek the certitude of the concrete rather than confront the ethereal nature of the abstract. And when presented with the nothing that characterises the cosmos, we turn to the comforting materiality of Earth. Our minds boggle, like those of the poor Germans who during the hyper-inflationary period following World War I suffered 'zero stroke', a nervous breakdown induced by the inability to process an excessive number of zeros.

The idea of nothing is so conceptually challenging that it took thousands of years, and extraordinary feats of mental gymnastics, for the numeral zero to take its legitimate place in the discipline of mathematics. Zero is not in any sense a natural candidate for a number, given that from early times numbers were words that referred to collections of objects. The logic of the Greeks prevented them from having the idea at all. It is in other ancient civilizations that we see the origins of our modern zero, in the Babylonian use of a double wedge to mark numerical position, and particularly in ancient India, from where ideas eventually travelled to China and Europe.

The idea of nothing also informed physics, religion, and philosophy, and the relationship between them. It was essential to the conception of a vacuum, and to theorisations of the origin of the universe and life itself. It took a great deal of mental energy to let go of the idea that cosmic bodies were connected by

palpable matter – the ‘ether’ – rather than suspended in a void. The notion of nothing also proved vital to the development of critical 20th century philosophy, such as existentialism. Jean Paul Sartre asserted that nothingness was not only part of human reality, but also essential to the attainment of self-awareness.

But as John Barrow suggests, in modern times it has been artists who have most creatively and provocatively explored the paradoxes of nothing (*The Book of Nothing*, London: Vintage, 2001). The search for a new visual language in the emptiness of the blank canvas and the monochrome; the valorisation of empty space and silence as at least as equally important as lines, colour and sound; the Cubist compositions of Braque where background and subject have equal substance, or Mallarme’s poetry where what is most important is what is left out: these are all instances of artistic innovation springing from the creative impetus of nothing.

Modernism’s creative plumbing of the void is in sharp contrast to Sherrie Levine’s description of the environment faced by the postmodern artist: ‘The world is filled to suffocating ...Every image, every word is leased and mortgaged’. Yet artists still invest in the creative potential of nothing, of what is not there, cannot be seen, fades in the background, or disappears in indefiniteness.

Nothing – zero, the void – with its inherent creativity and potential to provide alternative perceptions of the world, is a powerful theme for an exhibition by women photographers. The theme necessarily brings to mind the gendered nature of space – feminine, in contrast to the conventional masculinity of the object and of action – and affirms the generative qualities of the negative principle. These artists find fertile ground in absence, in emptiness, in darkness. Moreover, as contemporary photographers they are aware that their very medium is permeated with the discourse of death, the ultimate void, given photography’s role as *memento mori*, reminding us of what once was but is no longer, consoling us with the possibility of keepsaking the lost moment.

Ellie Smith, Margaret Dawson and Susan Badcock all engage with this aspect of photography, challenging the conventional understanding of the medium as truthful document of what was there. Their images propose that what we see may never have existed, that perhaps there is nothing there save our own preconceptions – about what constituted our childhood, given that photos capture almost nothing of the lived reality; about what constitutes our identity, inner drives and desires, given that photos necessarily activate but one of our five senses and freeze a moment within the vast network of images.

The work of Cathy Tuato’o Ross and Di Halstead plumbs the fear of the void that characterised European colonialism, a fear allayed only by a compulsion to fill that unknown space with a familiar culture. As Stephen Kern notes, the vast emptiness of their empires weighed heavily upon 19th century Europeans, and shaped their lives (*The Culture of Time and Space*, London: Cambridge University Press, 1983). The struggle with the horror of that emptiness sometimes expressed itself violently, often through repression of the cultural hybrids colonialism produced – such as in the silence around ‘mixed race’ offspring that informs Halstead’s work. At times this struggle manifested itself in the seemingly benign practice of collecting and museology that restaged the void in the image of the colonisers, such as in the Botanical Gardens that inspire the work of Tuato’o Ross, or the natural history specimens that feature in Anne Noble’s images. Museums necessarily evoke absence and lack, their objects and artefacts ultimately incapable of performing what is expected of them: the recreation of something lost.

The relation between nothingness and landscape is evoked in the work of Simone Douglas and Rebecca Shanahan, whose images teeter on the edge of meaning. Douglas explicitly acknowledges the debt her dark, ambiguous photographs owe to ideas of the sublime – that terror that reduces us to nothing. Shanahan’s work also invokes the uncertainty and indefiniteness of nothingness, but at the same time engages with the dynamics of the picture plane, valorising unnoticed background over conventional subject. This negotiation of figure/ground is more evident still in the composite images of Anne Ferran. These photos bring together – not entirely seamlessly – contemporary women wearing the headdresses of traditional 19th century French migrant lacemakers, and the nondescript landscapes around the NSW country town of Maitland. They seem to suggest that the landscape has in the past swallowed almost every trace of these migrant workers into the void of sameness.

zero has proved extraordinarily generative in the work of these artists: complicating the ‘complete’ picture, reminding us that what is not there is just as important, providing avenues for thinking otherwise.

Dr Jacqueline Millner Ph D (USyd)

Lecturer in Art History and Cinema Studies, University of Western Sydney

The series title, *Twice Removed*, relates to a C19 emigration of English lace makers from Calais in the north of France to rural New South Wales. Its other reference, equally important, is to that fundamental separation in time and place that is the condition of all photography.

The work was made as part of a collaborative project with artist Anne Brennan for Maitland Regional Gallery in 2004.

Anne Ferran

Twice Removed: Kaylene at Phoenix Park, 2004

inkjet print, 600 x 860 mm

Courtesy Stills Gallery, Sydney and Sutton Gallery, Melbourne



Most people will never visit Antarctica. For them it is a place that exists only in the imagination, formed through exposure to photographs, stories and the occasional encounter with models, mock-ups and screens.

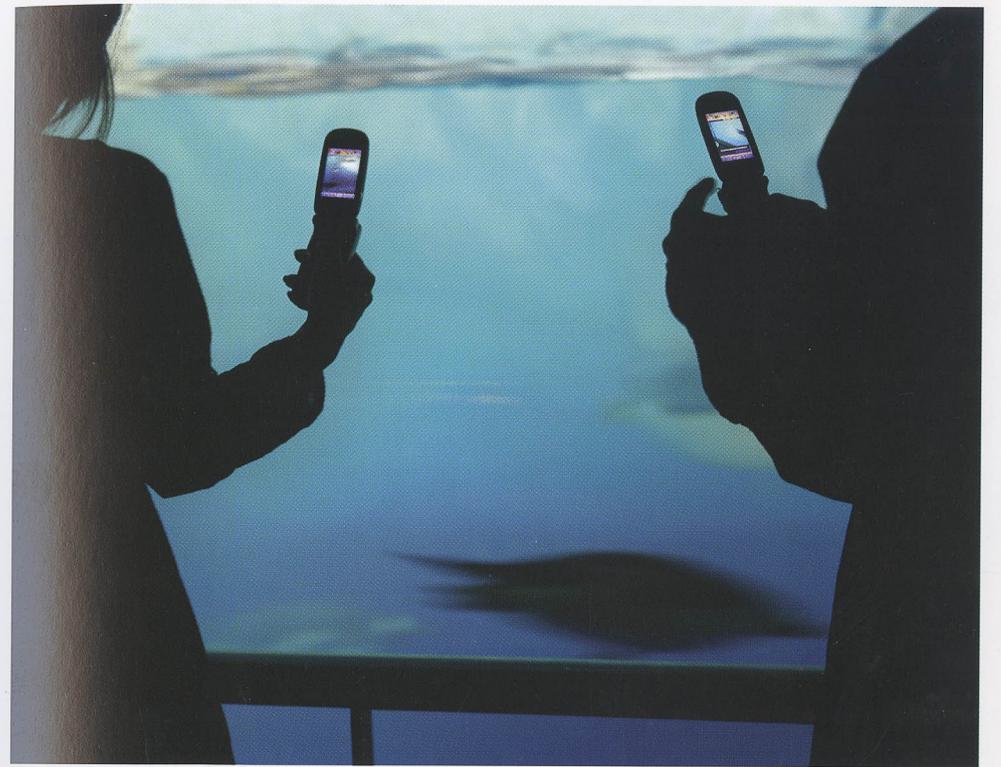
In 2003 I travelled to Antarctic museums and research centres world-wide investigating the representation of Antarctica. I photographed in these locations imagining I was an adventurer in Antarctica photographing the beauty of the Antarctic landscape and the drama of being there. Entering these spaces I looked to photograph the promise of an experience of somewhere else – a dream of place and the longing to be there. Sometimes I would stand back and photograph the scene enshrined on a wall, within a frame, or on a screen. Sometimes I would walk around the back and photograph what would normally be hidden from view. I was always on the lookout for penguins and encountered them swimming in pools, standing in cabinets and folded in drawers.

When I went back to photograph Antarctica in 2005 I framed the landscape with reference to my collection of photographs of Antarctica as an imaginary place. In doing so, I mimicked the process by which any traveller comes to know and understand a place through the photographic image.

Anne Noble

Museum Piece ...the polar sea and the polar sky (detail)

inkjet print, pigment on rag paper, 950 X 745mm



Botanical Gardens are associated with the era of exploration and collection, with the expansion of the British Empire. Every town and city in New Zealand, and perhaps every other country colonised by the British, boasts a Botanical Garden. All the gardens are modelled on Kew Gardens and seem to follow a checklist of prerequisite features that vary only in detail. There is the fountain, the glasshouse, the statue, the waterlily pond and so on. Beautiful, dowdy or possibly innocuous, our local Botanical Gardens exist as cuttings of Britain. This body of work brings together aspects of the Botanical Gardens with other remnants of British ideals and sensibilities found in our homes. While these things are familiar, still part of our civic and domestic 'everyday', they appear increasingly misplaced in our contemporary landscape.

Cathy Tuato'o Ross

Anywhere Gardens (the glasshouse), 2005-06

silver gelatin print, 380 x 990mm



Antipodean nations are filled with a multiplicity of people. An abundance of cultures weave and interweave, creating a continuous flux in which there is a presence and an absence of cultural subjectivities. My heritage hybrid: nationality New Zealander and ethnicity English, Irish and West Indian.

In *Black Bloodlines* the fabric forms a shroud. The warp and weft of a bandage appears to soak up blood, it stains. A bodily imprint is implied and cellular marks are discovered. DNA, the blood of genealogy and forensic science become part of the discussion. The implication of the marks creates a foundation of discovery; of sharing cultural differences and similarities.

This art work evolves from researching my history; like a detective I discover the clues to my heritage and enjoy examining and interpreting the findings. Evidence of this interpretation process is in the materiality and tactility of the original piece. This is then represented as a photograph creating an image that can't be touched, describing a process of disavowal and grief.

Di Halstead
Black Bloodlines, 2005-06
lambda print, 600 x 600mm



Looking at photos of our childhood we can sometimes see those things that were harbingers of the future. "No wonder she became a swimmer, look at these photos, she is always in the water."

When I make photos now I wonder what I am really seeing.

What clues are here that I am missing?

I recognise scenes from stories of maidens swimming lakes and others with tragic watery deaths.

I recognise moments from my own childhood, images from albums, treasures and keepsakes.

Then it all fades and I see what is really there – a girl poised on the edge of childhood, throwing crumbs to a swan.

Ellen Smith

daughter, 2005

silver gelatin print, 400 x 300mm



Zero, the point at which presence becomes absence. 0, an opening for exploration, the space through which we are born. In considering the place of 1970s' feminism in the twenty-first century, Margaret Dawson's *Hobbyhorse* locates the past in the present. The theoretical influences which shaped Dawson as an emerging artist thirty years ago are at play in these photoworks.

These days, many academics argue that subjectivities are de-centred, fluid and multiple, that "female" and "male" are social constructs. Yet, in mainstream New Zealand the category "woman" remains meaningful and compelling, its basis unchallenged. As the subjects in Dawson's apparent portraits suggest, the quest to define "femininity" has continued. As the subjects in the photoworks suggest, the examination of meanings attributed to "woman" continues. However, the photographer and her subjects have collaborated to stage more clichéd characters than the archetypes beloved of the 1970s. The photoworks situate the present in the past by using retro props and setting, effectively posing questions about the residue of history.

Exhibited with other female photographic artists' work, *Hobbyhorse* draws attention to the influence of contexts upon the viewer's response to the images.

Margaret Dawson with Christina Stachurski

Margaret Dawson

Series title: Hobbyhorse, 2005

eyeleted matt laminated chromira print made from a negative scan

1000 x 1300mm



Sometimes the peripheral deserves closer attention. Perhaps negative space can describe a shifting mood, a sense of something, somewhere retreating. Unease.

A deliberate pause, a swivelling away, an act of absenting. Scale wavers and time suspends: the *temps morts* of an actorless set, the infinite space in the pause between the last breath and the next. Traces accumulate everywhere. Everything is ephemeral.

Beliefs withdrawn. In their wake, a waking dream.

Rebecca Shanahan

Series title: Eclipse

inkjet print on rag paper, 970 x 1260mm



Nothing. Zero.

0. An ellipse. Eclipse. Eclipse of light.

Excess.

Light in excess burns our sight.

Nothing.

Blinded by the promise of nothing and everything.

Nothing becomes immense and implodes. Proximity and distance collapse.

Simone Douglas

Blind IV, 2004

c-type print, 900mm x width varying



My work explores the absence and presence of the senses, of catching reality in the moment of actualisation. I like to express what I see, my perception of reality and the way I interpret my surrounding environment. My perception is reflected through the magical, mythical and surreal atmosphere of my photographs and the movement of time between past, present and the moment in-between.

I have explored the portrait and the vanishing presence of the five senses; hearing, seeing, speaking, smelling and touching. I am interested in the glimpse of the portrait, fleeting moments and visual tricks. The work I create has a sense of pressing vacancy it is a journey through the senses with a vibrancy of expression that demands to be understood.

Through the photographic medium the portrayed personas are unable to speak, listen, watch, smell or touch once caught on film. They are then unable to project any of the senses we are used to except for the viewers gaze which then incorporates a new sense of presence in the absence.

My photographs bring together many textures and layers. The portrait is painted, the movement expressed the slow shutter capturing the motion of the moment, the photograph developed, swimming under red lights, the print is painted, layer over layer, texture over texture, present over past creating a feeling of real and surreal. Through this process I express my re-interpretation of absence when caught in the moment of presence.

Susan Badcock

Bethan 4

silver gelatin print, hand-coloured, 400 x 400mm



Artist's details:

Anne Ferran

Anne Ferran teaches in the Photomedia Studio at Sydney College of the Arts, University of Sydney. She is represented by Stills Gallery, Sydney and Sutton Gallery, Melbourne.

Selected solo exhibitions:

- 2003 *1-38*, Stills Gallery, Sydney.
INSULA, SCA Gallery, Sydney College of the Arts.
- 2002 *Spill*, National Museum of Australia, Canberra.
- 2001 *Lost to Worlds*, Sutton Gallery, Melbourne
Flock, Dunedin Public Art Gallery.

Selected group exhibitions:

- 2005 *Still Present: Exploring Psychiatric Institutions in Photography*, Adam Art Gallery, Victoria University of Wellington.
- 2004 *Twice Removed*, in collaboration with Anne Brennan, Maitland Regional Gallery.
The Line Between Us: the maternal relation in contemporary photography, Monash University Museum of Art, Melbourne.
- 2003 *2nd Sight: Australian Photography in the National Gallery of Victoria*, The Ian Potter Centre: National Gallery of Victoria.

Selected references:

Kyla McFarlane, "Tear", in Anna Smith and Lydia Weavers (eds), *On Display: New Essays in Cultural Studies*, Wellington: Victoria University Press, 2004.

Sue Best, "Seriality and Insanity: the aesthetics of administration revisited" in *Eyeline* 53, 2003 - '04.

Claire Armstrong, "Anne Ferran: Seeing Through Appearances", *Art & Australia*, vol. 39, no. 3, 2002.

Anne Ferran, "Longer than Life", *Australian and New Zealand Journal of Art*, vol. 1, no. 1, 2000.

Geoffrey Batchen, "History Remains: The Photographs of Anne Ferran", *Art on Paper*, vol. 4, no. 3, Jan - Feb 2000; also in *DPIC #4*, October/November 2000.

Anne Noble

Anne Noble is Professor of Fine Art (photography) at the School of Fine Art, Massey University. She lives in Wellington with her partner, architect John Gray and their daughter Ruby.

Selected recent solo exhibitions:

- 2005 *Southern Lights*, Tait Electronics Gallery, Christchurch City Art Gallery.
Anne Noble: Ruby's Room (vii), Speilhaus Morrison Gallery, Berlin.
White Lantern, Paul McNamara Gallery, Wanganui.
- 2004 *The Polar Sea and the Polar Sky*, BartleyNees Gallery, Wellington.
Ruby's Room (v), Stills Gallery, Sydney.
- 2002 *ANNE NOBLE: States of Grace*. NZ tour - 03
Dunedin Public Art Gallery, City Gallery, Wellington, Auckland City Art Gallery, Sarjeant Gallery, Wanganui.

Selected recent group exhibitions:

- 2005 *Critic's Choice 3*. Jeno Grindl, Peter Hendricks, Reinhart Matz, Anne Noble. Neuer Berliner Kunstverein, Berlin, Germany.
Breaking Ice: Re-Visioning Antarctica, The Adam Art Gallery, Victoria University, Wellington.
High Chair - New Zealand Artists on Childhood, AUT Gallery/Auckland City Art Gallery.
The Line Between Us, Anne Ferran, Donna Bailey, Polixeni Papapetrou, Pat Brassington, Anne Noble, Monash Museum of Art, Melbourne, Australia.
- 2002 *ANTARCTIC I: Views along Antarctica's first highway*, Centre for Land Use Information, Los Angeles, USA.
SLOW RELEASE: Recent photography from New Zealand, Heide Museum of Contemporary Art, Melbourne, Australia.

Grants and awards:

- 2005 Massey University Research Fellowship.
- 2004 Creative New Zealand Grant.
- 2003 ONZM, Officer of the New Zealand Order of Merit, for services to photography in New Zealand.
- 2002 Antarctica New Zealand/Creative New Zealand Antarctic Arts Fellow.

Selected recent bibliography:

'Anne Noble: from place to place', Danae Mossman (2005) in *Photofile* 76, 2006. pp 38-41.

'Die Fotografische Familie', Ulf Erdmann Ziegler (2005) 'Ruby's Room' pp 29-35, 'In My Father's Garden' pp 36-40. NBK, Berlin, 2005.

'In Ruby's Room', Anne Noble, Kyla McFarlane (2005) in *Eyeline: Contemporary Visual Arts*, No 56. pp 28-29.

Cathy Tuato'o Ross

Cathy works primarily with photographic media, although her practice also includes drawing, construction, writing and filmmaking. She lives in Dunedin with her partner, Danny, and their children, Amelie and Isla. Cathy is represented by Photospace, Wellington and the Temple Gallery, Dunedin.

Selected solo exhibitions:

- 2005 *The Winter Garden: An Engram (version 2)*, Photospace, Wellington.
- 2004 *The Winter Garden: An Engram (version 1)*, Blue Oyster Art Space, Dunedin.
- 2002 *Preserve*, Portfolio Gallery, Auckland.
Of Uncertain Value, Geoff Wilson Gallery, Whangarei.
- 2001 *Lost Property*, AUT University, Auckland.

Selected exhibitions of work made in collaboration with Lisa Clunie:

- 2005 *Someplace Familiar*, Fleming Gallery, Surrey, England.

- 2004 *Cathy Tuato'o Ross and Lisa Clunie*, Temple Gallery, Dunedin.
- 2003 *Return*, Photospace, Wellington.
- 2001 *Lost Properties*, Photospace, Wellington.
- 1999 *Habitable Spaces*, Left Bank Gallery, Greymouth.

Selected group exhibitions:

- 2004 *Wallace Art Awards finalists*, Wallace Trust Gallery, Auckland and Dowse Art Museum, Lower Hutt.
- 2003 *Remains, Wreaths and Legacies*, Whangarei Art Museum.
- 2002 *Craigs Young Contemporaries Art Exhibition*, (winner), Southland Museum and Art Gallery, Invercargill.
- 2001 *Strata*, Span Galleries, Melbourne.
- 2000 *WHO AM I? Belief and Identity in Art*, Sarjeant Gallery, Wanganui.

Di Halstead

Di Halstead is a Senior Lecturer at the School of Art, Otago Polytechnic. She is Head of Photography and has been lecturing there for twelve years. She has a Masters of Fine Art from RMIT University, Melbourne, Australia. Her art practice draws from a photographic and multi-disciplinary approach. She has exhibited nationally and internationally and has had her writing and art work published nationally.

Selected solo exhibitions:

- 2003 *Mulatto - Bloodlines*, Blue Oyster Art Space, Dunedin.
- 2001 *Landmarks*, Christopher Moore Gallery, Wellington.
Tracing, Photospace Gallery, Wellington.
- 1999 *Landmarks*, Hocken Gallery, University of Otago, Dunedin.
- 1995 *Tall Poppy Syndrome*, Salamander Gallery, Christchurch.

Selected group exhibitions:

- 2005 *Island (S)hopping*, co-ordinated group exhibition, Blue Oyster Art Space, Dunedin.
- 2003 *Tease*, Donald Stuart Tea Company, 82 Bond Street, Dunedin.
- 2002 *Leather*, Blue Oyster Arts Space, Dunedin. *Photo 3, International Exhibition*, Te Wa Gallery, Wanganui.
- 2001 *Ex/Change: a Common Trans Tasman Currency*, Photospace, the Australian National University, National Institute for the Arts, Canberra.
- 2000 *Up:date: The Active Eye Web Exhibition*, Contemporary New Zealand Photography, Sarjeant Gallery, Wanganui.
- 1999 *Graduate Exhibition*, Gertrude Street Gallery, Melbourne, Australia. *Homage to Joan Brossa*, Diputacion Provincial de Hueva, Group Exhibition, Huelva, Spain.
- 1998 *Art Addiction Venice Art Exhibition*, Palazzo Correr Santa Ffosca, Cannaregio 2214, Venice nz, 101 Annex Gallery, Melbourne, Australia.
- 1997 *The 4th International Female Artist's Art Biennial*, Art Addiction, Stockholm, Sweden.

Awards:

- 1998 Cleveland Art Award, Dunedin, Highly Commended
- 1997 Art Addiction Award, Sweden, Excellence

Selected references:

- 2004 Di Halstead, *Book Review: Wayne Barrar's "Shifting Nature"*, Junctures: the Journal for Thematic Dialogue – 2: Systems.
- 2003 Di Halstead, *Hybrid Bodies: the Third Space – "Caribbean Elizabethan"*, Junctures: the Journal for Thematic Dialogue – 1: Body.
- 2001 Bridie Lonie, *Tracing*, exhibition catalogue.
- 2000 Leonie Schmidt, *Landworks: The Photographic Art of Di Halstead*, Art New Zealand 97.
- 1999 Bridie Lonie, *"Rock & Pillars: Landmarks project"*, Art New Zealand 93.

Ellen (Ellie) Smith

Brought up and educated in Wellington, Ellie now lives in Northland with her family. She works as an exhibiting photographer and coordinator of The Heads Proposal (a series of photographic community art projects and publications).

Solo exhibitions:

- 2005 *catching Icarus*, Oedipus Rex Gallery, Auckland.
- 2003 *unCertain Moments*, Oedipus Rex Gallery, Auckland.

Group exhibitions:

- 2005 *'dog on road'* (silver gelatin print), Norsewear Art Awards, Finalist 2005.
- 2004 *Xmas – What's it To You*, Fresh, Whangarei
- 2003 *Strata*, RMIT University, Melbourne. *Remains, Wreaths and Legacies*, Whangarei Art Museum.
- 2002 *Art of Northland*, Aotea Centre, Auckland Fresh, Whangarei.

Selected publications:

- 2003 Hunt, H. and Smith, E. (eds), *The Local I* (an art publication of snapshots by locals of a Northland coastal community).
- 2001 Smith, E. and Tuato'o Ross, C. (eds), *to scale*, Geoff Wilson Gallery, Whangarei.

2002-06 Projects:

The Heads Proposal Coordinator; Portrait Project – The Photo Booth (2005). Portrait Project – Craft Fair (2004). Portrait Project – Fish Festival (2004). The Snapshot exhibition (2002). The Anecdote exhibition (2002).

Parallel Journey (working title)

(artist project to retrace the journey of early NZ painter Beatrix Dobie through Te Aupouri peninsula), Whangarei Art Museum.

Margaret Dawson

Born Blenheim, Aotearoa New Zealand 1950. Lives and works in Christchurch, Aotearoa New Zealand.

Selected solo exhibitions:

- 2005 *Hobbyhorse*, Jonathan Smart Gallery, Christchurch.
- 2002 *A Room of One's Own*, Forrester Gallery, Oamaru. *Looking for the Golden Carp and Bryndwr Lakes*, Waikato Museum of Art & History, Hamilton.
- 1998 *The Men from Uncle*, Australian Centre of Contemporary Art, Melbourne, Australia. *Recital*, Jonathan Smart Gallery, Christchurch.
- 1997 *OVER*, Govett-Brewster Gallery, New Plymouth.

Selected group exhibitions:

- 2004 *Public / Private The 2nd Auckland Triennial*, Auckland City Art Gallery, curated by Ngahiraka Mason & Ewen McDonald.
- 2002 *The Hemlich unHemlich*, Melbourne Festival, RMIT Gallery, Melbourne, Australia, curator Juliana Engberg.
- 1998 *Close Relations*, Australian Centre of Photography, Sydney, Australia, curator Deborah Ely.
- 1993 *Alter/Image*, Wellington and Auckland City -04 Art Gallery, NZ curators Deborah Lawler-Dormer and Christina Barton.
- 1990 *Now See Hear!* City Gallery, Wellington, curators Gregory Burke and Ian Wedde.
- 1990 *In the forest of dream*, Moet & Chandon Art Foundation, Dunedin Public Art Gallery, NZ & touring.
- 1989 *Imposing Narratives*, City Gallery, Wellington, NZ & touring, curator Gregory Burke.

Selected bibliography:

Mark Amery, *'True lies'*, Photography International, 1995, pp16-18 (illus.).

Jonathan Bywater, *'Karaoke Wagner: Margaret Dawson's "Under the Hill"'*, Art New Zealand, no 73, Summer 1994-5, pp 58-61 (illus.).

Julianna Engberg, *'The Hemlich unHemlich'*, Melbourne Festival Visual Arts program, Australia, pp 27-28.

John Hurrell, *'The vacillating personas of Margaret Dawson'*, Art New Zealand, no 47, Winter 1988, pp 68-71 & cover.

Julie King, *'Forging connections: Margaret Dawson's Out of Sight Art & Craft Show'*, Art New Zealand, no 106, Autumn 2003, pp 42-45 & 79.

Tessa Laird, *'Peculiar Practices'*, The New Zealand Listener, 23 January 1999, pp 36-37.

Claire Williamson, *'A second look: photo history Margaret Dawson & Tracey Moffatt'*, Catalogue essay, Australian Centre of Contemporary Art, Melbourne, November 1998.

Rebecca Shanahan

Rebecca Shanahan who was born in Wellington, New Zealand, is a Sydney based artist whose photographs have been exhibited throughout Australia since 1991. She is currently Head of Photography at the National Art School, Sydney.

Recent Solo Exhibitions:

- 2005 *Near Breath*, Stills Gallery, Sydney.
- 2003 *Eclipse*, Stills Gallery, Sydney.
- 2001 *The Acclimatisation Project*, Stills Gallery, Sydney.
- 1998 *Life Signs*, Canberra Contemporary Art Space, Canberra.

Selected Recent Group exhibitions:

- 2004 *Citigroup Private Bank Australian Photographic Portrait Prize*, Art Gallery of NSW. *Josephine Ulrick & Win Schubert Foundation for the Arts Photography Award*, Gold Coast Arts Centre.

- 2002 *32nd Alice Prize*, Araluen Centre, Alice Springs.
 2001 *Pinhole to Pixel*, Sir Hermann Black Gallery,
 University of Sydney.
 2000 *Pivot V: About Photography*, Carnegie Gallery,
 Hobart.

Selected recent bibliography:

Radio interview, Sylvia Rosenblum on 'Preview',
 Eastside Radio 89.7FM 7.9.05.
 'Meeting His Waterloo' Peter Hill in Sydney Morning
 Herald 25.4.03.
 'Double Vision at Stills', Virginia Baxter in RealTime
 #42, April-May 2001.
 'Pivot V: About Photography', Bill Hart in Photofile
 #62 2001.

Simone Douglas

Simone Douglas holds an academic position at
 Sydney College of the Arts, University of Sydney
 and is currently an Adjunct Professor in Graduate
 Studies at Parsons School of Design, The New School
 University, New York.

Selected solo exhibitions :

- 2007 *Nothing*, The National Art Gallery of Poland,
 Warsaw.
 2004 *Vanishing Point*, HUG Gallery for
 International Contemporary Art, Amsterdam.
 2002 *Blind*, IDG Gallery, Sydney.
 - '03
 1999 *Stasis (Blind)*, First Draft Gallery, Sydney.
 1996 *An Uncertain Exchange*, Rebecca Hossack
 Gallery, London.
 1994 *Aberrations*, The Photographers Gallery,
 London.

Selected group exhibitions:

- 2005 *Untitled*, The Homeless Gallery, NYC.
 2004 *Sight Seeing*, CAFA Gallery, Beijing.
Sight Seeing, SCA Gallery, Sydney.

- 2003 *First Impressions*, National Gallery
 of Victoria, Melbourne.
 2000 *Minimal*, The Australian Centre
 for Photography, Sydney.
Survey Show, Art Gallery of New South Wales,
 Sydney.
Harmonia, Next Wave Festival, West Space,
 Melbourne.
 1996 *Photography is Dead! Long Live Photography!*
 Satellite Biennale of Sydney exhibition,
 Museum of Contemporary Art, Sydney.
 1994 *Recent Acquisitions*, The Victoria and Albert
 -'95 Museum, London, UK.

Publications:

Sightseeing, The University of Sydney.
First Impressions, National Gallery of Victoria.
Minimal, West Space, Melbourne.
Photography is Dead! Long Live Photography!
 Museum of Contemporary Art, Sydney, Australia.
Our Mothers, Stewart, Tabori & Chang Inc, NYC.
Aberrations, The Photographers Gallery, London, UK.
 Cavernett, Wendy, 'Photography is Dead! Long Live
 Photography!'. The i magazine,
 //www.thei.aust.com/site/igmcaphotorv.htm

Susan Badcock (BFA, DipTch)

Since completing art school with a BFA majoring
 in photography I trained as a secondary teacher,
 I worked as photography technician then as
 photography assistant for 5 weeks with Sydney artist
 Anne Ferran. For the following 2 years I managed
 the artist residency program at the Otago Polytechnic
 School of Art, Dunedin, NZ. Currently I am based in
 Edinburgh, Scotland after traveling in Australia
 and Europe.

Selected solo exhibitions:

- 1998 *Seasons of the Soul*, Otago Polytechnic,
 School of Art, Dunedin.

- 1997 *The Secret Garden*, Bill Robertson Library,
 Dunedin.

Selected group exhibitions:

- 2001 *Black Doris*, Satellite Gallery, Dunedin.
Vision Art Exhibition, Port Chalmers, Dunedin.
Young Contemporaries, Invercargill.
Aurelie, Otago Polytechnic, School of Art
 Peel Forest Exhibition.
 1999 *NZ Portrait Awards*, Wellington.
 1998 *Cleveland Art Awards*, finalist.
Six States of Matter, Otago Polytechnic
 School of Art Foyer Exhibition, 4th year
 photography.
Student Art Exhibition, University of Otago.
Women's Festival Exhibition, Tangente Café,
 Dunedin.

Awards:

- 1998 *Agfa Graduation Scholarship Award*,
 4th year Photography
 1998 *Agfa Mid-Year Scholarship Award*,
 4th year Photography Highly Commended
 Award, 1998
 Otago University Student Art Exhibition

Publications:

- 2001 "Crème" magazine, trendspotting page
 Agfa Photography Awards, Photographers
 Mail magazine
 "Tearaway" magazine, Free Tibet supporters,
 Dunedin
 Cover of "Tech Torque" student magazine,
 Otago Polytechnic

Acknowledgements:

Exhibition and catalogue co-ordinators: Di Halstead and Cathy Tuato'o Ross

Technical and creative support: Ana Terry and Don Hunter

All contributing artists: Anne Ferran, Anne Noble, Cathy Tuato'o Ross, Di Halstead, Ellen Smith, Margaret Dawson, Rebecca Shanahan, Simone Douglas and Susan Badcock.

And all of our families.

Catalogue design & layout: Ana Terry Design Ltd

Printing and binding: Rogan McIndoe Print Ltd

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We are grateful for the support from:

