

Available light

imagining more than we see

Laurence Aberhart	Mark Adams	Fiona Amundsen	Wayne Barrar
Richard Barraud	Andrew Beck	Peter Black	Rhondda Bosworth
Murray Cammick	Joyce Campbell	Ben Cauchi	J.W. Chapman-Taylor
Richard Collins	Lisa Crowley	Hayden Fritchley	Frank Hofmann
Nikolai Kokx	Adrienne Martyn	Anne Noble	Max Oettli
Fiona Pardington	Trent Parke	Peter Peryer	Steve Rood
Andrew Ross	Haruhiko Sameshima	Justine Varga	Len Wesney

Throughout the history of photography artists have exploited the creative potential of natural and artificial light in their work. Light, and its absence, is a source of inspiration and new technologies have expanded this field considerably.

In this exhibition we explore the transformative quality of light on film “...light changes the ways we respond to the appearance of place...” [2]. Conversely, light pollution can distract from the creative effects of low light.

Utilising available light, darkness becomes both tool and subject. Seemingly unremarkable objects and spaces unpredictably assume a mysterious otherness when emancipated from full light, allowing our imaginations to create the narrative; a perceptual or psychological truth. Restricted light thereby focuses attention, emphasising mood over subject matter and enhances the transcendent power of the medium. Visual legibility is subservient to emotional magnitude. Human presence may be intimated, via ‘props’, through absence. A stage set which, devoid of players, concentrates instead on the evidence of an absence. Capture of available light, and careful attention to tonal values, can also encourage our peripheral awareness. More light, and detail, can distract the mind.

Harnessing the subtle effects of low light is possible with film; a photo-chemical continuum. “They [traditional photographs] are material objects tangibly connected to the world through the nature of their creation: impressions created with silver filaments suspended in animal gelatin, altered by light and chemistry.” [3] Low light generally means longer camera exposure of the film and a consequent ‘absorption’ of time into the image. Expanding on this point in relation to Laurence Aberhart’s work, Geraldine Barlow writes “[he] chooses a process of stillness, an extended measure of moments over which light acts upon a prepared surface,...There is a special sense of light in Aberhart’s work, never entirely of the now.” [4]

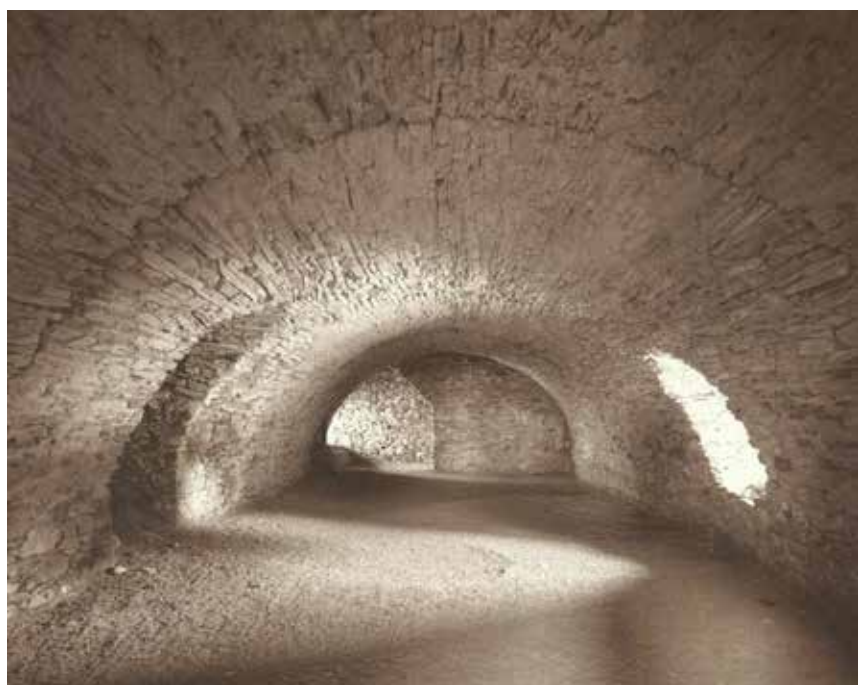
Film has the potential to capture things the eye [and therefore the photographer] cannot see. This potential is expanded with new technologies such as night-vision equipment, which magnifies the available light or is sensitive to infrared light, transforming reality into a science-fiction alien melancholic place. Other equipment can record the infrared and ultraviolet parts of the spectrum, as well as those visible to the eye, creating ‘wide-spectrum’ black-and-white images. New sensors in digital cameras have a low-light capability such that there are no limitations to what hour of the day a photographer can work.

[1] Todd Hido “...imagining more than we see...”

[2] Ron Brownson, exhibition notes: *In Shifting Light*, New Gallery, Auckland, 2009

[3] Robert Burley *The Disappearance of Darkness: Photography at the End of the Analog Era*, Princeton Architectural Press, 2013

[4] Geraldine Barlow. Published to accompany the exhibition Laurence Aberhart: *Monumental*, Darren Knight Gallery, Sydney, May – June 2012













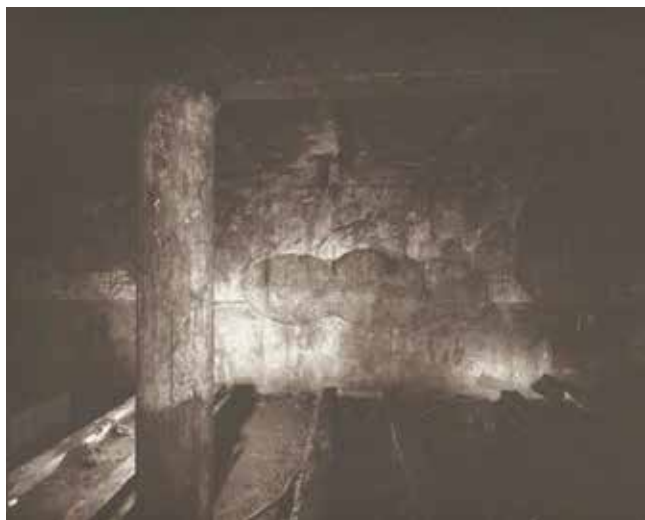






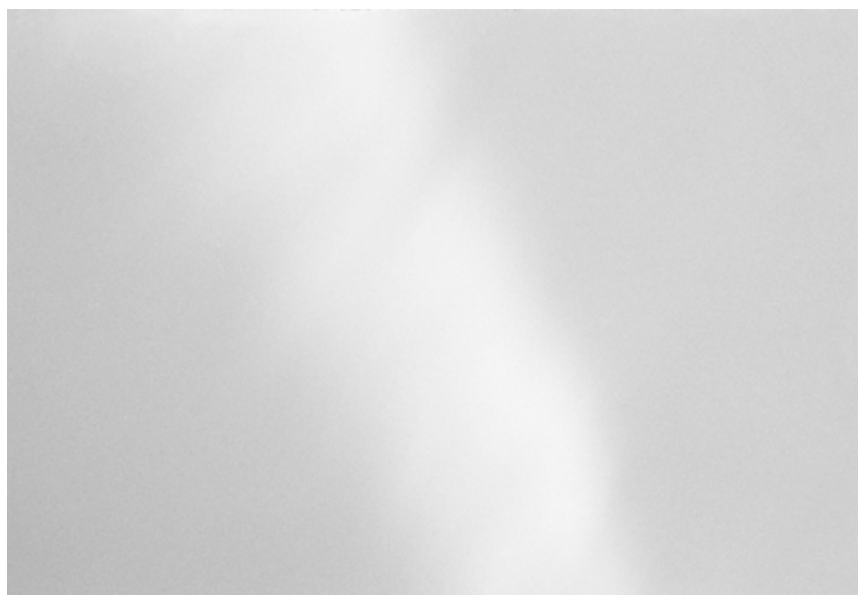








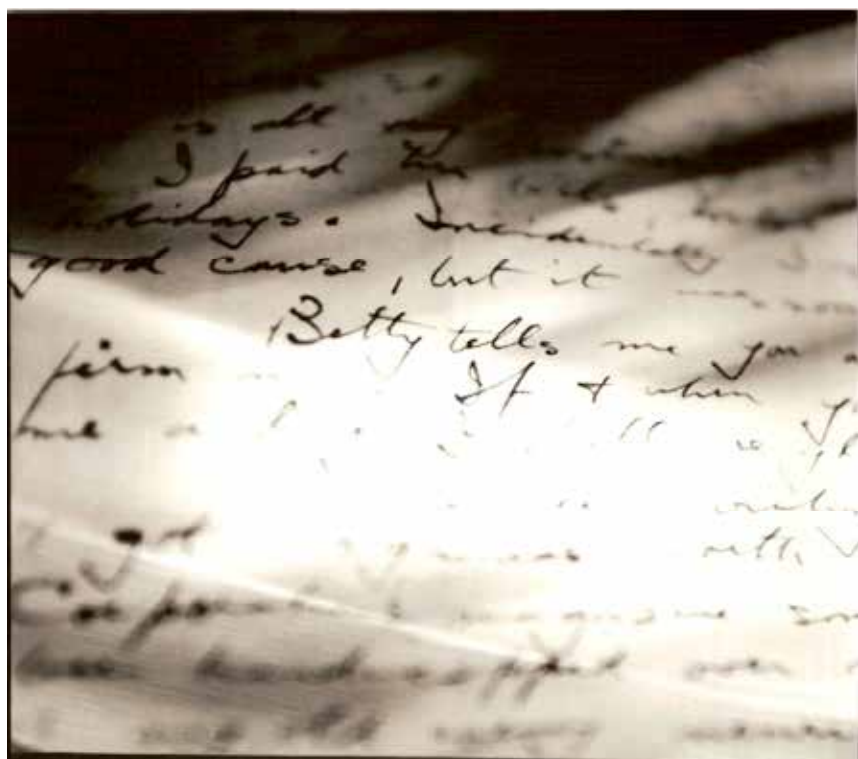
















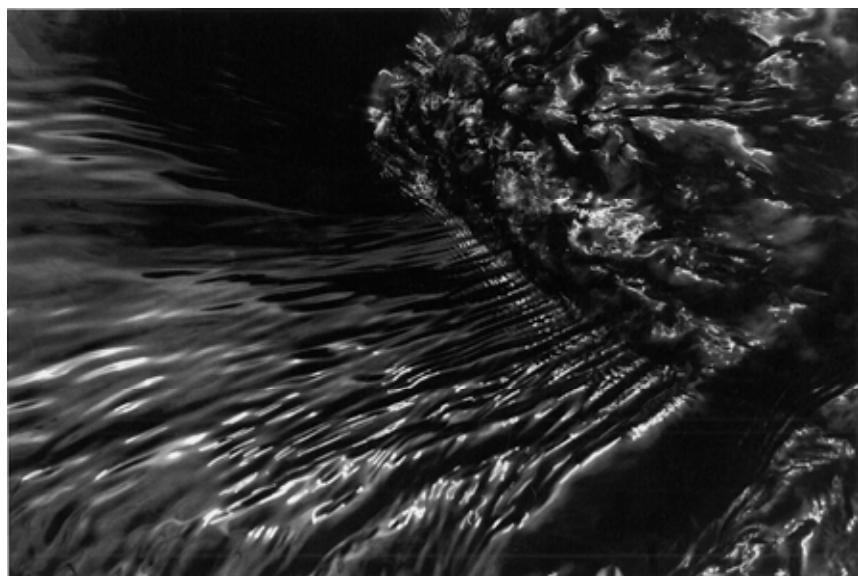


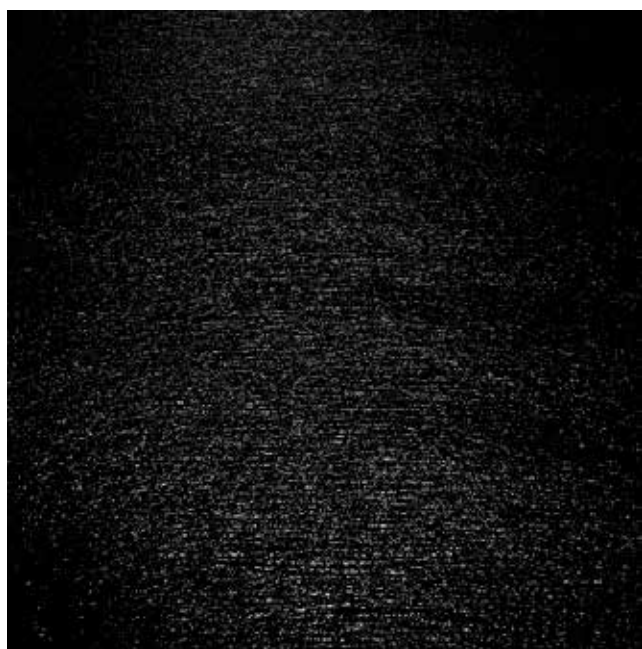




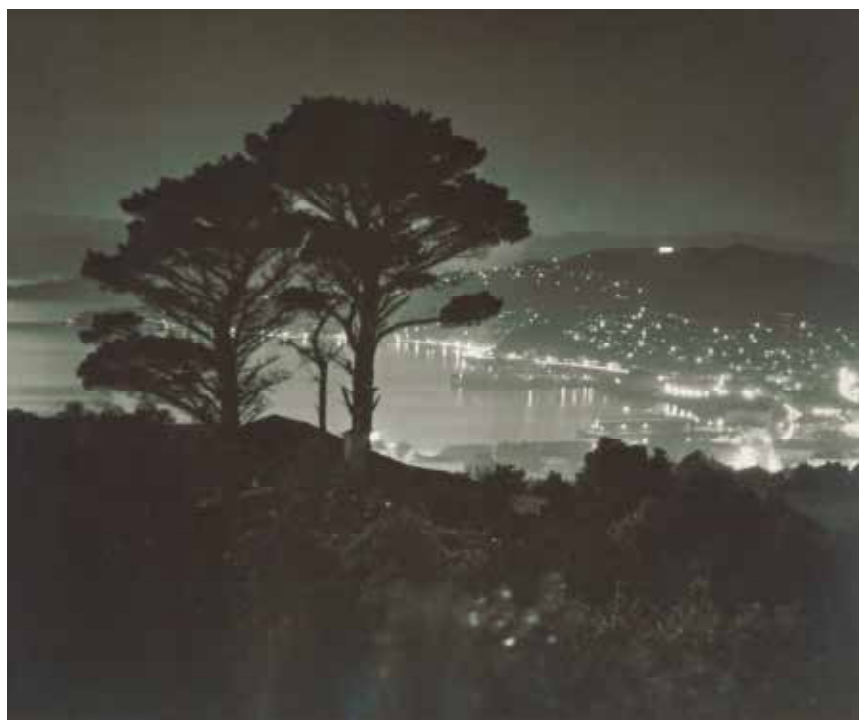
















- Page 4 Mark ADAMS Te Ana o Hineraki Moa-Bone Point Cave, Redcliffs 19.5.1989
Gold toned fibre-based silver bromide prints from black & white negatives
- Laurence ABERHART
Interior, Bishops Palace, St. Davids, Pembrokeshire, Dyfed, Wales, 1 November 1994
Platinum print
- Page 5 Mark ADAMS 11 .11. 2000 The Onslow Room. Clandon House. Surrey. England
Gold toned fibre-based silver bromide prints from black & white negatives
- Wayne BARRAR Dugout carport, Coober Pedy, Australia, 2003
Gold & selenium toned gelatin silver print on Agfa Classic fibre paper
- Page 6 Ben CAUCHI The Photographer's Studio, 2006
Ambrotype
- Page 7 Laurence ABERHART Interior, Tomb, Epernay, France 22 September 1994
Platinum print
- Andrew BECK Transfer III, 2010
Gelatin silver print
- Page 8 Nikolai KOKX Untitled, 2009, from *Dwelling*
Gelatin silver print on ILFORD Multigrade IV – Matt, fibre-based paper
- Fiona PARDINGTON Bachelor, 1994
Gold toned gelatin silver bromide photograph
- Page 9 Ben CAUCHI Chamber [A New Dawn], 2010
Wet-collodion on acrylic
- Andrew BECK Transfer II, 2010
Gelatin silver print
- Page 10 Peter PERYER Erika, 1975
Gelatin silver print
- Justine VARGA Moving out #5, 2012
Type C print
- Page 11 Haruhiko SAMESHIMA Flight, Auckland War Memorial Museum, 1993
Gelatin silver print, gold toned.
- Page 12 Andrew ROSS Window, Glasgow Street, Whanganui, 2009
Gold toned POP print
- Laurence ABERHART Waka [Tacy Street Store], Wellington, 9 October 1995
Gelatin silver POP print, gold toned
- Page 13 Richard BARRAUD [1945–1988] Untitled, 1968 - 69
Gelatin silver print, unique
- Steve ROOD Still Life 077, 2012
DVD, Audio Stereo, 1 min 10 sec
- Page 14 Laurence ABERHART
Interior, Church of The Transformation, Tautoro, Northland, 20 April 1982
Gelatin silver POP print, gold toned
- Lisa CROWLEY Untitled 4, 2013, from: *Light Studies*, 2013
Gelatin silver print

- Page 15 Laurence ABERHART Interior #3, Orakei, Auckland, 11 April 1994
Platinum print
- Laurence ABERHART Interior #3, hall, Tataraimaka, Taranaki, 22 May 2010
Gelatin silver, toned
- Page 16 Andrew ROSS Ronald Hugh Morrison's attic, Hawera 27.4.09
Gold toned POP print
- Ben CAUCHI Fallen stool, 2012
Wet-collodion on acrylic
- Page 17 Fiona AMUNDSEN Hanger 79, Ford Island, Pearl Harbour, Hawaii, 12.09.2012, 7.07
Gelatin silver print
- Laurence ABERHART Interior # 5, "Rongokarae", Waikirikiri, Bay of Plenty, 7 June 1982
Gelatin silver, gold & selenium toned
- Page 18 Laurence ABERHART
Interior, Small Shrine Gong De Lin Temple, Rua de S.Jose', Macau, 5 December 2000
Gelatin silver, gold & selenium toned
- Lisa CROWLEY Untitled 2, 2013, from: *Light Studies*, 2013
Gelatin silver print
- Page 19 Wayne BARRAR Underground lounge [television], Coober Pedy, Australia, 2003
Selenium toned gelatin silver print on Agfa Classic fibre paper
- Hayden FRITCHLEY O100hrs, 1998
Gelatin silver print.
- Page 20 Peter BLACK Dog and Mercedes Benz, 1978
Gelatin silver print on Portriga paper
- Page 21 Andrew BECK 12.52pm
Gelatin silver print
- Page 22 Andrew BECK Transfer I, 2010
Gelatin silver print
- Rhonda BOSWORTH Betty tells me, 2004
Gelatin silver print
- Page 23 Anne NOBLE Taumarunui at the junction of the Ongarue and Whanganui, 1982
Gelatin silver print
- Page 24 Laurence ABERHART Taranaki #2, Wanganui, 2 July 2011
Gelatin silver, gold & selenium toned
- Adrienne MARTYN Pool 2, 2011
Analogue [Hasselblad] C-Type prints on Kodak Endura Metallic Photographic Paper.
- Page 25 Anne NOBLE Lily Pad, Auckland, 1978
Gelatin silver print
- Laurence ABERHART
Large Fish Tank, Wet Fish Room, Taranaki St., Wellington, 4 October 1995
Platinum print

- Page 26 Joyce CAMPBELL
She has another home under a rock called Hinekuia at the base of the falls, 2010
Daguerreotype

Joyce CAMPBELL Sometimes she shows herself as a River, 2010
Daguerreotype
- Page 27 Richard COLLINS Marie and Lagoon, Pakiri, 1979
Gelatin silver print

Frank HOFMANN [1916–1989] Untitled nature study (Tortuosa branch), 1963
Gelatin silver print
- Page 28 Haruhiko SAMESHIMA Water, Waitemata Harbour, Auckland, 1992
Gelatin silver print, gold toned.
- Page 29 Trent PARKE Untitled 3, 2001 [from: *Dream Life & Beyond*]
Gelatin silver print

Murray CAMMICK Untitled, from Flash Cars, 1976–7
Gelatin silver print
- Page 30 Trent PARKE Untitled 10, 1999 [from: *The Seventh Wave*]
Gelatin silver print

Anne NOBLE Water IV, 197
Gelatin silver print
- Page 31 Trent PARKE New Years Eve Gunnedah NSW, 2003 [from: *Minutes to Midnight*]
Gelatin silver print

Adrienne MARTYN Pool 1, 2011
Analogue [Hasselblad] C-Type prints on Kodak Endura Metallic Photographic Paper.
- Page 32 Frank HOFMANN [1916–1989] Trees, East Coast, North Island, January 1965
Gelatin silver print

Laurence ABERHART
Last light from Bell's Point platform, near Metung, Victoria, 17 June 2008
Gelatin silver POP print, gold toned
- Page 33 James Walter CHAPMAN-TAYLOR [1878–1958] Oriental Bay by Moonlight, c.1940s–50s
Gelatin-silver chlorobromide enlargement, on double weight paper, glossy.
- Page 34 Leonard WESNEY Christchurch, 1971
Vintage gelatin silver fibre-based print

Max OETTL Tree [Franklin Road, Freemans Bay, 2am] Ponsonby, Auckland, 1971 *Night Out*
Gelatin silver print
- Page 35 Laurence ABERHART Taranaki #3, Wanganui, 3 July 2011/2011
Gelatin silver, gold & selenium toned

Laurence ABERHART Taranaki from Oeo Road under moonlight, 27–28 September 1999
Gelatin silver, gold & selenium toned

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