



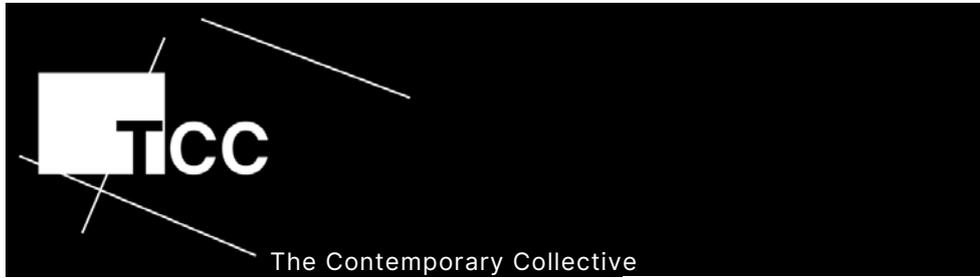
The Contemporary Collective

# *Edge of Elsewhere*

01 - 24 March, 2024

## e-catalogue

**PHOTO 2024**  
**International Festival**  
**of Photography**



## ***Edge of Elsewhere***

**Presented by The Contemporary Collective (TCC)**

**Curator: Diane Soumilas**

**Venue: Glen Eira City Council Gallery, Caulfield**

**1-24 March 2024**

We are at a critical moment in history where social, environmental, political and technological thresholds will redefine the future. In *Edge of Elsewhere*, 11 established photographic artists will intersect through the thematic strands of social and environmental futures in order to consider potential scenarios and how our actions impact future realities.

Through the prism of photography, the artists are united through shared concerns around the global climate catastrophe, the Anthropocene and environmental degradation, raising awareness of the urgency to find solutions and address the fate of the world.

This exhibition forms a nuanced conversation around how changing societal and environmental ideologies will impact us now and in the future. *Edge of Elsewhere* interweaves these perspectives into a powerful meditation on how we envision our existence in the future, within the context of a rapidly changing world.

# **PHOTO 2024 Official Exhibition**

JACQUELINE FELSTEAD

***Gatwick Private Hotel, 2023***

***R's Room***

Archival Pigment Print of Photogrammetric Model,  
102cm x 102cm

***KGB Room Wednesday 2***

Archival Pigment Print of Photogrammetric Model,  
102cm x 102cm

***KGB Room Wednesday***

Archival Pigment Print of Photogrammetric Model,  
150cm x 50cm

Jacqueline Felstead's photogrammetric works reintroduce absent subjects – those that can no longer be seen nor exist – back into collective consciousness, so that they reverberate into the future.

These works reconstruct the Gatwick Private Hotel. The Gatwick was a notorious St Kilda rooming house that became the set for the reality renovation TV program *The Block*. The works map the hand-over period during which the building was emptied of its tenants.

Challenging the perceptual distinctions of traditional photography, in these works mappable territories are defined through positive and negative space, thinness and thickness, forms, edges and undersides.

The research informing the project connects three-dimensional photographic technologies with propositions for future personas, politics and loss.

JACQUELINE FELSTEAD

***Gatwick Private Hotel, 2023***

***R's Room***

Archival Pigment Print  
of Photogrammetric Model,  
102cm x 102cm  
\$2,900.00 (unframed)  
Edition of 5 plus 1AP



***KGB Room Wednesday 2***

Archival Pigment Print  
of Photogrammetric Model,  
102cm x 102cm  
\$2,900.00 (unframed)  
Edition of 5 plus 1AP



***KGB Room Wednesday***

Archival Pigment Print  
of Photogrammetric Model,  
150cm x 50cm  
\$3,300.00 (unframed)  
Edition of 5 plus 1AP



PONCH HAWKES

**Beautiful Plastics, 2023**

**Untitled, i**

**Untitled, ii**

**Untitled, iii**

**Untitled, iv**

**Untitled, v**

**Untitled, vi**

**Untitled, vii**

**Untitled, viii**

Digital print on Cotton Rag Paper,  
49.5cm x 110cm

The rains brought the plastics down the rivers, creeks and gutters.

Plastic, our remarkable invention, cheap, versatile, durable. This scourge  
with eternal life that has surrounded the earth and the seas and we  
can't give it up.

This future is about us and our addiction to over-consumption and  
convenience.

PONCH HAWKES

**Beautiful Plastics, 2023**

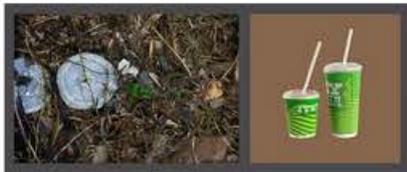
**Untitled, (i)**



**Untitled, (ii)**



**Untitled, (vi)**



**Untitled, (iii)**



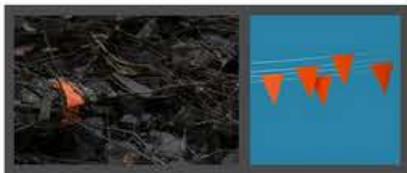
**Untitled, (vii)**



**Untitled, (iv)**



**Untitled, (v)**



**Untitled, (viii)**



Digital print on cotton rag paper  
Edition of 3.....\$2200 each  
Print size 49.5cm x 110cm

JODIE HUTCHINSON

## **The Lost Ones**

**The Lost Ones, #4, 2024**

**The Lost Ones, #9, 2024**

**The Lost Ones, #17, 2024**

Pigment Ink-jet Print on paper

80cm x 120cm

This series of photographic portraits of taxidermy animals held in the Melbourne Museum collection is a response to how current actions are shaping future realities.

As more animals in Australia and worldwide become listed as vulnerable, endangered, or extinct due to the impacts of flooding, bush fires and rampant land clearing for agricultural and urban development, it may be that we may be reduced to seeing these animals only in zoos and museums in the future.

JODIE HUTCHINSON

***The Lost Ones, 2023***

***The Lost Ones, #9***

Pigment ink-jet print on paper  
80cm x 120cm  
\$3,000.00 (framed) unique print



***The Lost Ones, #4***

Pigment ink-jet print on paper  
80cm x 120cm  
\$3,000.00 (framed) unique print



***The Lost Ones, #17***

Pigment ink-jet print on paper  
80cm x 120cm  
\$3,000.00 (framed) unique print



PAULA MAHONEY

**Burning Family Heirlooms, 2023**

**I ain't got time for that now**

**Burn for you**

**I got myself into some trouble**

Archival Pigment Print

80cm x 120cm

**This ain't no fooling around**

Archival Pigment Print

70cm x 140cm

Burning family heirlooms acknowledge that connection to each other and all living things that live and die is necessary to solidify a future for the land we live on and all we share it with.

In this series, furniture that has been passed down in my family after loved ones have died is lit on fire in rural Australian landscapes as an act of lamentation.

As a species, our future depends on collectively finding new solutions to the pressing concerns of climate change. The environmental future requires us to lament and collectively mourn what we have lost or mismanaged historically and allow for new models that address these pressing concerns.

PAULA MAHONEY

## ***Burning Family Heirlooms, 2023***

### ***I got myself into some trouble***

Archival pigment print

80cm x 120cm

\$3,800.00 (framed)

\$2,200.00 (print only)

Edition of 3 + 2AP



### ***I ain't got time for that now***

Archival pigment print

80cm x 120cm

\$4,000.00 (framed)

\$2,400.00 (print only)

Edition of 3 + 2AP



### ***Burn for you***

Archival pigment print

80cm x 120cm

\$3,800.00 (framed)

\$2,200.00 (print only)

Edition of 3 + 2AP



### ***This ain't no fooling around***

Archival pigment print

70cm x 140cm

\$4,000.00 (framed)

\$2,400.00 (print only)

Edition of 3 + 2AP



KIRSTY MACAFEE

**/imagine the edge of elsewhere, 2024**

Sculptures of Photographic reflectors, embroidery thread, hand spun image thread made from inkjet prints on Kozo digital paper

**/imagine, 2023**

Foiled laser print on expired unfixed double weight velvet stipple Ilford photographic paper

The continuous tapestry of humanity is made up of infinite small parts, weaving together in an unbroken landscape of the world we have created for ourselves.

It is humanity's greatest achievement and most defining trait to innovate and evolve. We invent impossibly complex systems and build structures bigger than could be imagined by those who came before us.

AI has captured much of our history, but its promises of the future threaten to break that thread that stretches back to our very beginnings. Relying on what can be generated as opposed to invented, we will stifle what is fundamental to our nature.

We are part of a millennia-long story of human development, and we owe it to ourselves and each other to look forward

KIRSTY MACAFEE

*limagine the edge of elsewhere, 2024*

***limagine***

Foiled laser print on expired  
unfixed double weight velvet  
stipple Ilford photographic paper  
14.7 x 29cm approx.  
\$204.00



Please use this QR code to  
gain an insight into Kirsty's  
concept & process



***limagine the edge of elsewhere, 2024***

***limagine Dianna***

thread made from inkjet print  
in colour #897076  
42 x 50 x 30cm approx.  
\$1,800.00



***limagine Linda***

thread made from inkjet print  
in colour #895580  
50 x 38 x 20cm approx.  
SOLD



***limagine Hedy***

thread made from inkjet print  
in colour #EAB7B7  
20 x 30 x 30cm approx.  
SOLD



***limagine Jodie***

thread made from inkjet print  
in colour #2C5334  
22 x 20 x 15cm approx.  
\$1,500.00



***limagine Ponch***

thread made from inkjet print  
in colour #1F394D  
35 x 38 x 40cm approx.  
\$1,600.00



***limagine Julie***

thread made from inkjet print  
in colour #D56569D  
130 x 56 x 26cm approx.  
\$2,200.00



***limagine Jacqueline***

thread made from inkjet print  
in colour #398FBE  
15 x 20 x 10cm approx.  
\$1,500.00



***limagine Virginia***

thread made from inkjet print  
in colour #7EA566  
33 x 40 x 30cm approx.  
\$1,600.00



***limagine Claudia***

thread made from inkjet print  
in colour #E8D411  
39 x 45 x 33cm approx.  
\$1,600.00



***limagine Self***

thread made from inkjet print  
in colour #000000  
14 x 12 x 14cm approx.  
\$1,500.00



***limagine Paula***

thread made from inkjet print  
in colour #55840E  
12 x 12 x 12cm approx.  
\$1,500.00



**Sculptural Forms**

Photographic reflectors, embroidery thread, hand spun image thread made from inkjet prints on Kozo digital paper.

## Everything Begins in Nature, Then Ends Up at the Edge of Elsewhere

**Kadō, 1-7, 2024**

Archival prints on Canson Baryta Photographique II Matt

Lightboxes, electrical cords & extension plugs

50cm X 33cm X 9.5cm

I saw data cabling dangling from an office ceiling and yet at the same time I saw something else.

The mundane electrical fittings became poetic floral visions, akin to Japanese ikebana with its delicate balance of opposites. In photographing these visions, I mused on the relationship between the organic and the man-made, and how our relationship with the natural world is changing.

Echoing Joan Fontcuberta's assertion that photography "documents something that does not exist," this work comments on the medium itself. The camera is not faithful to the reality it depicts but to the intentions of the photographer, the programs animating it, and the context in which it is viewed.

In this context, the glowing photographs serve as a quiet commentary on the ecological cost of our connectivity quest - the 'massification' of images as data, that accelerate both material and digital waste. What are the repercussions of our unstoppable pursuit of digital communication?

The omnipresence of cables, seen and unseen, prompts us to consider the blurred boundaries between human and machine, human evolution itself and our relationship with non-human entities.

In this precarious balance between progress and preservation, reality and artifice, intricate threads that connect past & present to potential futures are sown. Through poetic strategies, I tackle ideas about what it means to be human today and in the future. How will our relationship with technology impact the environment, our well-being, and the ever-changing human experience?

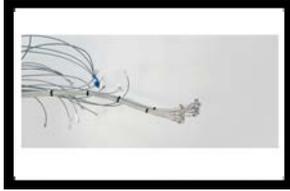
Acknowledgements:

Brian Gilkes, Leora Hart, Deby Margules, Alex Stokes, Danielle Ritterman, Linda Wachtel

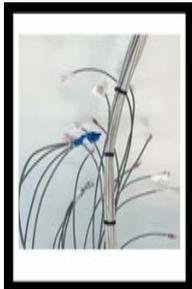
HEDY RITTERMAN

*Everything Begins in Nature, Then Ends Up at the Edge of Elsewhere, 2024*

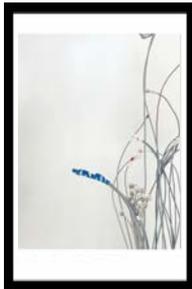
**Kadō, 1**



**Kadō, 2**



**Kadō, 3**



**Kadō, 4**



**Kadō, 5**



**Kadō, 6**



**Kadō, 7**



Archival prints on Canson Baryta Photographique II Matt

Suite of 7 Lightboxes .....\$12,000.00, unique set

Limited individual Lightboxes available (4 only),..... \$2,200.00 each  
50cm X 33cm X 9.5cm ...

Print only Edition of 3 + 2AP .....\$1,000.00 each  
46cm x 30cm

**JULIE SHIELS**

**The Watchers: Drought, Flood and Inferno, 2023**

**Drought, After Bellini (Agony in the Garden 1)**

**Drought, After Bellini (Sacred Allegory 1)**

**Inferno, After Bosch, (Haywain Triptych)**

**Inferno, After Bosch (Last Judgement)**

**Deluge, After Memberger (Noah's Ark Cycle 5)**

**Deluge, After Poussin (The Deluge)**

C type Durotran and lightbox

Dimensions 35cm x 46cm x 3.8cm

These photomontages reflect new climate realities drawing on 15 –17 Century religious painting of flood, fire and desert. European old masters imagined and interpreted landscapes they had never seen and within centuries we have made them a reality.

The four enigmatic children from Bellini's Sacred Allegory (c 1490 to 1500) populate the series, further unsettling these visions of the Anthropocene.

JULIE SHIELS

***The Watchers: Drought, Flood and Inferno, 2023***

***Inferno, After Bosch (Last Judgement)***



***Inferno, After Bosch, (Haywain Triptych)***



***Deluge, After Poussin (The Deluge)***



***Drought, After Bellini (Agony in the Garden 1)***



***Drought, After Bellini (Sacred Allegory 1)***



***Deluge, After Memberger (Noah's Ark Cycle 5)***



C Type Durotran in Lightbox

35cm x 46cm x 3.8cm

Edition of 2 + 1AP.....\$1,500.00 each

Unframed Digital Print on Hanhnemuhle Rag.....\$900.00 each

Edition of 3

35cm x 46cm

VIRGINIA STOBART

## **Time Odyssey, 2024**

14 minute 2048 x 1080 24fps ProRes 422HQ Video

For the past 28 years my son has suffered from debilitating mental health issues. He has constantly fallen through the cracks of society. The disconnection of mental health, judicial and support systems has persistently failed him. His future looks more promising with the advent of NDIS now providing vital connection with all services.

As I open my eyes in the early morning with my son still in mind, I am struck by the flickering shadows on the bedroom blind as the trains with their brightly lit interiors flash by. I wait in anticipation for the urgent whistle and memories of travels through distant, unfamiliar, blurred landscapes arise and quickly fall and gather with the ballast rocks beneath the tracks.

The fourteen minute daily train journey from my local station is usually reliable to transport myself mentally to the edge of elsewhere, dissipating my internal struggles and unlocking my mind for new experiences and opportunities that wait around every bend of the track - body and mind always on the move.

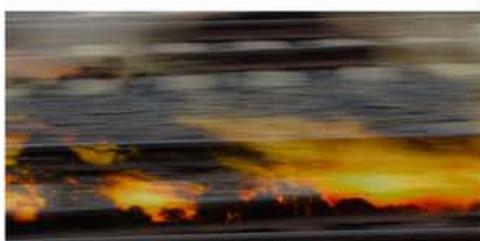
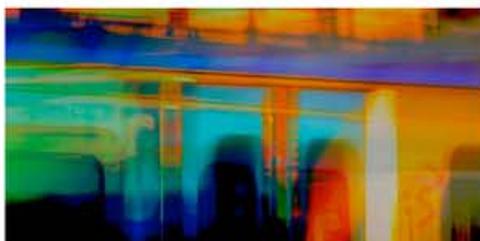
Philosopher Immanuel Kant (1771) described the concept of "Subjective Time" in which time is not only an entity to be quantified in the physical sciences but a subjective experience which differs from person to person and stabilises the individual in his or her own mental reality. Our experiences of time are unique, just like the experience of each train journey.

Online Editor - Tim Stobart

Sound Design - Virginia & Tim Stobart

VIRGINIA STOBART

***Time Odyssey, 2024***



Film Stills from

14 minute 2048 x 1080 24fps ProRes 422HQ Video

Edition of 3.....\$1,000.00

## CLAUDIA TERSTAPPEN

From the series **After Life**, ongoing since 2005

### **Lace Monitor (*Varanus varius*), 2023**

Digital print on Vinyl,  
200cm x 300cm

### **Echidna (*Tachyglossus aculeatus*), 2012**

Digital print on Archival Paper,  
128cm x 116cm

Facing ongoing degradation of our environment and rapidly shrinking habitats from the demands of an ever-growing population, one wonders how much longer we will have an opportunity to interact with wild animals.

These images prompt us to stop, and think about both the beauty, and vulnerability of these animals, which have evolved over eons to survive harsh environmental conditions, but which have no escape from speeding cars. Is this a harbinger of our own future?

Acknowledgements: I would like to thank Greg Wallis for his support and expertise with preparing my digital files.

CLAUDIA TERSTAPPEN

From the series *After Life*, ongoing since 2005

**Echidna (*Tachyglossus aculeatus*), 2012**

Digital print on Archival Paper

128cm x 116cm

\$5,800.00 (framed)

Edition of 6 + 2AP



**Lace Monitor (*Varanus varius*), 2023**

Digital print on Vinyl

200cm x 300cm

\$6,000.00 (framed)

Edition of 6 + 2AP



LINDA WACHTEL

## **The A.R.T. Project**

Artificial Reproductive Technology and the Environment

### **Client 1 - 5, 2024**

Digital archival prints, I.V.F. cytological images on acetate  
88cm x 88cm, and variable dimensions

Future societies will be shaped overtly and insidiously by biotechnology and reproductive science. Having been witness to, and with a deep understanding of infertility and the IVF journey in my own family, I wanted to examine both the human experience and the modern scientific processes of reproductive technologies.

Myriad factors having been contributing to declining fertility rates. It is alarming to discover recent research that has linked environmental factors and infertility. Repeated exposure to certain toxins used in pesticides and herbicides, most plastics and a wide variety of cosmetics has produced concerning results. There is growing scientific evidence that environmental pollutants can cause impaired fertility in both men and women.

Since July, 1978, it is estimated that at least 12 million babies have been born as a result of IVF and ARTs.

Combining intimate photographic portraits with scientific reproductive imagery and personal histories, this project invites us to consider the individual in the context of broader changes within society and the environment.

What impact might future ARTs have in moulding future generations impacted by environmental contaminants and other factors. Indeed, how will these factors shape human evolution?

With special thanks to those who agreed to participate in this project, and to Katya Wachtel, Hedy Ritterman and Brian Gilkes.

LINDA WACHTEL

***The A.R.T. Project, 2024***

**Client 1**



**Client 2**



**Client 3**



**Client 4**



**Client 5**



Digital print on archival paper, cytology imaging on acetate....POA  
88cm x 88 cm each, variable acetate dimensions

DIANNA WELLS

**Backyard Grassland, 2024**

20 Cyanotypes & 8 Anthotypes printed on Saunders Waterford HP Watercolour Paper

Sizes variable

Backyard Grassland is an assemblage of sustainable, low-impact photographic cyanotype and anthotype prints. In an inner-city courtyard and carport – transformed into an herbarium and biolab – climate adaptable, native grassland plants are cultivated, arranged and photographed with existing exotic plants.

Using nineteenth-century photographic processes and referencing the depiction of plants and landscape in historical photographic works, Wells promotes a sustainable pathway for photography and advocates for the survival of our threatened native plant communities and ecosystems.

## DIANNA WELLS

### ***Backyard Grassland, 2024***

All works are printed on Saunders Waterford HP watercolour paper

#### ***Feather Spear-grass***

cyanotype  
52cm x 42cm  
\$1200



#### ***Windmill and Spear-grass***

cyanotype  
42.2cm x 52cm  
\$1200



#### ***Clustered Everlasting***

cyanotype  
52cm x 42.3cm  
\$1200



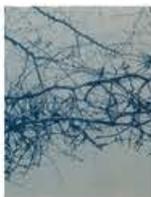
#### ***Brick wall***

cyanotype  
42cm x 52cm  
\$1200



#### ***Grapevine and blossom***

cyanotype  
52cm x 42.3cm  
\$1200



#### ***Bronze Bluebell***

cyanotype  
42cm x 52.2cm  
\$1200



#### ***Pussy Tails***

cyanotype  
52cm x 42.4cm  
\$1200



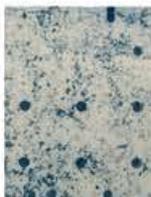
#### ***Five Grasses***

cyanotype  
42cm x 52cm  
\$1200



#### ***Foam box #1***

cyanotype  
52cm x 42.3cm  
\$1200



#### ***Blue Devil***

cyanotype  
42.3cm x 52cm  
\$1200



#### ***Hoary Sunray and foam box***

cyanotype  
52cm x 42cm  
\$1200



#### ***Spur Velleia***

cyanotype  
52cm x 42.3cm  
\$1200



#### ***Judas-tree blossom***

cyanotype  
52cm x 42cm  
\$1200



#### ***Kangaroo Grass and table***

cyanotype  
52.2cm x 42.4cm  
\$1200



**Backyard Grassland, 2023 - 2024**

**Table and water mark**

cyanotype  
52cm x 42cm  
\$1200



**Crepe Myrtle**

anthotype  
52cm x 42.5cm  
POA



**Grapevine and carport**

cyanotype  
52.2cm x 42.2cm  
\$1200



**Hibiscus**

anthotype  
52.3cm x 42.2cm  
POA



**Drumstick and succulent**

cyanotype  
42cm x 42.3cm  
\$1200



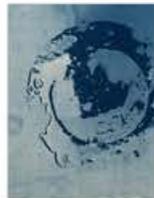
**Judas-tree**

anthotype  
52.5cm x 42cm  
POA



**Water stain**

cyanotype  
52cm x 42cm  
\$1200



**Ornamental Grapevine**

anthotype  
52cm x 42cm  
POA



**Austral Stork's-bill and vine**

cyanotype  
52.2cm x 42.2cm  
\$1200



**Silver Vein Creeper #1**

anthotype  
52cm x 42cm  
POA



**Kangaroo grass and brick wall**

cyanotype  
52cm x 42cm  
\$1200



**Silver Vein Creeper #2**

anthotype  
52cm x 42cm  
POA



**Blackwood and vine**

anthotype  
52cm x 42cm  
POA



**Virginia Creeper**

anthotype  
52cm x 42.3cm  
POA

