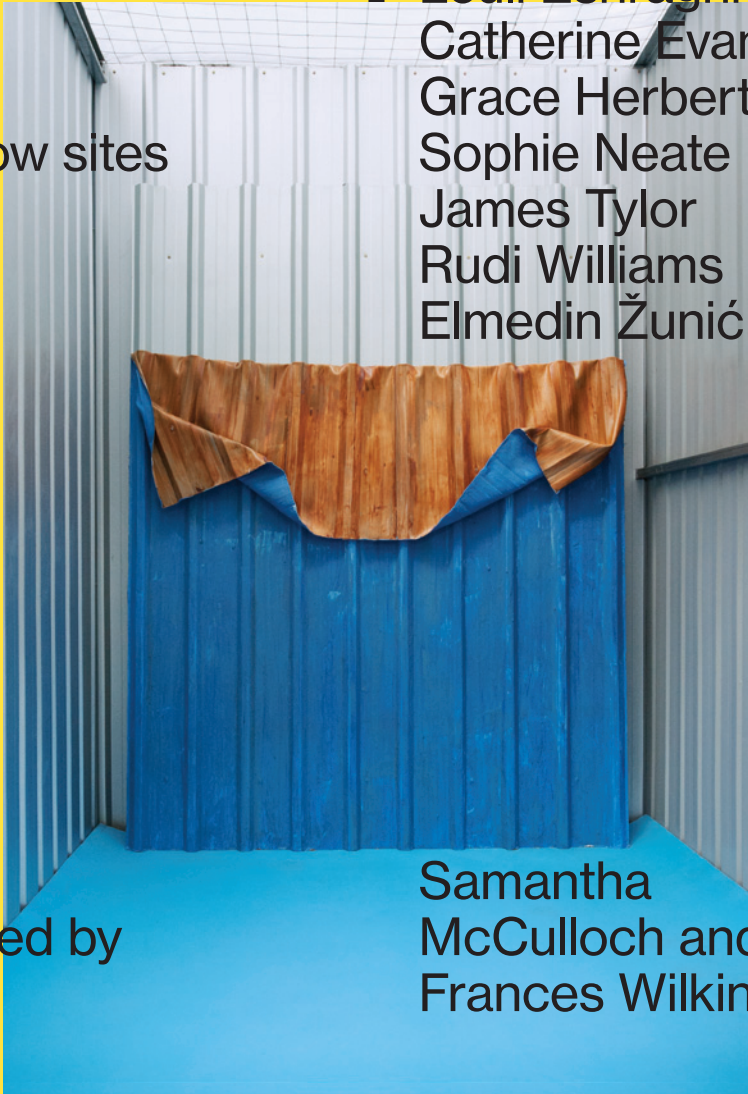


shadow sites

Léuli Eshraghi  
Catherine Evans  
Grace Herbert  
Sophie Neate  
James Tylor  
Rudi Williams  
Elmedin Žunić

Curated by

Samantha  
McCulloch and  
Frances Wilkinson



Cover image  
Sophie Neate  
*Measuring a storage  
unit, no.2* 2016  
type C photograph  
mounted on acrylic  
80 x 57 cm

Opposite page  
James Tylor  
*(Erased scenes)*  
*From an untouched  
landscape #8* 2014  
inkjet print on  
hahnemuhle paper  
with hole removed  
to a black velvet void  
50 x 50 cm

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## Foreword

In general—although it varies greatly for different types of prints—a photograph must not be subjected to light levels any greater than 50 lux, and after as little as a few months on display a photograph should rest in complete darkness for at least a year in archival conditions, in a space where the temperature is controlled, and the humidity is maintained.

In fact, in order to maximise quality and longevity, photographs should ideally be kept in the dark, tucked away in archival boxes all of the time. But what would be the point of an image that no one has the occasion to see? Why preserve a moment in time, if not to take the opportunity to relive it through the scrutiny of every minute detail? Why create any art at all if not to share it with others?

In 1973, Henry Darger's landlord discovered his paintings and manuscripts while cleaning out the small, second-floor room he had occupied in Chicago's North Side for over 40 years. Amidst the pencils, crayons, cracked watercolour cakes, clippings, piles of paper, paste, string and dust sat his life's works. Darger's works—previously unseen—quickly made their way from his chaotic

room into the archival conditions of important collections around the world.

Three and a half decades later, also in Chicago's North Side, the contents of a storage space were auctioned as regular rental payments had ceased. A few thousand photographic prints and over 100,000 negatives that the photographer had never even had printed, were sold. Their journey, from the packed boxes and piled up suitcases that they were stored in, to computer screens around the world was expeditious. A Flickr site went 'viral' and Vivian Maier became a household name. Extracted from the hoarder's den, her images moved quickly into controlled conditions in pristine collections. As the cost of her works increased expedientially, the price paid at auction seemed a pittance comparatively and a lawsuit soon challenged copyright of Maier's work.

Both artists kept their art hidden from the world and both died soon after their work was found; neither knew the joy and spectacle their work would later engender. Such situations beg the question: Does merely placing an image or

an object in the artistic realm realign its context and change its meaning and value?

Interrogating the implications of storing, cataloguing, archiving, displaying, circulating, conserving and valuing an artwork, the curators of *shadow sites* track the journey of artworks from storage to exhibition and then back through its inevitable return to storage. They consider the moments when an artwork is resting on a shelf, in a drawer or a cupboard, in a dim corner, out of sight.

Curated by Samantha McCulloch and Frances Wilkinson, *shadow sites* was developed through Next Wave's Emerging Curators Program with Centre for Contemporary Photography for Next Wave Festival 2016. McCulloch and Wilkinson dexterously navigate the contested space of the archive and the shift in the meaning and value of an artwork, as it moves between the artist, exhibition, collector, museum, institution and storage. It has been a pleasure to work with the curators as they usher into CCP a tide of exciting emerging artists with fresh eyes, innovative ideas and diverse practices. For making new work and for loaning existing work, CCP acknowledges and thanks the exhibiting artists: Léuli Eshraghi, Catherine Evans, Grace Herbert, Sophie Neate, James Tylor, Rudi Williams and Elmedin Zunić.

CCP is grateful to Next Wave for their ongoing partnership and dedication to the promotion of young artists and contemporary art. In appreciation, we thank the many supporters, sponsors and funding bodies that have made this exhibition possible as well as those who have facilitated the production of this publication to extend the life and reach of *shadow sites*: Next Wave, Creative Victoria, Australia Council for the Arts, City of Melbourne, City of Yarra, National Storage Collingwood, Creative Partnerships Australia through the MATCH program and others who have generously donated to the *shadow sites* Pozible Campaign.

Thank you to Joseph Johnson for his handsome catalogue design, J Forsyth for documentation and to colleagues at CCP and Next Wave who have assisted in so many ways. Finally, CCP thanks the curators who have delivered *shadow sites* with enthusiasm, commitment and competence from the confines of storage and the cold and dark of climate controlled spaces to the walls and floor of CCP and Unit X and Y at National Storage Collingwood so that they may be viewed and shared.

Karra Rees, Managing Curator, CCP.

## On the unconscious of the exhibition Notes on two sites— Gallery Two and Unit X

*The topography of Gallery Two both recalls and diverges from that of Unit X*

—  
*1.3 km apart, about a 16-minute walk*

—  
*Narrow and long, roughly four large footsteps across*

—  
*At any time, in either space, the works on display are both whole and part*

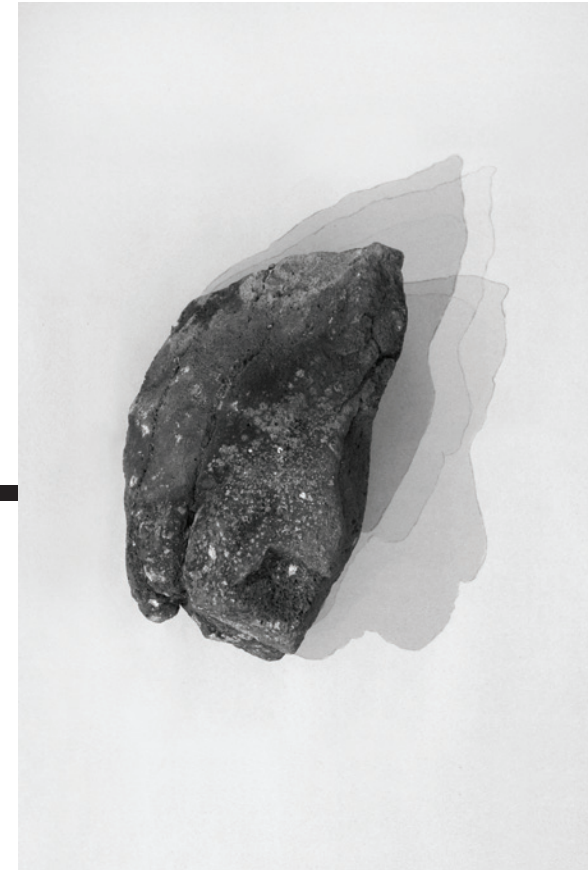
—  
Photography can index the world. A *trace* bears similar properties; it marks an occurrence in the world. It is a scuff, a grease spot, an imprint or a photographic negative. Proceeding as a series of traces or indices, *shadow sites* activates two disparate, yet approximate sites, Gallery Two at the Centre for Contemporary Photography and Unit X, inside a nearby storage facility.

The exhibiting artists present work across these two locations. The fragmented works bear the traces of one another, but unlike photography's relationship to the world, there is no logical a priori, rather co-production. Insisting on ambiguity as opposed to didacticism, the works challenge the veracity of the photographic

image, opting for shadows, imprints, manipulated imagery and physical intervention.

Catherine Evans presents eight images on unfixed photographic paper. Their existence on the substrate is precarious, as the images fade in the ambient light of the gallery, taking on purple and blue hues and tones. Pictured is a volcanic rock stored in the garden of a friend. The rock functions as a metaphor for flesh, its geological form hauntingly human. *Memory Muscle* is informed by the application for the repatriation of First Nation Australian human remains from the Berlin Museum of Medical History at the Charité—Universitätsmedizin Berlin, back to their Indigenous custodians. In Unit X, the rock itself, transported from the garden, is laid on photographic paper. The paper, cut to the shape of the rock's shadow, gradually changes tone. *Memory Muscle* proceeds as a series of shadows and traces of itself, constituted by its relations with both specific and disparate places and times.

Concerned with conflicted and marginalised histories of place, James Tylor challenges dominant colonial histories of Australia using photographic methods. (*Deleted scenes*) From



*an untouched landscape #12* depicts a ruptured photographic image of an undefined landscape. A circular cut-out reveals a rich velvet material beneath the image, alluding to the presence of the photographic lens in addition to the removal of psychological and physical territory. This action highlights the potential for imagery to be physically manipulated. His photographs, functioning as sculptural forms as well as two-dimensional images, are extended into space by a handcrafted wooden waddy (used for war,

fighting and hunting) and a drop spindle (used for stringing human hair and possum fur into string). Coated in black, both objects refer to traditional Indigenous practices but also, perhaps, to the photographic negative.

Using photography as a medium to mine and excavate types of images and processes of imaging in relation to specific and non-specific sites, Grace Herbert's *Ultra Spatial* depicts a marble quarry affixed to the surface of the wall in Unit X. The image absorbs the inconsistencies



and surface of the wall. Her accompanying slideshow on display in Gallery Two, documents Unit X. However, each image is slightly different as Herbert digitally manipulates the documentation, no record is ever quite the same.

Rudi Williams explores relations between architecture, psychological space and photography. *Curtain, Bode Museum Berlin* and *Janus*, photographs taken inside the Bode Museum Berlin and the Istanbul Archeological Museum, depict passageways and entrance halls. Her work is embedded with multiple sites; the museums depicted, the space between the works at the gallery and Unit X in addition to the placement of each photograph within both spaces. In *Curtain, Bode Museum Berlin*, film X-ray exposure has left marks on the film spool.

A chance occurrence reifies the image. The real and the simulated interweave across its surface.

The material saturation of the photograph is apparent in Elmedin Žunić's *Document #335* and *Document #336*. Researching memory and trauma in relation to the war and genocide in Bosnia and Herzegovina, Žunić embeds the photocopied black and white photographic image in cement, the bricks and mortar of history. Image, document and matter cannot be separated. A plastic sheet bearing the residue of the cement casting process is mounted on the gallery wall while the cast leans against the wall of Unit X.

The spatial and emotional qualities of Unit X and the gallery are the subject of Sophie Neate's site-specific performance. Mapping the topography of the Unit, peeling, imprinting,

laying down and rolling up, Neate tests the emotive and physical qualities of her materials and Unit Y, before remarking these coordinates in the gallery space. Placed in Unit X, peeled latex holds the form of the corrugated iron walls of Unit Y while it is also pictured in a series of digital photographs presented in Gallery Two.

Léuli Eshraghi navigates the relationship between text, body and site. Concerned with the agency and embodiment of language, the erasure and resurgence of Wurundjeri narratives, Eshraghi's artwork *Absences* evokes hybrid oral and textual histories, interweaving temporalities, cultural experiences and languages.

Walter Benjamin referred to photography as a technology of the 'optical unconscious'.<sup>1</sup> Here he borrows from psychoanalysis, alluding to the camera as an extension of human vision and observation. That extension could be said to occur in at least two ways. The photograph freezes an instant in time, holding the image, yet that image of the past endures as an exposure. Between the instant and the duration, the photograph allows vision to interrogate areas of the image otherwise passed over. In that respect it permits the world to reveal itself in an instant, but also over time, in a different form of time, in a photographic time. To linger on the image allows for discovery of otherwise unseen aspects of the world. Photography could then be said to offer a means of operating on the unconscious of the world, for lodging it within a specific frame of reference and order.

The idea that photographic practice expands the visual scope of surface appearance may be applied to *shadow sites*, which allows for glimpses behind the veil of the gallery space. Whereas such spaces generally remain unseen, this exhibition seeks to mine the valence of their invisibility, to explore what role the unseen has in the production of an exhibition. There

appears then a parallel between the actions of photography and those of a curatorial endeavor. Both attempt to make sense of the mass of images and materials that flow through and co-constitute experience. This exhibition, then, examines its own unconscious, just as the works on display explore the repressed, and the relation between the visible and the invisible.

<sup>1</sup> Walter Benjamin, 'Little History of Photography' in Michael W. Jennings, Howard Eiland and Gary Smith (eds), *Walter Benjamin Selected Writings Volume 2 1927-1934*, Cambridge and London: The Belknap Press of Harvard University Press, 1999, pp. 512.

## In dark vaults— sadness in storage

*The crate is, of course, a carapace and a coffin. In an increasingly international art world, works are routinely sealed up into protective bins and cartons to be jetted off to exhibitions and salerooms all over the world. Entering the collection or returned to the studio, they are consigned to storage in this same secreted state, sometimes never to be opened again.<sup>1</sup>*

A coffin is an apt description as sad storage spaces become artwork graveyards filled with dead or dying works. If not dead, perhaps just imprisoned, “object-inmates” as Schaffner describes their haunting presence in institutional storage spaces, making their cyclical and weary journey from storage to stage and back again.<sup>2</sup>

The thought of artworks in storage has always made me incredibly sad, as if the work is unable to fulfil its own destiny hung proudly on the wall, or standing on the floor, or the shelf as it should, of whichever gallery or home it resides in, destined instead to a life of lost dignity. Picturing paintings panting in boxes deep in cupboards under stacks of Christmas

tablecloths, photographs gasping musty breaths in broken garage boxes, drawings slowly dying under beds next to odd socks and dust bunnies, endless rows of ceramics in stockrooms slowly suffocating under layers of bubblewrap, gives me the same sensation of sadness as when I think about collectable toys that never leave their plastic prison, or a perfect ceramic display plate that has never felt the warmth of food on its cold unused flawless surface.

Storage spaces offer a way to consider how the meaning of objects can be drastically distorted. As their functionality is removed, their coats of dust speak for themselves and traces of memories from past lives hover tangibly. Flan Parker, the protagonist in Gayle Brandeis’ novel *Self-Storage* articulates the overwhelming sadness of such objects as she experiences them at an auction of forgotten and abandoned self-storage units.

*“I saw a battered plastic truck in one unit and imagined that the boy who once played with it was now nineteen, and in trouble. His mother*

*could no longer afford to pay for the storage unit because she had spent all her money on lawyers’ fees and bail. I saw a bedroom set in another unit and saw the last moments of a marriage play out in my head—the yelling, the storming out, the crying into the mattress. I saw a bedpan in another unit, the sadness of long illness.”<sup>3</sup>*

Objects hold value because they take part in our lives. They become domesticated, and their long association with us makes them custodians of our memories.<sup>4</sup> Art objects also hold memories reflecting the many different things they have been at many different points in time and space, assuming different roles when they have been called upon to defend a number of different causes.<sup>5</sup> When artworks are sentenced to storage it is inferred that their time of contributing something useful is over. Storage then becomes a sad museum of times past.

For artworks this is especially the case because their purpose is questioned when they are not on public display. Lost in the museum, how many days of their life have been shared with visitors? How many days have been spent

incarcerated in isolation? How many people have been afforded the opportunity to see these works?

*shadow sites* was borne of these questions. How is the value of art renegotiated by being relocated from its proverbial pedestal in the gallery, sidelined to a (shadowed) storage space? Removed from the place where its pulling power gives it gravity, out of sight (and site). Set across two locations, pristine white walls converse with corridors of corrugated doors to sealed off spaces; we explore site and shadow site. Artworks by seven artists are simultaneously connected and distanced. Existing as both half and whole, each of the artworks in *shadow sites* has a haunting sadness of their own.

Cast in concrete, Elmedin Žunic’s *Document #335* buries archival documents from the Bosnia-Herzegovina war. An image of children smiling and playing becomes troubling as it stares out from behind piercing wire, suffocating in the substance that solidifies the documents, showing the weighted burden of their histories.

In *Memory Muscle*, Catherine Evans’ images on unfixed photographic paper fade each day

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Elmedin Žunić  
*Document #335*  
(detail) 2016

when exposed to light until the image disappears entirely. These works exist in transience, living their lives in light-proof bags until their display when they are quickly reduced to a memory.

Grace Herbert's *Ultra Spatial* speaks to the self-consciousness of spaces. Her wall print offers the storage space a disguise as it desperately tries to be something other than what it is, an element of the natural world rather than a man-made metal structure.

Sophie Neate gives the storage site a sculptural skin, mapping the surface of the space recording marks of time and events past. Its future is unclear, and so it sits politely waiting, neatly folded on the floor with heart-breakingly patient anticipation.

Rudi Williams shows the shadowed sites in museums, making public and private visible in one image. In *Janus*, taken at Istanbul Archaeological Museum, she photographs a fragmented sculptural bust with two heads conjoined at the back, facing opposite directions. One faces out into the museum space where archaeological architecture can be seen on display. The other faces towards a door ajar, wondering what lies beyond in the depths of the museum's collection.

In *(Deleted scenes) From an untouched landscape*, James Tylor's scenic photographs of the Australian landscape never exist as a whole. In #12 the erased circle leaves a bottomless hole that reflects the absence of Aboriginal presence in Australian landscape and colonial histories. The lyrical use of language in Léuli Eshraghi's *Absences* exists in stark contrast to the issues the words address, rhythmically reifying Indigenous presence in the archive through powerful print.

These works show the aesthetics of storage informing artistic practice as the melancholy of the site highlights a sadness that might not

concrete, metal and  
paper, 103 x 83 x  
2.5 cm

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exist elsewhere. *shadow sites* considers the exhibition as a temporal interjection into the life of an artwork which lives the majority of its time in storage.

1. Ingrid Schaffner, 1995, *Deep Storage*. Accessed online at: [http://www.frieze.com/issue/article/deep\\_storage/](http://www.frieze.com/issue/article/deep_storage/). 23 February 2016.
2. Ibid.
3. Gayle Brandeis, 2007, *Self-Storage*, New York: Ballantine Books, pp.87.
4. Peter Schwenger, 2006, *The Tears of Things: Melancholy and Physical Objects*, Minneapolis: University of Minnesota Press, pp.3.
5. Dieter Roelstraete, 2009, *The way of the shovel: On the Archeological Imaginary in Art*. Accessed online at: <http://www.e-flux.com/journal/the-way-of-the-shovel-on-the-archeological-imaginary-in-art/>. 15 February 2016.

Léuli Eshraghi's textual work comments on the long, exploitative history of the archive, research and Indigenous peoples around the world. It draws on a few key texts as reference points, the seminal work *Decolonizing Methodologies* by Māori cultural theorist Linda Tuhiwai Smith, the multilingual publication *Langues de notre terre : Poèmes et récits autochtones du Québec | Languages of our land: Indigenous poems and stories from Québec*, edited by Susan Ouriou, and the recent anthology *Coconut Milk* by queer Sāmoan American poet and artist, Dan Taulapapa McMullin.

It particularly looks to Kulin Nation territory, the waterways Merri yaluk and Birrarung yaluk, and to Wurundjeri cultural renaissance. It is also a reflection textually and visually on the place of a diasporic Indigenous Sāmoan person living in Narrm Melbourne, literally navigating biik, country. This work was developed during Eshraghi's participation in the 2016 Indigenous visual + digital arts residency at The Banff Centre which was supported by an RBC Emerging Artist Award.

Léuli Eshraghi (SAM/IRN/Vic) lives and works in Narrm Melbourne and is an artist, curator and PhD candidate at Monash University Art Design and Architecture (MADA). His practice is centred on Indigeneity, language, body sovereignty, and queer possibility. He holds qualifications in Indigenous Arts Management and Cultural Studies.

Eshraghi has exhibited in Australia, Aotearoa New Zealand and the United States. Recent national curatorial projects have taken place at Kabul-dja Caboolture Regional Art Gallery, Moreton Bay; Footscray Community Arts Centre, Melbourne; Blak Dot Gallery, Melbourne and No Vacancy Gallery, Melbourne. His writing has been published in *Artlink*, *Peril*, *Overland*, *#500words*, *Writing From Below*, *Open Engagement*, and *Stella*.

In 2016, he was resident artist in the Indigenous visual + digital arts residency at The Banff Centre, and speaker at the Indigenous Contemporary Art Summit at The Banff Centre and the Pacific Arts Association's International Symposium at Tāmaki Paenga Hira Auckland Museum. He is the Gertrude Contemporary-Next Wave Emerging Curator, with the bilingual exhibition *Ua numi le fau* being staged during the Next Wave Festival in May 2016.



(i)  
in Occupied

Here  
Unceded  
Wurundjeri  
Biik  
Country

...After their late capitalist ending  
Who should die? Whose fair country?  
When?

From continuing  
dark times  
To tread  
lightly

A European diaspora  
holds fast                      its grip

Presenting                      Storing  
Preserving                      Knowledges  
Bodies                      Economies  
   Ecologies

(iv)

Here  
Imagine manna forests  
Toorook wetlands  
Murnong gardens  
Wilam households

laughing children  
singing communities  
dancing welcomes  
flying healthy birds

Gleaned, from homelands over seas

(ii)  
Here  
First Nations peoples across worlds and relations  
thrive and endure  
incessant recordings of

Ceremonies  
Massacres  
Villages

I see possum skin cloaks  
mapping kin and country

I see rivers, forests, villages  
drawings, fires, dances, songs

In European trends  
and tongues  
In master planned colonies  
Arrogantly arriving  
In territories

And Wurundjeri culture cherished  
   sited // cited  
   centre // place

With senses shut  
To finely cared for

Moieties  
Forests  
Rivers

Know this restoration  
In Bunjil and Waa's embrace

Here  
Near the Wurundjeri Land Council  
On the bends of  
Merri yaluk

(iii)  
Here  
My brown body  
  
Stands

From the moana ocean  
Born of fanua country

and  
Birrarrung yaluk  
Nourishing Kulin

Here  
My brown body  
  
Humbled by

Not an erotic/exotic other  
To consume  
Kulin peoples  
Biik country

Since forever  
Since Gregorian 1840

Mana presence  
Grow my hair  
loa long loa long loa long

loa long  
Tā moments passing  
Keep vā, with  
Tupuga ancestors  
healing waters

mount Vaea  
Loimata o Apaula

From before  
Our forced inclusion  
In German/New Zealand/American  
Empires of

Mark  
Pound  
Dollar  
Permitted worship

*Memory Muscle* examines the recent repatriation of human remains from the Berlin Museum of Medical History at the Charité—Universitätsmedizin Berlin, back to Australia, over a century after they were removed.

Catherine Evans is a non-Indigenous Australian artist who grew-up in the post-colonial context of Australia in the 1980s and 1990s. She is interested in examining what these remains and their movement across the globe can represent.

Their meaning is in constant flux: in museums they exist as scientific objects to be scrutinised, but add a memory and history to them and they quickly exceed their materiality. For living communities these remains are highly symbolic, they become representative of past atrocities and can be witness to histories that are often excluded from mainstream narratives. Repatriation of these objects can be a platform for renegotiating memory politics.

By choosing to use unfixed photographic paper, Evans creates an image that never rests, that mirrors this exchange of objects and material, not only between Germany

and Australia, but also between mineral and organic, the human and the geologic. *Memory Muscle* looks at how body and material are exchangeable; depending on where one sits in relation to history and politics.

Catherine Evans is a contemporary visual artist currently based between Berlin, Germany, and Melbourne, Australia. After studying Science and Asian Studies at the Australian National University, Canberra, she went on to study photography at the Victorian College of the Arts, Melbourne, completing a Bachelor of Fine Arts (with first class honours) in 2011.

Working across both photography and sculpture, Catherine's current studio research investigates the intersection of human and geologic timescales and sites of exchange between the body and material. In her most recent artwork she has begun to excavate the very materials of photography itself—approaching light-sensitive materials sculpturally.



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## Grace Herbert

‘An excess of display has the effect of concealing the truth of the society that produces it, providing the viewer with an unending stream of images that might be best understood, not simply as detached from a real world of things, but as working to efface any trace of the symbolic, condemning the viewer to a world in which we can see everything but understand nothing.

Display, however, when its flow is arrested, can still have a revelatory power, provided it is seen, not in terms of the image, but in terms of the symptom. It is through modes of display that regimes of all sorts reveal the truths they mean to conceal.’<sup>1</sup>

A storage space, by utility, does not need to be conscious of its own display. However, in *shadow sites*, the purpose of the storage space becomes its own presentation. An aspect of the situation Herbert felt unable to avoid, *Ultra Spatial* instead seeks to capitalise on an over consciousness of display.

Using commercial and domestic display mechanisms to create another, illusory site inside the storage space, the work embraces its own predicament, exploiting the tension between scene and image, site and non-site. *Ultra Spatial* embraces its role in both the production and representation of space.

1. Lynne Cook and Peter Wollen, *Visual Display: Culture Beyond Appearance*, New York City: The New Press, 1998.

Grace Herbert (Tas) lives and works in Hobart. She completed a Bachelor of Fine Art, Sculpture at RMIT University in Melbourne in 2010 and Honours in Sculpture at the University of Tasmania in 2014. Her work uses a mix of sculpture, collage, photography and video. Motivated by an interest in the built environment, and in particular cycles of construction, demolition and decay, her work often takes the form of site-specific installations or interventions. She has exhibited her work in solo and group shows both locally and internationally. Her arts practice is co-constituted by an involvement in various curatorial projects, publications and artist-run initiatives.

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## Grace Herbert

### *stock granite photo*

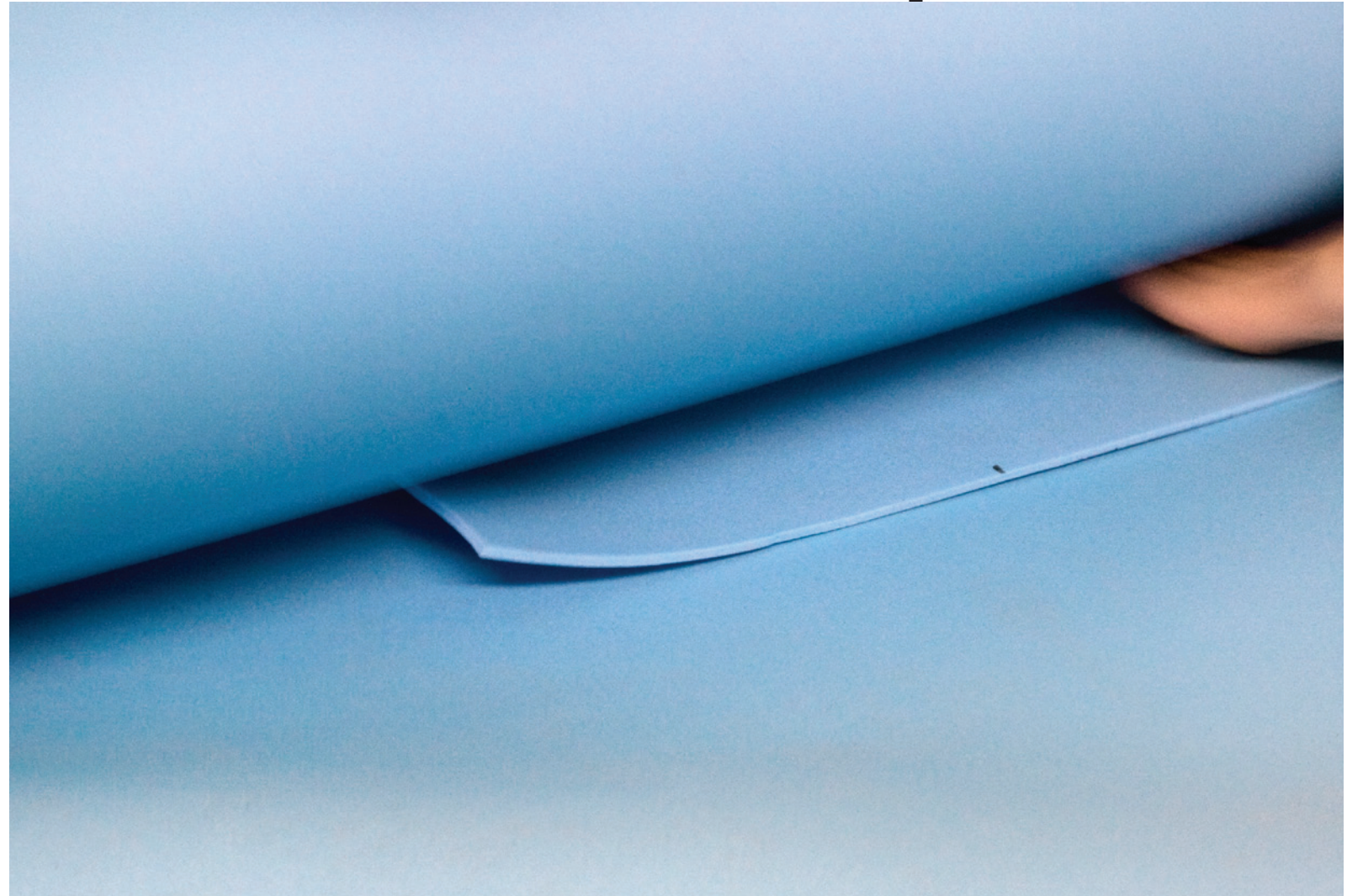
### 2016

### work-in-progress



Using the storage unit as both studio and subject matter, Sophie Neate's work for *shadow sites* explores the potential of 'surface' as a system of mapping, recording and archiving. Various skins are applied to the unit's interior, logging its vertical and horizontal planes. These skins record the marks on the surface beneath. These skins also record the mark made by Neate working in the space, like footprints barely visible in the blue yoga mat. These skins, with both sides recording marks, can then be folded up and stored away.

Sophie Neate (Vic) lives and works in Melbourne. She works across the mediums of sculpture, installation, photography and video. Her practice is concerned with locating and elaborating the inherent gestures of materials. Her installations are approached as a series of zones, traversing between the physical and the emotional resonances of material, landscape and architectural space. Neate is a current board member at Kings Artist-Run gallery and has exhibited extensively both locally and nationally. She has exhibited at c3 Contemporary Art Space, Melbourne and Fort Delta, Melbourne. She has been working toward a solo exhibition at Bus Projects, Melbourne. Internationally, Neate participated in the 2015 Australia China Art Foundation residency program, allowing her to live and work for two months in Shanghai.



James Tylor's *(Deleted scenes) From an untouched landscape* and *(Erased scenes) From an untouched landscape* highlight the contemporary absence of Australian Aboriginal culture within the Australian landscape and how this phenomenon is a direct result of the impact of European colonisation.

The first European colonists forced the local Indigenous people off their traditional lands and into small Christian missions and government reserves. This allowed the new arrivals free access to clear the land for settlements, forestry and agriculture etc. This clearing of the landscape resulted in the removal of Indigenous cultural artifacts and identity from the Australian landscape.

Today the absence of Indigenous culture within the Australian landscape is censored by this process of colonisation and has left much of the Australian landscape with the appearance that it was 'untouched' before European arrival.

James Tylor (Te Arawa/Kaurna/SA) lives and works in Adelaide, and completed a Master of Visual Art at the South Australian school of Art in 2013. He has exhibited at the Australian Centre for Photography, Sydney; Art Gallery of South Australia, Adelaide; and Istanbul Biennial, Istanbul. Tylor's photographic practice examines racial and cultural identity in Australian contemporary society and social history. He explores Australia's cultural representation through alternative photography mediums as well as his multi-racial heritage comprising Aboriginal, English and Māori ancestry and its place within Australian narratives.



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Rudi Williams

Interested in the relationship between simulated space and reality, Rudi Williams examines time as an inevitable force of change. Documents are a point of comparison to reveal traditions associated with viewing and engaging with history. Two interiors photographed at the Bode Museum, Berlin and the Archeological Museum, Istanbul, are portraits of museum transitional spaces.

Printed by hand these photographs retain traces of what resides beyond the border of the frame. The curtain, like light leaks, obscures the arched doorway of the Bode Museum revealing traces of film X-ray exposure. In Istanbul, Janus is witness to both the past and the future but can only be captured in the present in profile.

Rudi Williams (ITA/Vic) lives and works in Melbourne, and completed her Bachelor of Fine Arts (Honours) at the Victorian College of the Arts in 2015. She has exhibited in solo and group exhibitions at Fort Delta; c3 contemporary art space; George Paton Gallery; and Bus Projects (all Melbourne). Williams was a finalist in the William Winfred Bowness Prize, Monash Gallery of Art, Melbourne in 2011 and 2015.

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Rudi Williams  
*Janus, Istanbul*  
Archaeological  
Museum 2016

hand printed type  
C print, dimensions  
variable



Elmedin Žunić's *Document #335* encompasses hidden personal documents and material found at the Archive Centre in Sarajevo, Bosnia-Herzegovina. Juxtaposed with the raw materiality of concrete, visible, yet out of reach, the work suggests institutional sterility and historic brutality—a place where the industrial meets the personal.

As a response to *shadow sites* where the artwork is dispersed between two sites, Žunić brings the making process into the exhibition sites. The exhibited works *Document #335* and *Document #336*, principally document each other's existence through the casting process; the work is complete although it highlights the stages of its own creation.

Elmedin Žunić (BIH/NOR/Vic) lives and works in Melbourne, where he is undertaking his doctorate at Victorian College of the Arts. He has exhibited nationally and internationally in Australia, South Africa, Kurdistan and Norway. Žunić works across a range of mediums, encompassing installation, photography, drawing and video.

Philosophy forms a strong aspect of his conceptual framework, and his work often refers to philosophies that address alienation, identity and existentialism. The visual discourse is recurrently charged with issues of social and political unrest and expatriation—all of which the artist has personal connections to—having grown up during the conflict that consumed former Yugoslavia. Žunić's research investigates ways contemporary art negotiates history and memory, particularly historical trauma, through the case example of the conflict in Bosnia between the years 1992–1995 and its aftermath.

concrete, mesh and  
paper, dimensions  
variable  
Photo: J Forsyth





## Curators' Acknowledgements

We would like to acknowledge the Centre for Contemporary Photography and Next Wave for their support and advice. A special thank you to Karra Rees and Meg Hale who have offered support from beginning to end. Thank you to Karra for curatorial and editorial advice and discussion. Thank you to Meg for assistance with managing and implementing the project as part of the exciting Next Wave Festival 2016. We would also like to thank Joseph Johnson for his design assistance and J Forsyth for documenting the exhibition. We extend our thanks to the funding bodies and sponsors that have supported this project; Creative Partnerships Australia's MATCH program, City of Yarra and Australia Council for the Arts. Thank you to National Storage Collingwood for providing the ideal venue for the *shadow sites* parallel exhibition and to all the pledgers who supported this ambitious exhibition through the Pozible Campaign. Lastly, a warm thank you to all of our artists for producing challenging new work.

## Imprint

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CURATORS  
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