



In Anna's Garden

Australian practitioners celebrating World Cyanotype Day 2018

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This exhibition aims to provide a glimpse into the rich community in Australia that exists around the cyanotype process. *In Anna's Garden* provides an opportunity for cyanotypists to come together and share their work, and to educate the broader community about this historical process that has captured the blue hearts of contemporary artists.

This exhibition has been developed by artists Doug Spowart and Victoria Cooper with support from the Monash Gallery of Art (MGA) and was on display in **THE ATRIUM**: Community Exhibition Space at Monash Gallery of Art from 11 September - 21 October 2018.

About the cyanotype process & World Cyanotype Day

Invented by British polymath Sir John Herschel in 1842, the cyanotype process contributed to two major moments in photography, the publication of the first photographically illustrated book (in essence, the first photobook) Anna Atkins's *British Algae: Cyanotype Impressions* (1843-1853) and also its commercial application as a quick and simple copying process, the blueprint, which was in common usage for much of the 20th century. Since the 1960s artists around the world have been exploring the cyanotype as part of renewed interest in alternative photographic processes.

World Cyanotype Day has been acknowledged since 2015 as an annual celebration of the cyanotype process. The 2018 event falls on 29 September and sees "photographers and artists worldwide gathering in backyards, parking lots, galleries and parks to connect, create and celebrate this antiquarian photographic process."

To connect with the worldwide cyanotype community 'click' the link **World Cyanotype Day WEBSITE** OR the **Facebook Page** that are administered by Db Dennis Waltrip.

To link with the Australian community of practice request to join 'click' the link **The Cyanotype in Australia Facebook Page**.

This page was instigated by the *In Anna's Garden* team.



cooper  spowart

mga

Contributors to this exhibition:

Shane Booth

Mollie Bosworth

Mel Brackstone

Renata Buziak

Chris Byrnes

Robyn Campbell

Sue Clisby

Victoria Cooper

Raimond de Weerd

Dawne Fahey

Trevor Foon

Silvi Glattauer

Lloyd Godman

Kate Golding

Christina Harding

Danielle Minett

Deanna Hitti

Janis House

Mark Lourensz

Gail Neumann

Thomas Oliver

Adele Outteridge

Gael E Phillips

Jan Ramsay

Felicity Rea

Stephanie Richter

Doug Spowart

David Symons

Ann Vardanega

LeAnne Vincent

Linsey Walker

Lynette Zeeng



Anna Atkins 1861.

From and Anonymous photographer : Collection Major Richard W. Edmeades



The story of this exhibition

For around 2 years we have been members of the World Cyanotype Day Facebook page and have followed the work and comments made by cyanotypists from all over the world. When the call went out about the 2018 World Cyanotype Day (WCD) we shared the post on our Facebook page with the message, 'wouldn't it be fantastic if we could have an exhibition of practitioners from Australia to celebrate WCD'. Within minutes our Facebook Friends started responding with supporting comments like, 'WOW, I'd like to be a part of that!' Within 24 hours about 20 'Likes' and comments appeared – we then thought about how we could make it possible.

In September we were scheduled to be in Melbourne so we made some enquiries with a few contacts about the possibility of an exhibition space that we could consider for the project. Things went quiet for a while and we sent out a few follow up messages. Then came a response from Stephanie Richter, the Monash Gallery of Art's Education & Public Programs Coordinator, that the Community Access space at MGA could be available. After consultation with the Director Anouska Phizacklea and the MGA team the go ahead was granted to mount the exhibition and present a masterclass in the process. An event team was formed consisting of Stephanie, Gillian Jones – a recent Master of Arts and Cultural Management student from Melbourne University with Vicky and myself.

A Facebook Group was established and people who we knew were practising cyanotypists were invited to join. Through our contacts in alternative and traditional photography we enquired about other cyanotype workers that we should be aware of to extend to them an invitation to contribute to the show.

In time documents outlining the project, conditions of submission and important aspects of the venue and the audience were generated and made available online. Some invitees were contacted via email, as they were not Facebook users.

The closing dates for submissions, delivery to the gallery and installation all had tight deadlines. The FB group was able to provide a rapid distribution of information, an ability to respond to questions and circulate the answers back to the group. Behind the scenes the event team connected via Facebook Messenger to plan, resolve and prepare the way for the exhibition. Early in September the works were received at the gallery and a 3-day installation took place by the event team supported by artist Deanna Hitti. The exhibition was opened on the 15th of September and will remain on show until the 21st of October.

In Anna's Garden presents a diverse and vibrant community of cyanotype artists and photographers working in Australia. Although the exhibition is not a complete survey, it does represent a beginning in recognizing the practice of this process in Australia. Also planned is the continuation of an openly accessible 'The Cyanotype in Australia' Facebook page to provide a place for networking and the sharing of concepts, techniques and images with the local, national and international communities.

The growing popularity of this early photographic process could seem strange at a time when instant perfection is so easily achieved through digital technologies. Perhaps the allure for the cyanotype lies in its hand-made working methods and technologies along with the potential for capricious results that inevitably lead to an excitement in the discovery new ways of seeing. For many the emotional power of the cyanotype's blue image continues to create new perceptions through visual expression and storytelling 176 years beyond its first discovery.

Victoria Cooper + Doug Spowart

**A VISUAL RECORD
OF THE EXHIBITION**



mga



THE INSTALLATION AT THE MONASH GALLERY OF ART





THE EXHIBITION OPENING

Victoria + Doug
opening comments

Gael Phillips talks about
Anna Atkins and her family

Victoria talks
Steph thanks Victoria + Doug

Opening group: L-R Doug Spowart, Victoria Cooper, Gael E. Phillips, MGA Director Anouska Phizacklea, Education & Public Programs Coordinator Stephanie Richter and Gillian Jones.





SOME OF THE EXHIBITORS

Trevor Foon

Gael Phillips

Robyn Campbell

Mark Lourenz

Lynette Zeeng

Lloyd Godman

Gail Newmann

Chris Byrnes





THE COOPER+SPOWART CYANOTYPE MASTERCLASS



**A CATALOGUE OF
THE WORKS IN
THE EXHIBITION**



Gillian Jones

Cyanotype on rice paper

A cyanotype of paper lace made during the
MGA COOPER+SPOWART MASTERCLASS

Shane BOOTH

Old Snowgum 2018

Cyanotype on cotton paper

Technical details:

'Old Snowgum' is combination of new and old, the original 8x10 negative made using a Burke and James large format camera.

The image was then made by scanning the original 8"x10" negative and reproducing it as a smaller digital negative with a tonal range matching the cyanotype process.

The cyanotype is printed on Bergger Cot 320 using the original Herschel formula. Exposed for 20 minute under a LED UV lightbox.

Biography:

Shane is a Melbourne based photographer who is a dabbler in all thing photographic. Primary self taught, he likes to explore the outside world using medium & large format and pinhole cameras to produce silver gelatin and alternative type prints.



Mollie BOSWORTH

Pteridomania 2016

Artists' book: cyanotype on handmade cotton rag paper.

Artist's statement:

I became interested in the process of cyanotype, as it has an innate connection with flora through its history. My mother was an avid researcher and collector of many plants including ferns and when I recently came across her pressed fern collection, I decided to honour her collection with a book of handmade prints. Each print on the 36 pages and endplates has been individually considered, printed and toned.

Technical details:

Some cyanotypes have been toned with tea, coffee and bleached.

Biography:

Mollie Bosworth has been a visual artist for over 30 years but has only been working with cyanotype for the past 5 years. She is self-taught in the medium and likes to experiment with photograms using rainforest inspiration. Her work in porcelain is widely known and she has a current solo exhibition working in both mediums 'The Nature of Blue' Cairns Art Gallery.



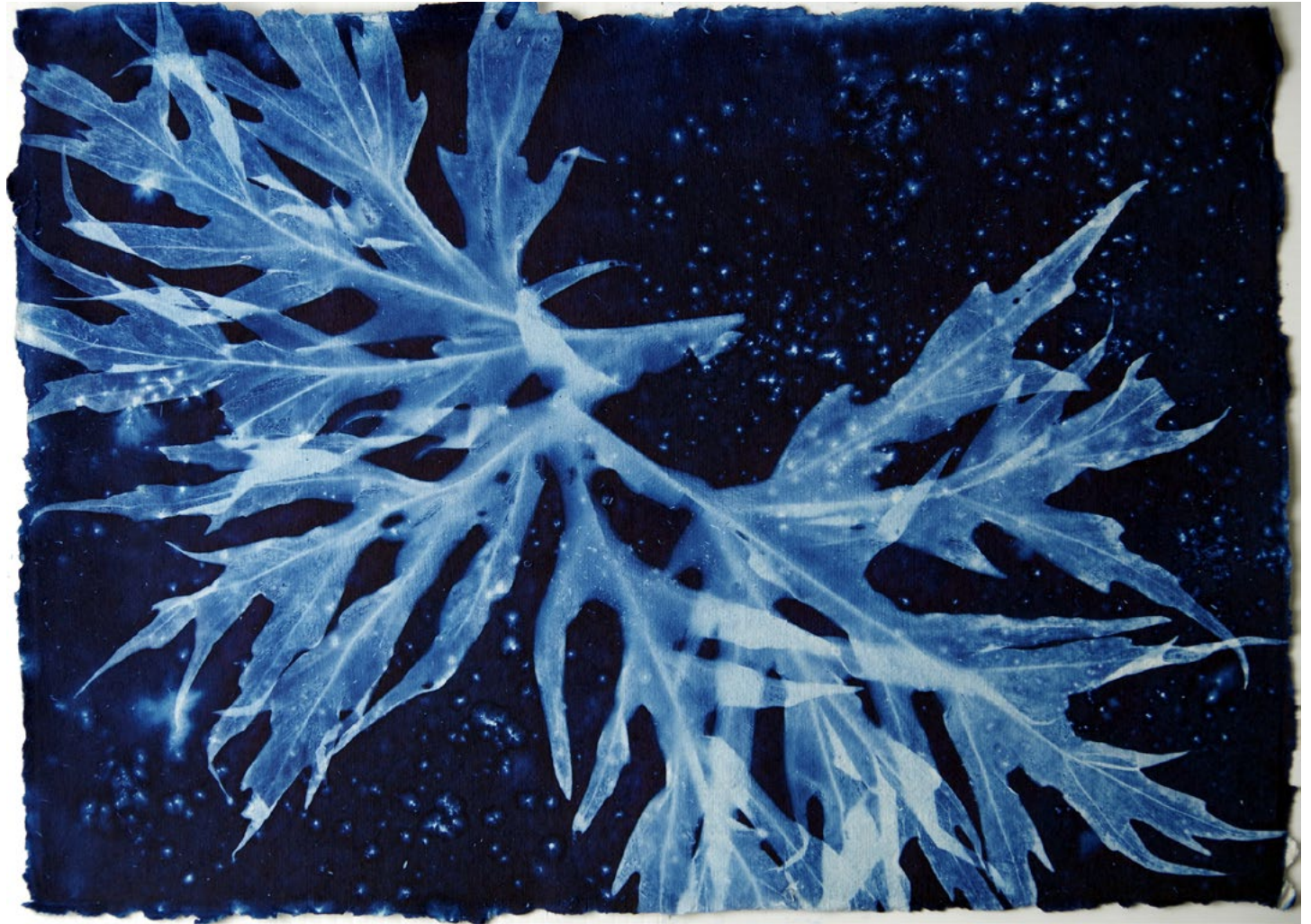
Mollie BOSWORTH

Floating 2018

Cyanotype on watercolour paper

Artist's statement:

Ever since I started my cyanotype journey, a lot of my work has been about my surrounding natural environment and the development of images through photograms. I have been experimenting with different papers and techniques including wet cyanotype, exposed with wet paper over a lengthy time. 'Floating' is a wet cyanotype on handmade Indian paper.



Mollie BOSWORTH

Spring Growth 2018

Cyanotype on watercolour paper



Mel BRACKSTONE AKA Haf Tone

Jules 2013

Toned cyanotype on watercolour paper, beeswax and damar resin.

Artist's statement:

Cyanotype day in 2017 saw me making cyanotype printed flags on linen, and 2018 has Jules showing off in Melbourne.

Technical details:

'Jules' is printed on Arches water colour paper, exposed in the sunlight under glass, using a digital negative printed on Nobo Universal Transparency Film with a Canon Pro 9500 Mk II pigment printer. The print was washed and dried, and then toned with tea, washed again, and coated with a mixture of beeswax and damar resin. It was then hand polished with a soft cloth.

Biography:

I am a self-taught photographer who started off doing macro, eased into landscapes, and now I mostly shoot nudes.

Digital photography allows me to express myself easily, and I use hand made lenses and infrared converted cameras to give me more freedom to be different.



Renata BUZIAK

Shawl 1 (native plants) 2017

Cyanotype on silk



Artist's statement:

I love using flora and natural processes in my work. *Shawl 1 (native plants)* is one of several silk scarves created with native Australian plants including eucalyptus, casuarina and tee tree. Working in my back yard I roughly pre-plan my plant arrangements, which then usually get altered as I quickly transfer them onto the cyanotype fabric, allowing serendipity, and the breeze in this instance, to play a role in the final design. As the sun wraps around the leaves and twigs, it creates a light and playful imprint as they gently rustle together.

Technical details:

Cyanotype on silk with 15 minutes exposure.

Biography:

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

Chris BYRNES

Hunter River Hexham 1 2010

Cyanotype on watercolour paper

Artist's statement:

I am fascinated and obsessed with images that are made through a primal experience of making and one that engages with only sufficient technology to make the image. It must be a hand-made experience and one born out of my love of non-ocular photography, the darkroom experience and the wonder of our external light.

While I remove technology through such steps as removing the lens, I am however, at the same time, engaging with the most powerful technology on earth, and that is the power and energy of universal light.

Technical details:

The negative was created on thin drawing paper in a round hatbox with 6 pinholes. Early times in cyanotype – learning the technique using the traditional 2 part chemistry.



Robyn CAMPBELL

Sovereign Hill Worker 2015

Cyanotype on watercolour paper

Artist's statement:

From the series, 'Where We Once Worked'.
Type 55 Polaroid Negative printed onto watercolour paper, sunlight exposure.

Technical details:

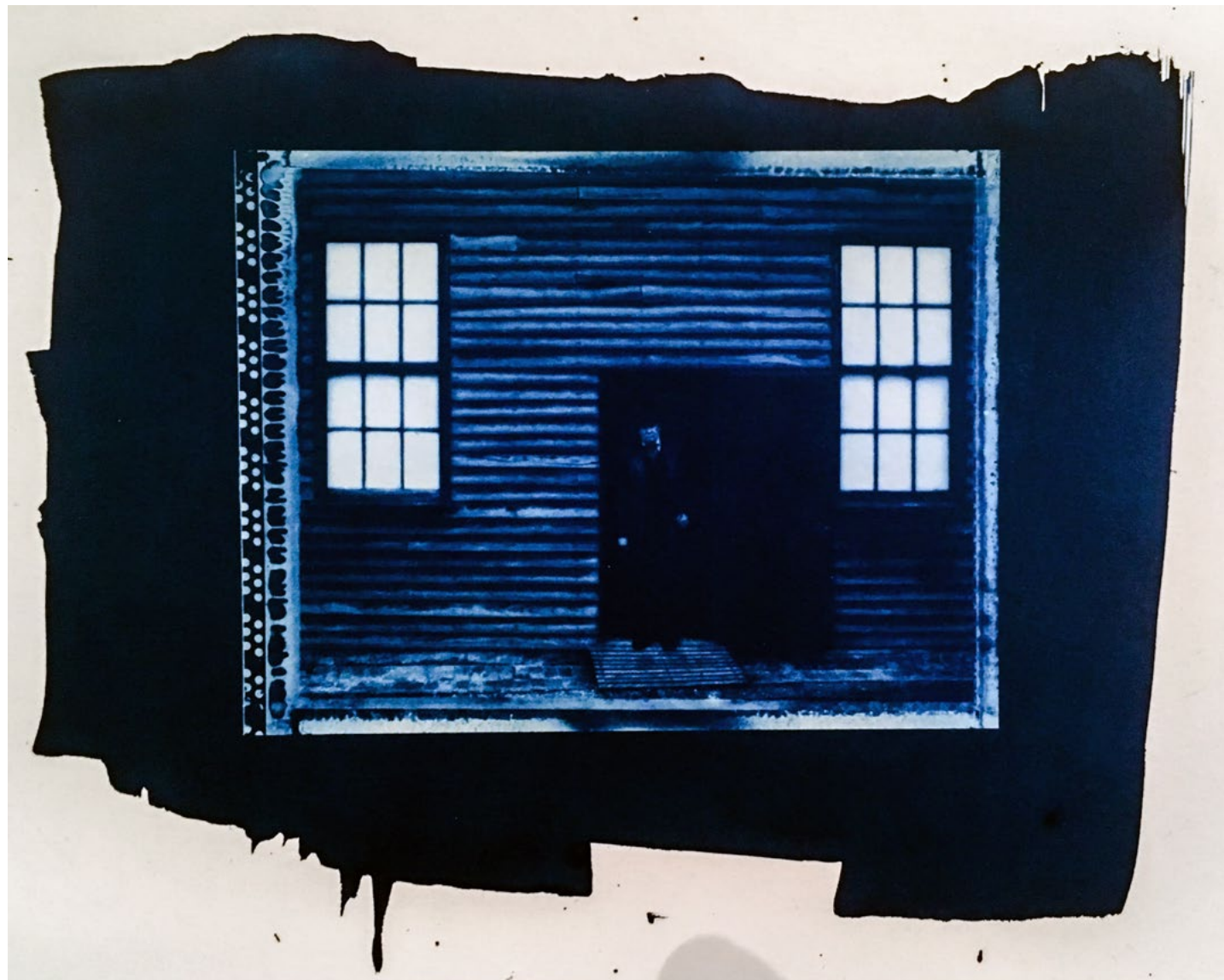
Mixing raw chemicals of 100g of ferric ammonium citrate to act as sensitizer A to 40g of potassium ferricyanide to act as sensitizer B 1g of potassium dichromate for contrast control. Canson paper sized with 1/4 solution wood glue.

Biography:

Robyn Campbell has been pushing the boundaries of contemporary modern photographic art for almost two decades. Residing in Melbourne, she's constantly reinventing her imagery and style deducted by hours of meticulous research.

Robyn's work has been exhibited internationally and has been a finalist in some of Australia's top art prizes including:

- *Finalist Moran Art Prize 2012*
- *Runner Up AIPP Australian Fine Artist of the Year 2011*
- *Victorian AIPP Illustrative Photographer of the Year 2014*
- *Finalist Fremantle Portrait Prize 2015*
- *Australian Institute of Professional Photography Licentiate and Master III*



Sue CLISBY

High Tea 2018

Cyanotype on cotton fabric

Artist's statement:

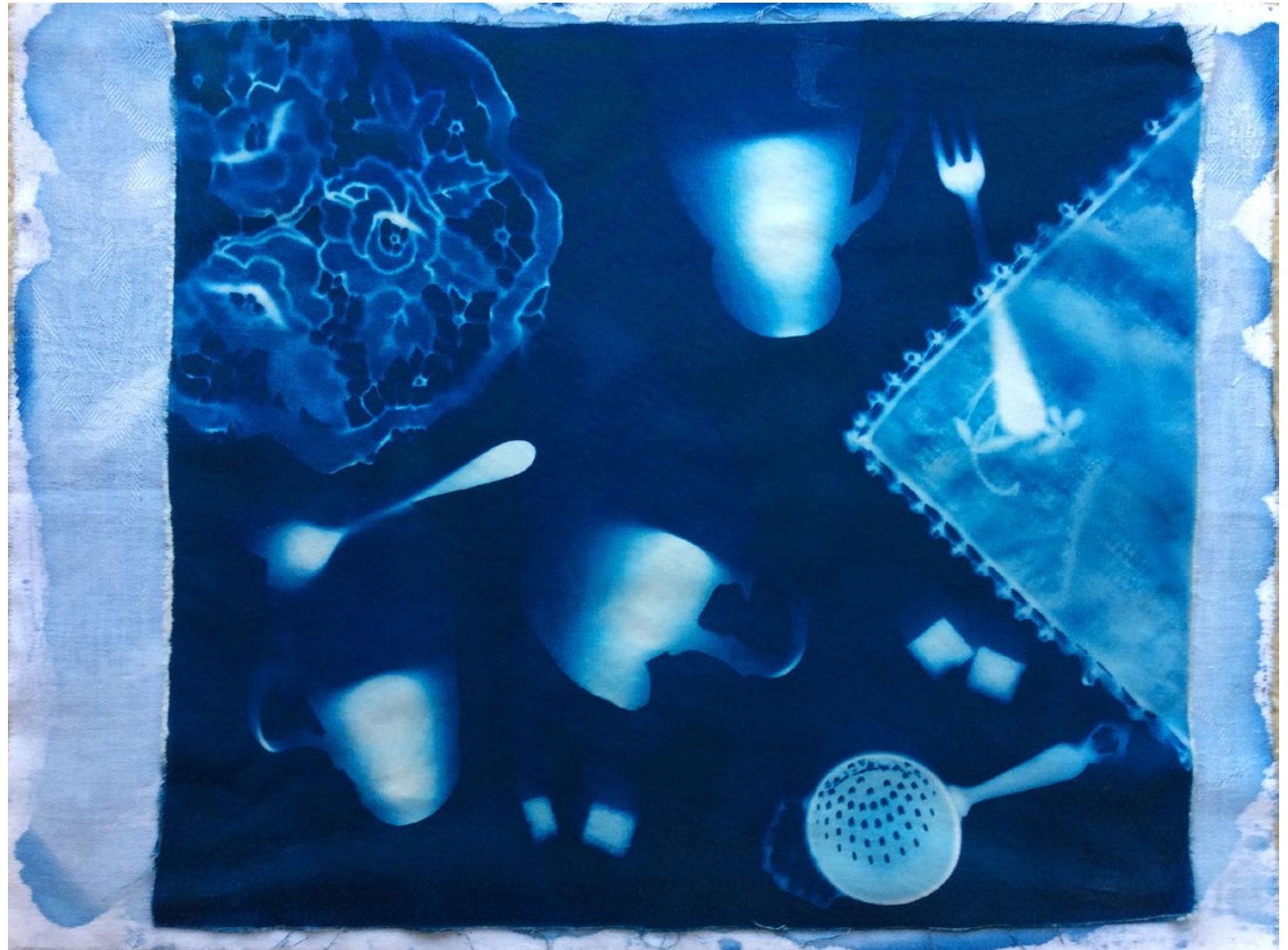
High teas are an exquisite indulgence or could they actually be a spiritual tradition akin to the Japanese tea ceremony? 'High Tea' represents the growing appeal of imbibing tea in a genteel fashion. The pictured high tea paraphernalia suggests reclaiming a time gone by.

Technical details:

'High Tea' is cyanotype on cotton coated with new cyanotype solution. 15 minutes exposure on a sunny August morning (at 10am).

Biography:

I began my photographic practice in the late 1970's creating black and white photograms. Watching in fascination as light and chemistry combined to produce images ignited my fascination with photography. I continued creating colour and black and white images with several solo and group exhibitions involving a wide variety of themes such as cityscapes, portraiture and nature photography. Time has honed the way I see the world and I find myself focusing on the shape and form of objects and I have returned once more to creating unique, hand developed works, primarily using cyanotypes printed onto various materials as my chosen medium.



Victoria COOPER

Flood 2007

Artists' book: cyanotype on watercolour paper

Artist's statement:

The Shoalhaven River has a long history of floods which redefine the landscape and the human occupation within that region. Whilst in residence in June and July of 2007, there were a series of significant storms and rain events leading to very high river levels and treacherous river flows.

After each event the river returned, always a little different, to relatively normal state as it had done for eons in its geological life.

This book looks at how everyday human experience echoes these natural rhythms of water. Found materials from 'The Island' and around the Shoalhaven River banks were utilized to create multi-layered photograms on cyanotype coated paper made 'on-site' at Bundanon during periods of calmer sunny weather. The hand set type words were also stamped during this residency period. Only two unique state books were able to be constructed.

Biography:

Victoria Cooper (PhD) has been working in the visual arts for 25 years, which is informed by the contemporary condition of human/nature relationships and the emergent social theory of Solastalgia. In the post technological paradigm of photography, Cooper seeks synergies between the low tech, hand made processes and the digital medium working with pinhole photography, the camera obscura and cyanotype technologies and processes within her ongoing visual research of Place.

Her site-specific documentation of Place and other related creative work is formed into limited edition artists' books. Many of these books are held in significant national and private collections including the rare books and manuscript collections of the National Library of Australia and the Australian Library of art in the State Library of Queensland.



Raimond de WEERDT

Le Poisson 1 2017

Cyanotype on watercolour paper

Artist's statement:

Le Poisson is a series of Cyanotype prints which were made in late 2017 and early 2018. These prints are part of an on-going visual investigation into working with images from the public domain.

Technical details:

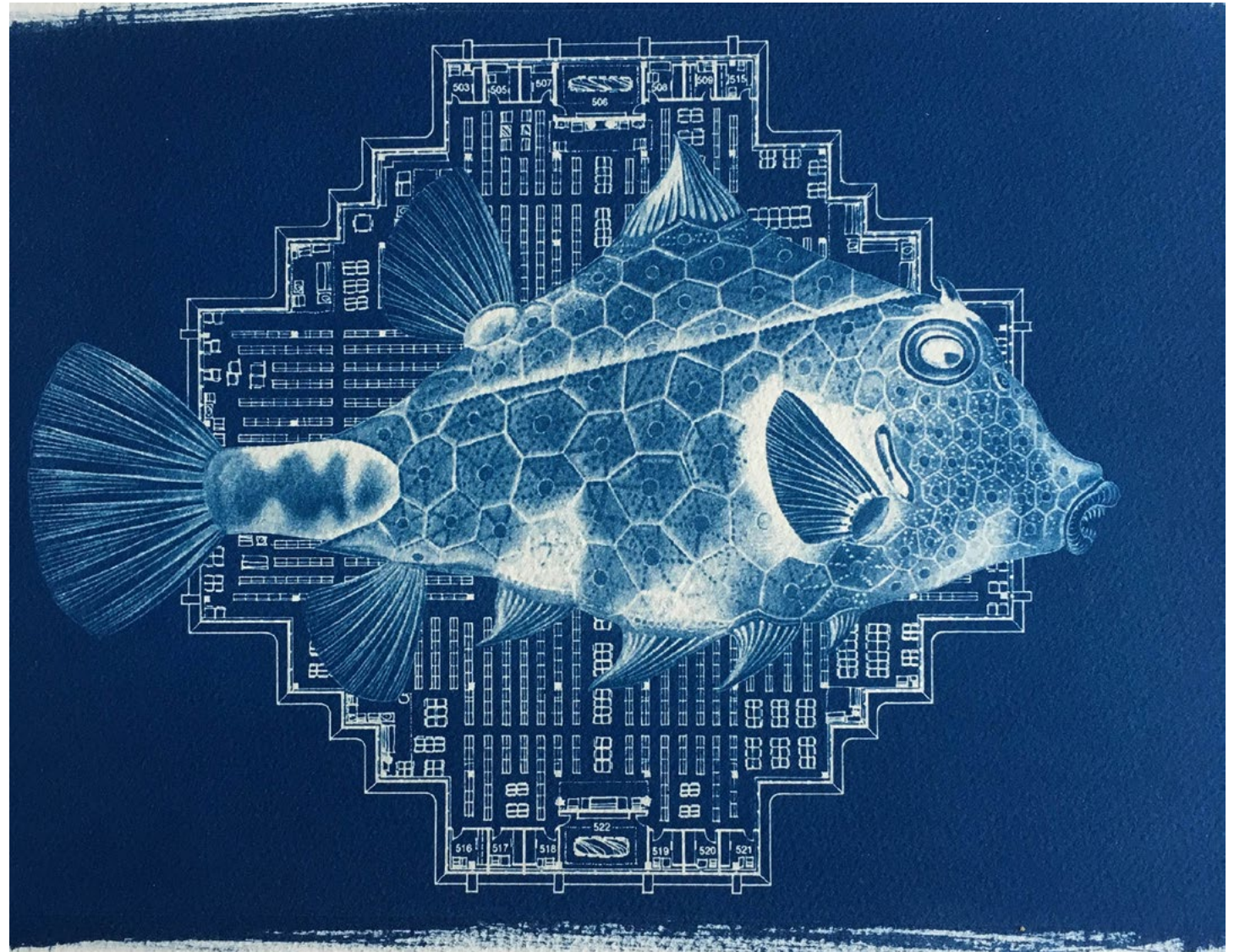
Traditional solution on Saunders Waterford hot pressed cotton paper, 300 gsm.
The negative constructed in Photoshop from images labelled CC0.

Biography:

Raimond de Weerdt is a Dutch born artist and educator based in Lismore.

He has taught photography at Charles Sturt University in Albury, and Souther Cross University in Lismore.

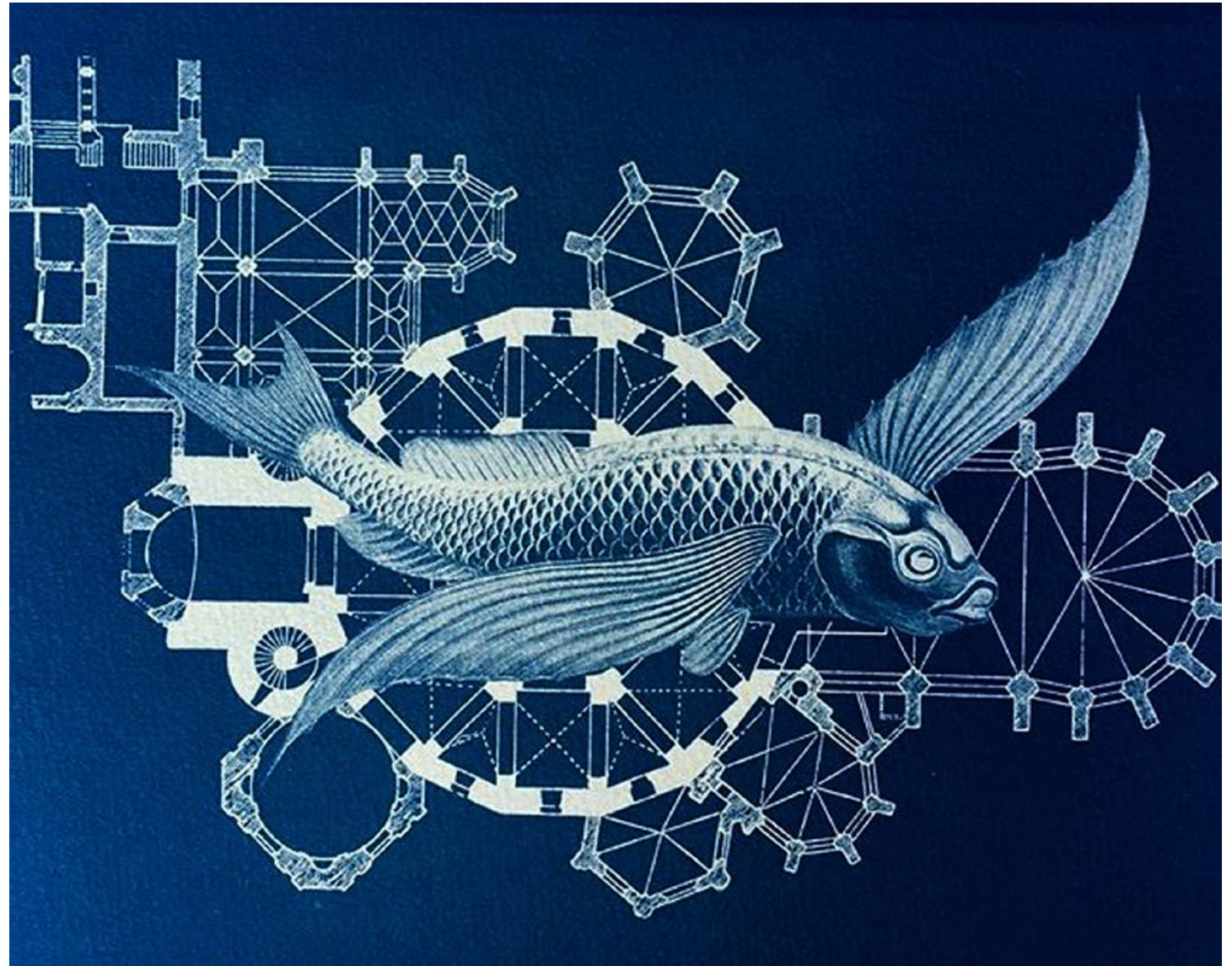
Raimond has produced and exhibited photo-media work for over twenty years and his work is can be found in public and private collections in Australia, Europe and the United States.



Raimond de WEERDT

Le Poisson 2 2017

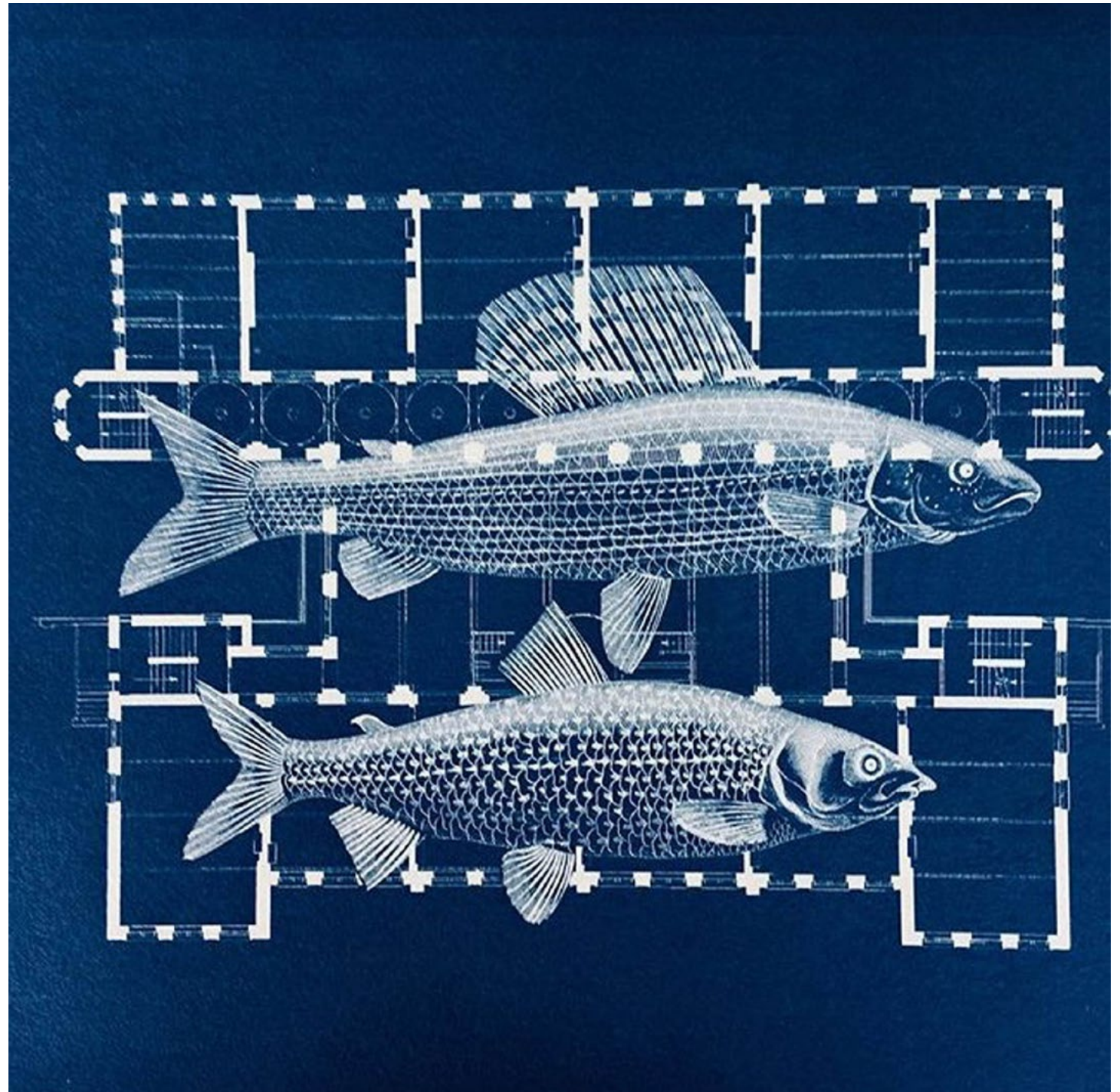
Cyanotype on watercolour paper



Raimond de WEERDT

Le Poisson 3 2017

Cyanotype on watercolour paper



Dawne FAHEY

Life is Nada 2017

Cyanotype on watercolour paper

Artist's statement:

Nada is a conceptual textile artist, living and working in her studio which is in an old school house, in Dordrecht, NL. This portrait of Nada is contemplative. Nada sat looking into a mirror - I photographed her image as it was projected into the mirror. This means the tattoos inscribed into her right arm, cannot be clearly read - the last inscription says 'Life is Nada'. The print itself was created using the original cyanotype process from a contact digital negative.

Technical details:

Cyanotype onto Fabranio Artistico. Exposed using a light box.

Biography:

Dawne Fahey was born in Melbourne and lives in Sydney. Dawne's work highlights an intense curiosity between self and other, in an exploration of the intersection between cultural immersion, light, time, personal meanings and sensibility. In doing so, Dawne's photographs make sense of her felt experience of the world.



Dawne FAHEY

Winters Blush # 1 2015

Cyanotype on wood

Artist's statement:

Winter in New York City renders the landscape bare. Remnants of snow lay on the ground. The trees have lost their leaves, rendering the urban landscape bereft of foliage. In stark contrast the high rise buildings beyond are laid bare as I wander the streets of NYC.



Trevor FOON

Untitled 2000

Cyanotype on Japanese rice paper

Artist's statement:

An intense exploration into the Arum lily that is regarded as a noxious weed by many, Resulted in finding beautiful parallels.

Technical details:

Printed on Japanese rice paper with original 4x5" negative.

Biography:

I have spent a lifetime with analogue methods of image making. This has become more intense as the culture of digital manipulation grips our world. Working with large format negatives and hand made prints has given me encouragement that the old ways have meaning and a place in our industry.



Silvi GLATTAUER

Skate in State of Decay 2018 Diptych

Toned cyanotypes on watercolour paper

Artist's statement:

Inspired by many visits to Cape Conran Coastal Reserve, Victoria, these washed up birds, sea creatures and land animals are gathered and re-interpreted to create narratives and storyboards of time and place.

In a state of decay, these creatures reveal the fragility and beauty of the landscapes they come from.

Hand made original Cyanotype prints and toned in tannin, on Somerset paper. They are one off unique prints.

Technical details:

'Skate' is printed on Saunders 280 gsm paper, using traditional cyanotype solution.

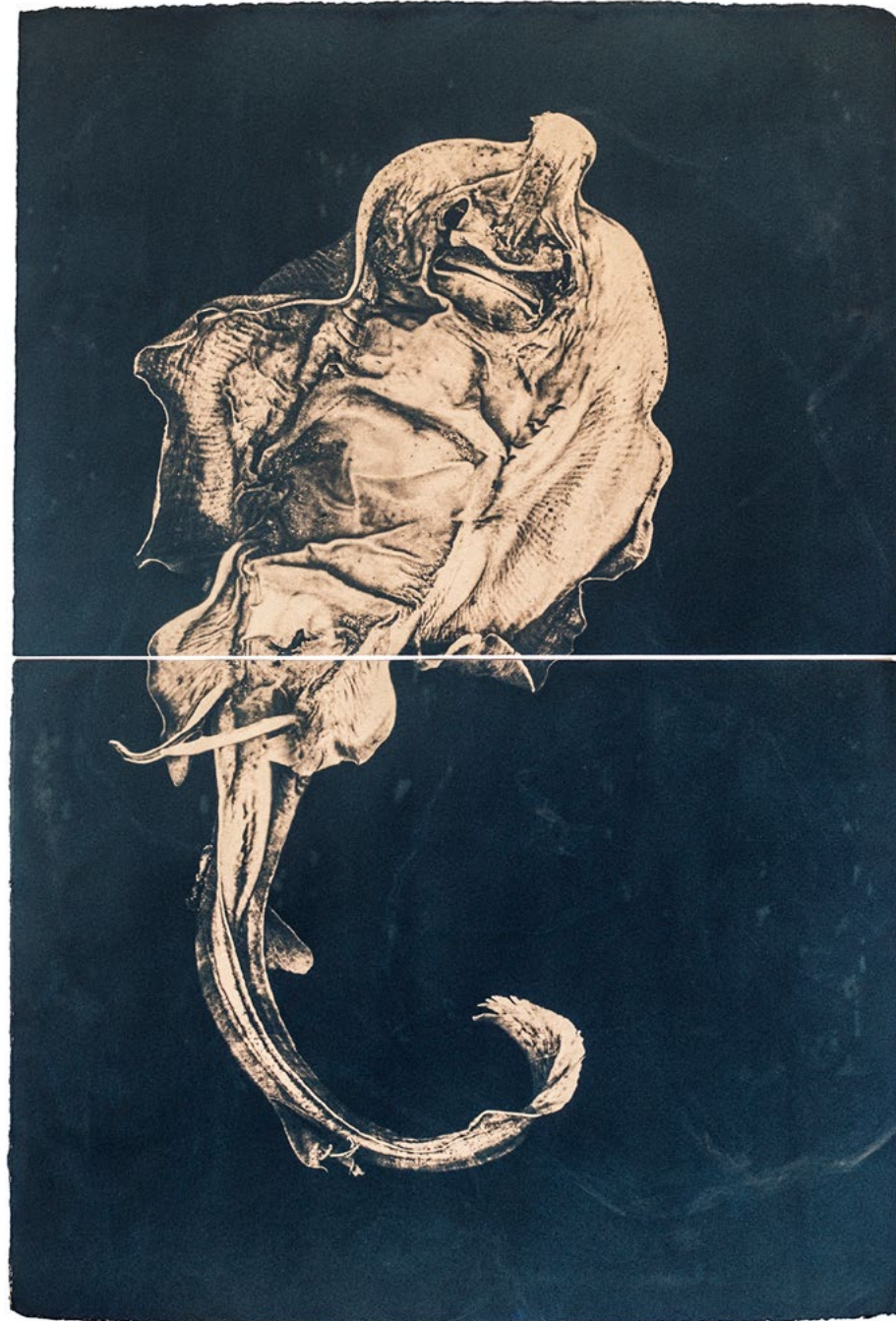
Digital inkjet negative on Agfa copyjet film.

Exposed in the sun and post processing toned with tannic acid.

Biography:

Silvi Glattauer is a practicing photomedia artist from Melbourne, Australia. The central themes in Silvi's work relate to nature, and narratives.

There is a connecting thread about materiality, about object, and about preciousness. Silvi's work is held in many private and public collections, including the Murray Art Museum Albury (MAMA) and Geelong Regional Galleries, Melbourne Museum, State Library Victoria, Monash Gallery of Art and Nillumbik Shire council.



Lloyd GODMAN

*Impressions de Lumière -
LEAF Light impression I 2007*

Cyanotype and charcoal on watercolour paper

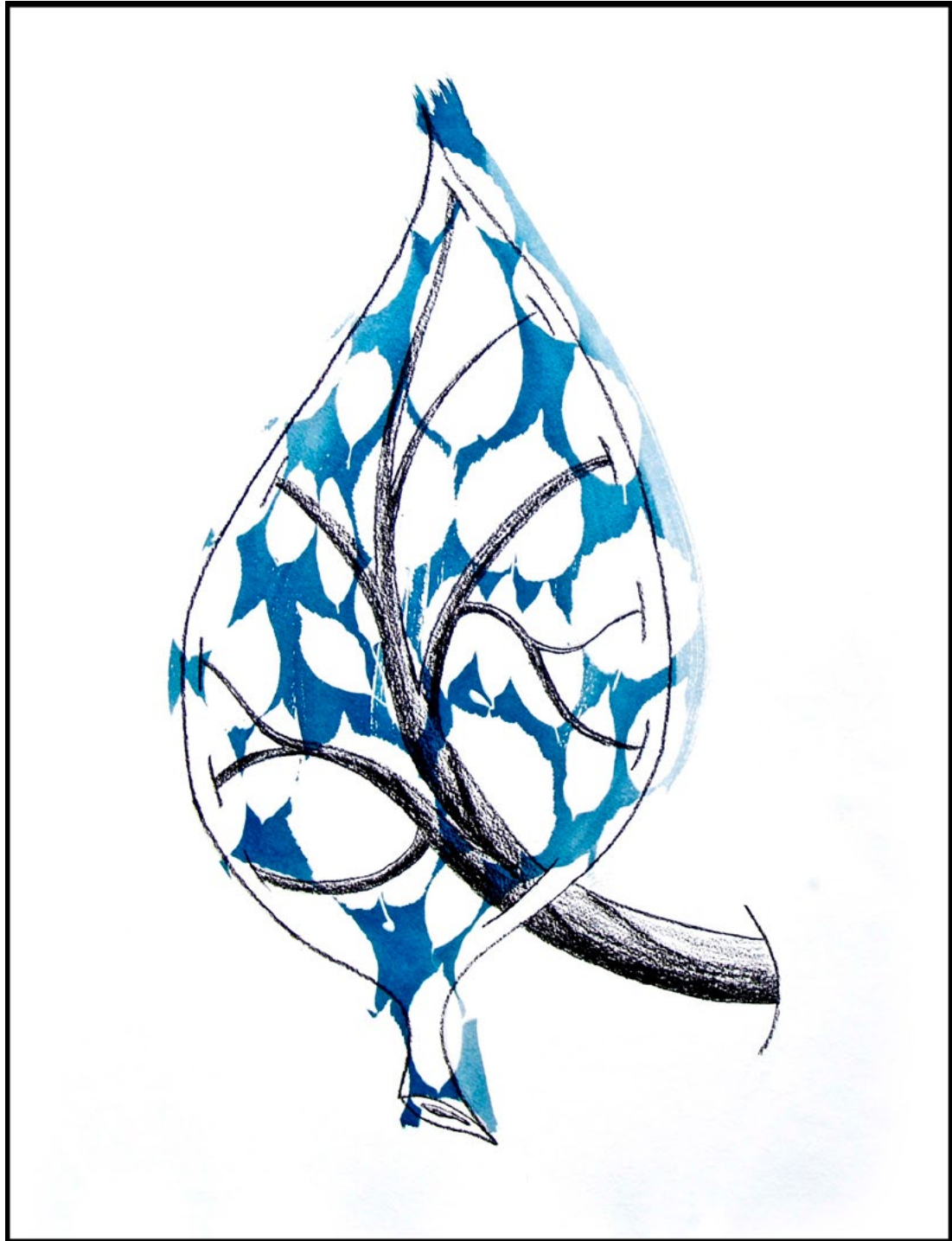
Artist's statement:

From 1996 Lloyd pioneered selective coating of liquid emulsions like cyanotypes where the emulsion was applied as a series of motifs, which cumulated in large gallery installations 'LEAF Light impression I' was part of a suite of works that combined cyanotypes and charcoal drawings created from a residency L'Arbre de Vie / Chateau de Blacons, France – 2007.

The works explore the relationship of light, plants, photosynthesis and Carbon.

Biography:

Lloyd was head of the photography section at Dunedin Art School of 20 years and explored a wide range of photo processes and ideas until in 1996, when he began using the living tissue of plants through the process of photosynthesis to form ephemeral images in plant leaves. He conceives the planet as an abstract photograph. "the largest photosensitive emulsion we know of is the planet earth. As vegetation grows, dies back, changes colour with the seasons, the "photographic image" that is our planet alters. Increasingly human intervention plays a larger role in transforming the image of the globe we inhabit." He currently works exclusively with plants as a medium and is an ecological artist and Avant gardener.



Kate GOLDING

Unlearning Cook, Part Four 2016

Cyanotypes on watercolour paper

Artist's statement:

Captain James Cook remains an enduring and dominant figure within the Australian imagination, with the impact of Cook's three voyages felt throughout the Pacific and in his home country of England.

When we look to colonial monuments, buildings and architecture we see the privileging of a certain history; a claiming of space and place. 'Unlearning Cook, Part Four' is part of a body of work that was developed as a response to notions of unlearning Eurocentric colonial histories in order to encourage discourse into the validity of these colonial narratives.

The work seeks to challenge a perspective that centres Western ideals and the legal fiction of Terra Nullius over millennia of First Nation generations and sovereignty.

Technical details:

I can't recall exposure times. Exposures were completed on the grounds of the primary school I attended (and no doubt learnt about Captain Cook) on Wiradjuri Country.

I then took one cyanotype into the lake for a swim to rinse it. The other I rinsed with a hose in the backyard at my dad's.

The one rinsed in the lake was effected by the pollutants in the water (probably fertiliser run off and outboard motor fuel).



Biography:

Kate Golding is an artist based in Narm Melbourne who utilises photographic processes to examine colonisation while reflecting critically on her Anglo settler heritage. Recently completing a Master of Fine Arts by Research degree at the VCA, her research project focused on First Nation sovereignty and questioned the history signified through colonial monuments, buildings and the built environment.

The artist acknowledges the Wurundjeri First Nation on whose land she lives and works. Kate offers her respect to the elders past, present and future and extends this respect to all Aboriginal and Torres Strait Islander people, acknowledging that sovereignty has never been ceded.

Christina HARDING

Seen in Athens 2017

Cyanotype on watercolour paper

Artist's statement:

An unexpected result combining new skills and new technology – A view to remember.

Biography:

Harding is a Landscape Architect with a love of paper and learning new printmaking methods.



Deanna HITT

Artbook Volume Arba'ah (four) 2017

Artist's statement:

Deanna Hitti is an Australian visual artist with a Lebanese heritage. Much of her arts practice concerns the nuanced relationship between East and West. Unpacking colonial representations of the Middle East, she investigates the place from which we construct our perception of cultural difference. Often using various photographic processes, Hitti creates new readings of historical art books. *Artbook Volume Arba'ah* appropriates the extensive history of 19th and 20th Century European paintings, using the photographic printing method, cyanotype.

Technical details:

Contact prints. Cyanotype and tannin Somerset bookwove paper 185gsm.

Biography:

Hitti's books are recipients of major Australian Artist Book awards, Fremantle Art Centre Print Award, the Libris and the Books Beyond Words Award. Her books have been short listed in numerous Australian art prizes and has exhibited nationally and internationally in group and solo shows including a major solo exhibition last year at the Counihan Gallery in Melbourne. During the last three years, Hitti has undertaken extensive research through artist residencies in Australia, China, Venice and Lebanon. Her books have been acquired by major Australian collections including The State Library of Victoria and The National Library of Australia.



A video of the book can be viewed 'click' [<HERE>](#)

Janis HOUSE

She Sells 2018

Cyanotype on sea shells

Technical details:

An experiment in combining found items with my love of cyanotype.

Technical details:

Traditional solution applied to shells, images made using found garden objects

Biography:

Janis is a wedding and commercial photographer living in Melbourne where she practices her love of all things analogue.



Janis HOUSE

40 2018

Cyanotype on fabric

Artist's statement:

A piece that shows where we're a little frayed, off centre and shattered, one can still be fabulous.

Technical details:

Traditional solution applied to pre-treated fabric and exposed when wet using a digital negative.



Mark LOURENSZ

Thistle 2018

Multi-layered cyanotype on watercolour paper

Artist's statement:

I have been a keen photographer for many years and enjoy the whole creative process and print making. My most recent adventure has been delving into alternative photographic techniques, and I've started with the cyanotype process as it seemed the most accessible to me. The most appealing thing about this process is the uncertainty of the end result. Every print you create is unique and cannot be duplicated. The hand of the artist is evident in every stage of the process, and there is great personal satisfaction when the final print is realised. I find the connection with an era of photographic discovery in our digital age very rewarding. What I originally thought of as a simple process has revealed so many layers of complexity and is so amenable to experimentation that it will keep me an enthusiastic proponent for years to come.

Technical details:

The first layer was overexposed and was bleached back to yellow. The paper was re-coated and exposed with the negative slightly offset. Normal exposure and light bleach followed to give a dark outline and yellow highlights.

Biography:

Mark Loutensz is a keen amateur photographer with a developing interest in alternative photographic processes.



Danielle MINETT

Echoes to the Past 2017

Artists' book: cyanotype on watercolour paper and linen thread

Artist's statement:

'Echoes to the Past' pays tribute to Anna Atkins, the pioneer in cyanotype process. Each page consist of a hand drawn botanical specimen which has been re created using the cyanotype process in both positive and negative formats. The work demonstrates the connection to the past while embracing the future and a way to work collaboratively across spaces.

Technical details:

Cyanotype on paper, contact negatives of own botanical drawings, 20mins exposures, hand bound stitching for book

Biography:

My love for the dark room can be traced back to high school and while I shoot digital commercially, I always return to the alternative processes for my own fine art works. I love the way traditional techniques can be combined with modern technology in ways which cause people to stop, consider and start conversations. I love the serendipity of the alternative processes and the outcomes when you let creativity flow freely.



Gail NEUMANN

Skopelos Stairs 2017

Cyanotype on watercolour paper

Artist's statement:

In 2017 I traveled to the island of Skopelos Greece to attend a two week cyanotype workshop. It was from the moment I exposed my first cyanotype under the stunning Greek island sun and washed it in the ocean that I was hooked. Since that workshop I have gained a passion for creating cyanotypes.

Technical details:

Skopelos Stairs 2017 Created from a 5"x7" ink-jet negative using traditional solution of ferric ammonium citrate and potassium ferricyanide applied to Arches Aquarelle water colour paper. Exposure under the uv sun on the Greek Island of Skopelos for around 10 minutes.

Biography:

Biography: I am a former wedding/portrait photographer living in Brisbane. I have been a part of both group and solo exhibitions for many years. In 2017 I attended a two week cyanotype workshop on the Greek island of Skopelos. I now have a cyanotype process set up at home and are continually excited by this alternative process and the unique individual images created.



Gail NEUMANN

Skopelos Works 2017

Cyanotype on rice paper

Artist's statement:

This image was created from a 10x8 inkjet negative from a photograph taken in Skopelos Greece 2017 and printed on delicate rice paper.



Thomas OLIVER

Of Kind 2017

Artists' books: cyanotype on paper

Artist's statement:

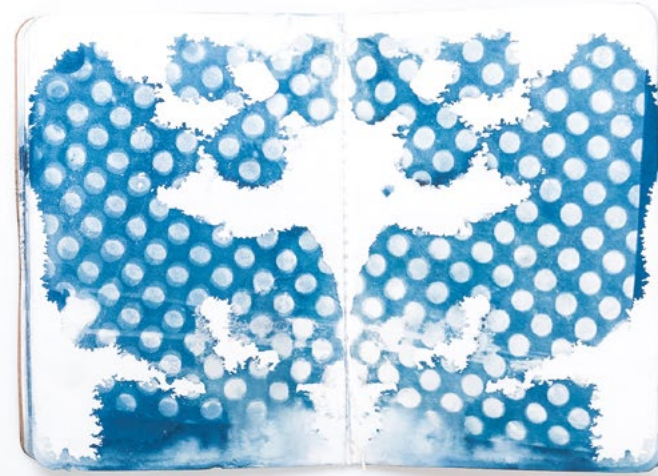
The two books in the work 'Of Kind' explore the idea of memory and index through the cyanotype process. The first book contains abstract Rorschach like patterns. Clearly a cyanotype print in itself, yet not of anything in particular. The yellow-greenish colour found in the second book is generally regarded as a by-product from a 'failed' cyanotype. However, re-presenting figurative images, it becomes a kind of double imprint, a trace of the cyan blue chemicals before it, and a trace of the objects that once laid on the paper. When displayed open together, the work oscillates between figurative and abstract, much the way our memories act as an open book of swirling indexes between clarity and vagueness; of present and past.

Technical detail:

'Of Kind', two A6 cyanotype books, various materials involved (nails, negatives, cards with holes punched in them, top draw debris etc), Exposure time: one cup of tea's worth.

Biography:

Thomas Oliver is a Brisbane based visual artist. Oliver is fascinated by creating new meaning from two or more seeming disparate images or things. Oliver often implements experimental photographic process in his methods to un-hinge the way we look at everyday objects or people.



Adele OUTERIDGE

Garden Sampler 2018

Artists' book: cyanotype on watercolour paper, linen thread and acrylic.

Artist's statement:

A series of images of plants from the gardens of my friends.

Technical details:

'Garden Sampler' photobook. Chemicals painted on Fabriano Artistico 200gsm watercolour paper. Some images exposed wet, some dry. Originally part of my Drawing a Day project, but unpicked from the DaD book, folded and sewn with single sheet Coptic stitch using four ply waxed linen thread. Covers are clear acrylic sheet.

Biography:

Adele Outteridge gained her BSc from the University of Melbourne in 1967 then worked as an Experimental Scientist with CSIRO.

She studied with the School of Colour and Design in Sydney from 1984-88 and returned as a lecturer, tutor. She taught at the Ku-Ring-Gai Art Centre from 1983-89.

Adele now travels to all states and internationally lecturing and teaching. Her work in artists' books, printmaking, sculpture and drawing has been exhibited widely, is held in private and public collections and has appeared in major publications in Australia and overseas.



Gael E. PHILLIPS

Anna's Locket 2018

Cyanotypes on watercolour paper, Victorian gold locket.

Artist's statement:

One can imagine Anna wearing such a locket walking in her garden at Halstead Place in Kent. Homage to Anna Atkins on World Cyanotype Day.

Photographs of the open Locket by Tara Devine. Copyright. 2018

Technical details:

Traditional method cyanotype using solutions of ammonium ferric citrate and potassium ferricyanide.

French watercolour paper 'Rains' from Mica-dor. Exposed in bright sunlight, 3-5 minutes. Washed in tap water and dried naturally.



PHOTO: ©Gael Phillips



PHOTO: ©Tara Devine

Biography:

Gael Phillips grew up in an artistic household having a father who was an artist and art teacher (E. S. Phillips) and first exhibited aged 5 years in a UNESCO exhibition of children's art. During her teenage years she exhibited works in both child and adult exhibitions, winning several prizes.

She trained in medicine at University and later specialised in Anatomical Pathology, during which time she used her drawing skills as part of her work as well as spending much time in the darkroom developing and printing using black and white photography.

Since 2002 she has studied printmaking and sculpture with Wim de Vos at both the BIA and Studio West End. During that time she has taken part in group exhibitions and two projects in which she played a part have been collected by State Library of Queensland and University collections.

Her interest in cyanotypes was triggered by a familial connection to Anna Atkins, an ancestral cousin.

Jan RAMSAY

Mr Gobbles 2016

Cyanotype on watercolour paper.

Artist's statement:

Our pet Mr Gobbles and a little hand colouring and coffee.

Biography:

Being inspired by creative parents and grandparents, After a few career changes including dental nurse/radiographer, fashion design and working with special needs people using braille & sign language Jan started a professional photography business, Eye on Photography in 1996. In photography Jan found expression for her creative spirit.

Apart from her interest in alternative imaging Jan makes artists' books that are mix of creative play and exploration of ideas where the form of the book becomes an important opportunity to push boundaries, making mistakes and having fun. Her books are hand bound featuring artists' book techniques and are usually published in singular editions.



Felicity REA

The Skopelos book 2017

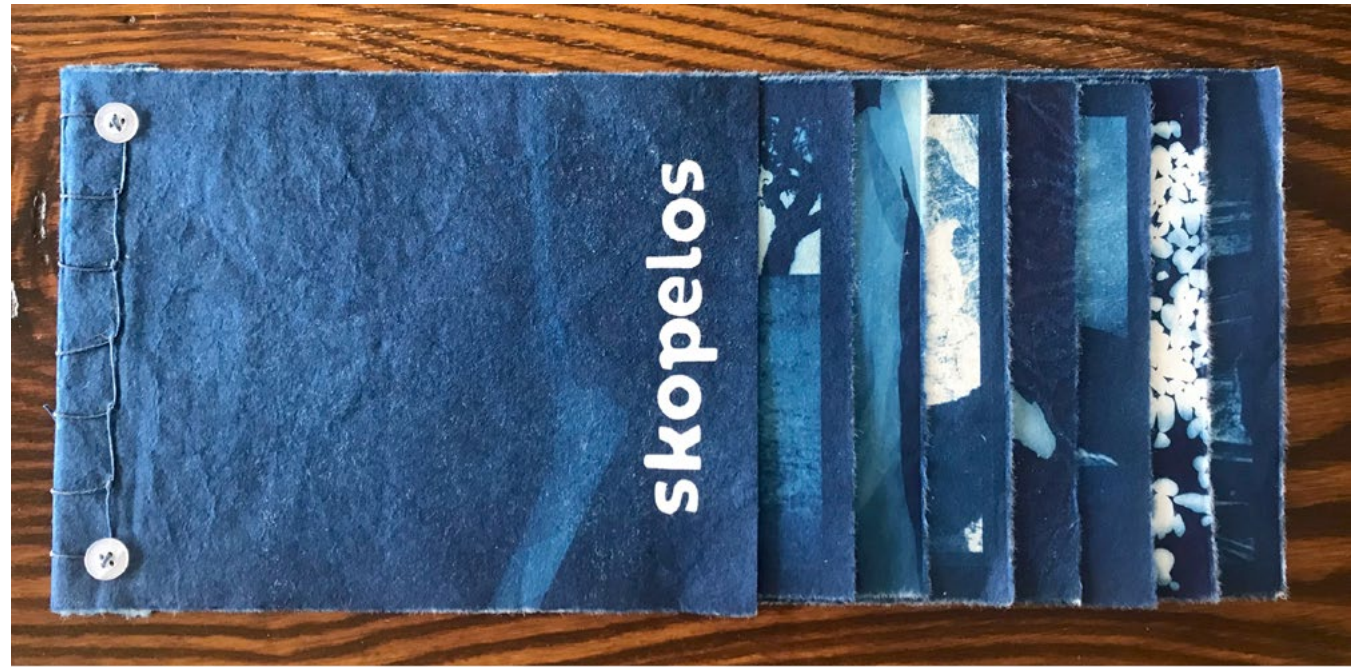
Artists' book: cyanotype on rice paper, linen thread and buttons.

Artist's statement:

I have always been captivated by the blue of cyanotypes and the range of possibilities with this process. Cyanotypes and the Greek islands were the perfect match!

Biography:

Felicity Rea is an occasional printmaker/artist who enjoys exploring alternative imaging processes.



Felicity REA

Wooli #1 2017

Cyanotype on watercolour paper



Felicity REA

Wooli #2 2017

Cyanotype on watercolour paper



Stephanie RICHTER

Multiverse I 2018

Cyanotype on wood

Artist's statement:

Over the past year I have been exploring alternative photographic processes within my domestic environment. Using the sun, a range of light-sensitive materials, plants, objects and detritus from around my house, this series of work *Multiverse* explores the concept of alternate universes existing simultaneously. The works were created with no fixed orientation. Each work was moved, or reoriented during exposure to capture the fleeting winter sunlight. The series explores the notion that a photograph has agency – not only to depict a scene, or place us in a moment but also to disorientate and transform the viewer's experience. A photograph made without a camera removes the need for a static point of view, as if in space, without gravity to provide a sense of up or down, it frees the viewer to rethink the image in front of them.

Technical details:

Multiverse I - traditional cyanotype chemistry painted full strength to the surface, and diluted for the sides of a wood panel. Salt crystals added whilst wet before over-exposing to direct sunlight.



Stephanie RICHTER

Multiverse II 2018

Cyanotype on wood

Technical details:

Multiverse II – Mike Ware ‘new’ cyanotype chemistry painted to the top surface of a wood panel. Sea salt flakes and wheat flour added whilst wet, before over-exposing to direct sunlight.

Biography:

Stephanie Richter is an artist working with lens-based practice and alternative photographic techniques. After ten years working in arts administration, Steph began focusing more time on her own arts practice in 2017, culminating in the self-published hand-made photobook *Capturing light: backyard experiments in lumen printing*. The photobook won ‘Best use of natural light’ at the 2017 CCP Salon, the 25th iteration of the annual open-entry competition and exhibition.



Doug SPOWART

Flight of the bluebirds 2018

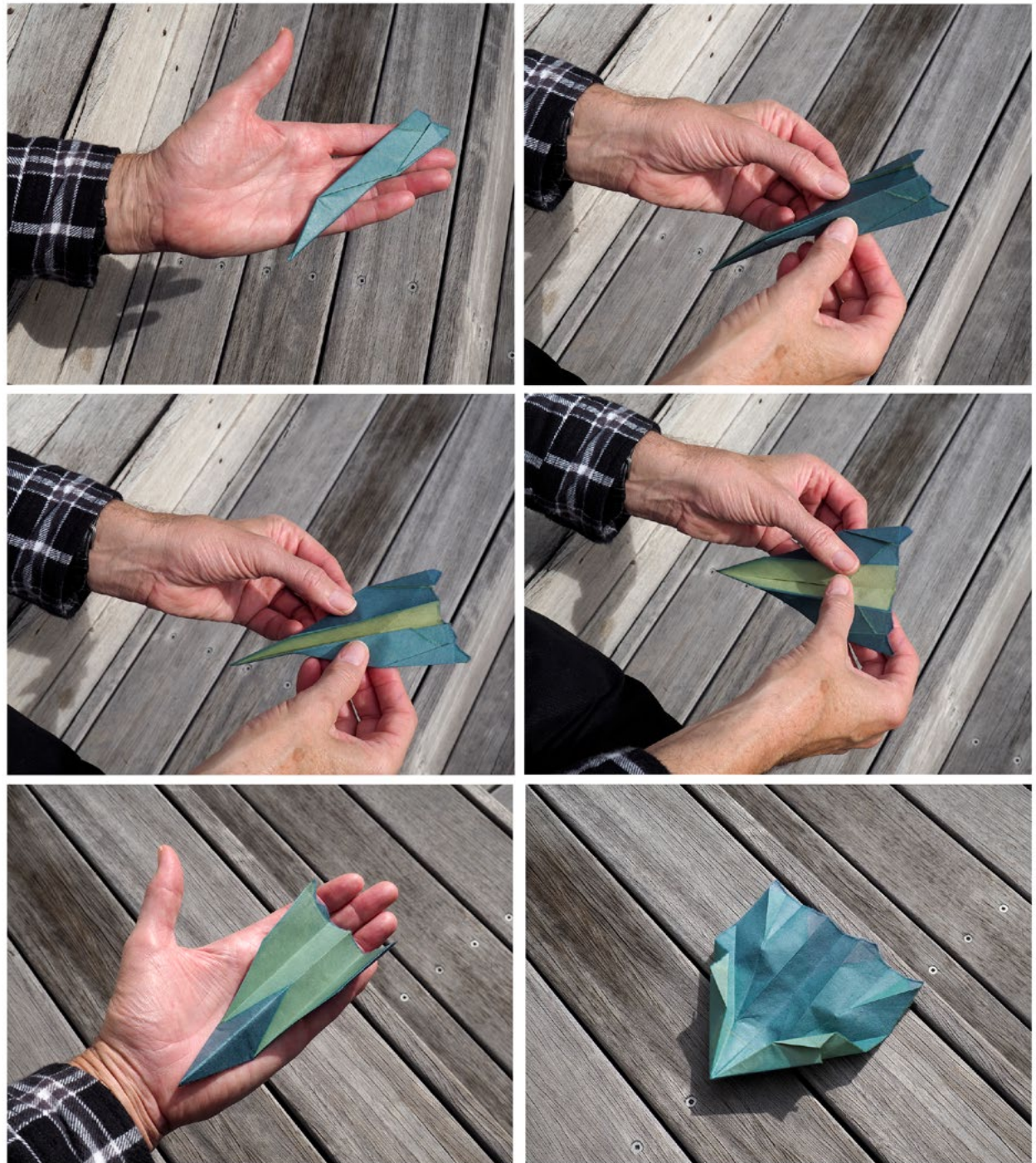
Cyanotype on rice paper

Artist's statement:

For some time I have been experimenting with the effects of light exposure on cyanotype coast-er materials. The inspiration for these 3D paper sculptures comes from my interest in Japanese shibori dyeing combined with my observation of the behaviour of cyanotype materials on exposure to light. My technique is to form a shape from the coated paper sheet and then dissemble the folds over time in exposure to direct sunlight.

Biography:

Doug Spowart (PhD) has an extensive involvement in Australian creative industries as an artist, educator, curator, gallerist, commentator and reviewer. For over 30 years he has made photobooks and artists' books. Many of these books are held in private, regional and state public galleries, national and international photography and artists' book collections. His reviews and commentaries on photobooks have been published in journals including the Australian Centre for Photography's Photofile and the La Trobe Journal of the State Library of Victoria. In 2015 he was awarded a research Fellowship at the State Library of Queensland.



PHOTOS: Victoria Cooper

Doug SPOWART

The artist's toolbox 2018

Artists' book: double-sided cyanotype on watercolour paper

Artist's statement:

This book represents some experiments with light, shadows and selective exposure-time play with stuff at hand. The book was made during an artist's residency at Arthur Boyd's Bundanon on the Shoalhaven River near Nowra.



The artist at work making *The artist's toolbox* book

PHOTO: Victoria Cooper

David SYMONS

Published 1843 2018

Artists' book: cyanotype on watercolour paper.

Artist's statement:

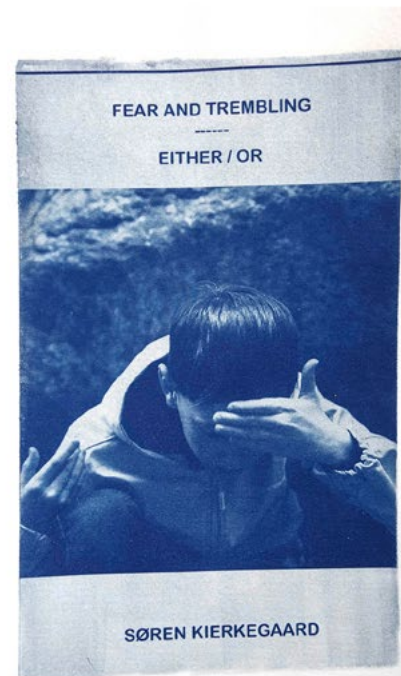
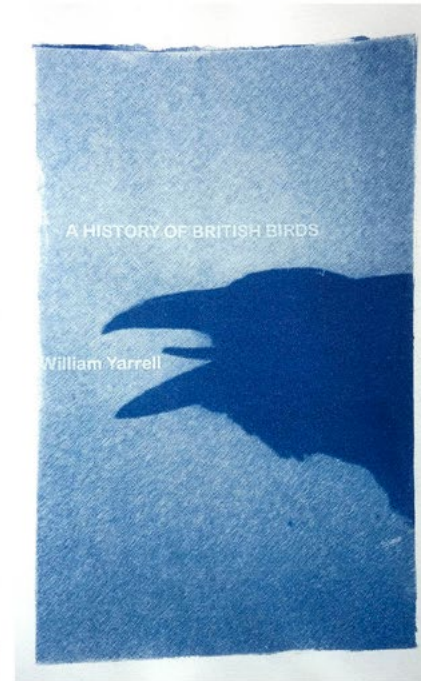
The book contains seven modern interpretation of book covers of works published in 1843, including Anna Atkins' *Photographs of British Algae – Cyanotype Impressions*.

Biography:

David Symons is a Brisbane based artist. "I photograph because photographs sit precariously on the edge of the real and imagined."

Technical details:

Digital negatives printed on watercolour paper, 3 minute exposure.



Ann VARDANEGA

Unwanted #1 2018

Cyanotype on watercolor paper.

Artist's statement:

Weeds, deemed the lowliest of all garden plants, unwanted either alive or lifeless. The avid gardener plucks them from the earth in order to make way for those deemed more valuable. However, let us examine the delicate shape and texture. Weeds may also be beautiful.

Biography:

I describe myself as an artist, educator and academic. My creative work focuses on those forgotten places, the emptiness of landscape and beauty of natural form. I am forever in search of finding beauty in that scene or object that others have discarded.



Ann VARDANEGA

Unwanted #2 2018

Cyanotype on watercolor paper.



LeAnne VINCENT

Eyes of the other: NYC I 2017–18

Cyanotype on watercolour paper

Artist's statement:

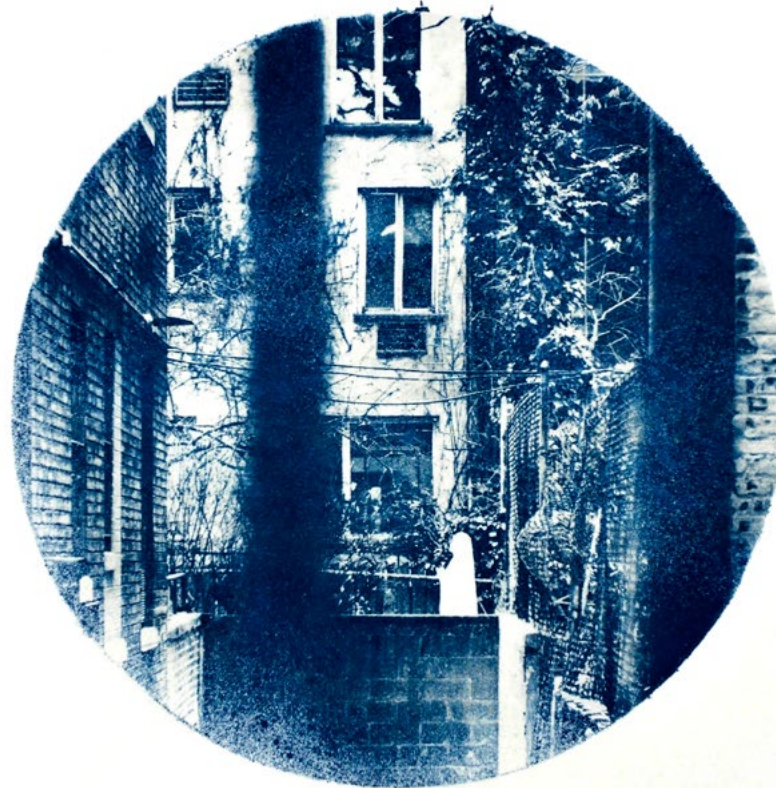
My work is often void of people, although very much about people; investigating and exposing behaviours. Spending 4 months living in the Chelsea district in New York City I found it difficult to find a quiet and private space. I became interested in how residents of NYC responded to public spaces, and their often very public, private spaces. These works are my response as the observer; the Other.

Biography:

LeAnne Vincent is a photo-based visual artist working predominately with digital capture and alternative digital processes while exploring themes of human behaviour, spaces and shared memories. She holds a Bachelor of Photography from Griffith University, QCA, where she studied art theory and majored in photographic art practice. She has exhibited for the past 14 years in solo and group exhibitions and has achieved several awards. Her work has been shown in numerous exhibitions nationally and is held in public and private collections.

Technical details:

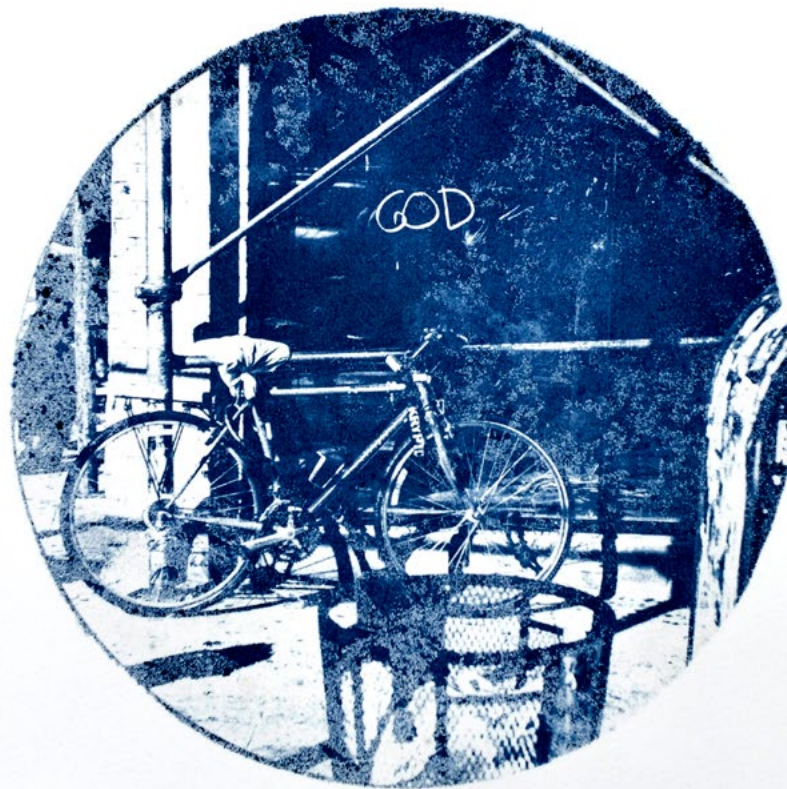
Cyanotype chemical are sprayed onto Saunders Waterford hot press 300gsm paper. Exposure is through a digital negative exposed for 5 minutes under the sun in Queensland.



LeAnne VINCENT

Eyes of the other: NYC II 2017–18

Cyanotype on watercolour paper



Linsey WALKER

House 2 2018

Dual Sided cyanotype on cotton rag paper

Artist's statement:

Artist residencies are a lot like collecting places that feel like home. 'House 2' is a traditional Japanese house owned by the Studio Kura Artist Residency and is located in the rural area of Itoshima-shi within the Fukuoka Prefecture. The artist lived in this house for three months while working on various projects and considers this house to be a 2nd home.

Biography:

Linsey Walker is currently in his 2nd year of study for his Bachelor of Creative Arts at the University of Southern Queensland. His prints in this exhibition were created as part of his printmaking studio focus.



Linsey WALKER

Pine Apple Blueprint 2018

Cyanotype on cotton rag paper

Artist's statement:

The image for this piece is a scientific illustration from a 19th Century Journal of Horticulture. The artist has reinterpreted the image by hand printing it using the cyanotype process to create an architectural blueprint. Both scientific illustration and architectural blueprints were used to accurately portray an object and convey specific details but neither process was considered Fine Art. By combining the two processes the artist has subverted both creating an image that values aesthetics over accuracy.

Technical details:

10 min exposure, paper positive



Lynette ZEENG

Mycena cystidiosa 2016

Cyanotype on fabric (a wall hanging of 9 individual pieces sewn together on backing canvas)

Artist's statement:

This work is part of a series documenting the understorey from the Toolangi state forest. My concern relates to the cumulative impact of decades of logging which is a significant problem and causes continual damage to the forest ecosystems that will take many hundreds, if not thousands of years to recover.

Biography

Throughout her career Dr Lynette Zeeng has amassed a diverse portfolio of commercial and fine art photography and has been the recipient of several national and international photographic awards. She now specializes in alternative processes, running workshops both locally and internationally.

Lynette's PHD's topic was *The instant image: A critical and creative exploration of the one-off photographic image*. An accomplished lecturer in photography and design, she has won three national teaching awards and is a senior lecturer at Swinburne University Melbourne.





In Anna's Garden

Australian practitioners celebrating World Cyanotype Day 2018

Exhibition dates: 11 September – 21 October, 2018

The exhibition is to be held in **THE ATRIUM: Community Exhibition Space** at
MGA: the Australian Home of Photography, 860 Ferntree Gully Rd, Wheelers Hill VIC 3150

Exhibition launch: 2-4pm Saturday 15 September – all welcome but do book on Eventbrite
MGA: the Australian Home of Photography, 860 Ferntree Gully Rd, Wheelers Hill VIC 3150

A Cyanotype masterclass: 10.30am-3.30pm Sunday 16 September with Victoria Cooper & Doug Spowart

See www.mga.org.au/event for more details

cooper  spowart

mga

This catalogue was designed by Doug Spowart with review and editing by the team. The exhibition frontpiece was designed by Victoria Cooper and Doug Spowart.

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In Anna's Garden