# COMMON GROUND

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Common Ground was founded by editor Katelyn-Jane Dunn in response to the underrepresentation of women photo-media artists in various aspects of the arts sector; from exhibitions and artist representation to collections and auction houses.

Featuring both emerging and established artists, Common Ground aims to provide photographers with a unique platform to share their practice and initiate dialogue.

Many thanks to all of the contributors, as well as the staff of the Queensland Centre for Photography, for their ongoing support.

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# point of ORIGIN

Reflecting upon ideas of life cycles and identity, Common Ground's first issue focuses on work by artists who have responded to their own spatial and familial identities. Whether it be the glitter facade of the Gold Coast, retracing matrilineal heritage in India, or observing family through distance and reunion, each of the artists in Point of Origin have used photo-media to interpret and understand their contexts. Similarly, the interviews featured within this issue explore cultural narratives of the Australian landscape, Serbian cultural heritage and even the experience of birth itself. Ultimately, Issue One is about retracting beginnings, and the foundations on which one builds their sense of self.

# ANNA CAREY Twilight

My work interweaves photography, model-making, film and drawing to create fictive architectural spaces based on familiar iconic architecture. My fascination with this style of architecture has been instilled through my childhood experiences of growing up on the Gold Coast and being surrounded by the beach shacks and hotels that emerged in the post war boom times. I am interested in the spatial experiences that occur when encountering familiar style architecture that consist of feelings of illusion and displacement.

The body of work *Twilight is* based on my experiences of the Gold Coast as well as the cities the Gold Coast has copied such as Las Vegas and Los Angeles. When encountering these familiar spaces in America memories from the Gold Coast would be part of my new experience. The work explores this experience of mixed memories in which I construct architectural models based on memories and imaginations of all three cities. As a result of this process the spaces become hybrid. The elusive models are photographed to heighten the illusion of space, similarly to the bewildering experiences encountered within these familiar spaces.

www.artereal.com.au/home/anna-carey













### **ANNA CAREY**

Anna Carey completed a Bachelor of Visual Media with first class honours at Queensland College of Art Griffith University, Gold Coast and is currently undertaking postgraduate studies with QCA. She has exhibited at Photo LA, Los Angeles; Artereal Gallery, Sydney; Andrew Baker Art Dealer, Brisbane; dLux Media Arts, Federation Square Melbourne and the Museum of Brisbane. She has been shortlisted in numerous prizes including the Churchie National Emerging Art Award, The Queensland Regional Art Awards and the Josephine Ulrick and Win Schubert Photography Award which she received the acquisition award. Her work has been acquired by the National Gallery of Australia, Artbank, Gold Coast City Art Gallery, University of Queensland, Caboolture Regional Art Gallery and numerous private collections.



# YING ANG Gold Coast

I was raised on the taste of lawnmower fumes in the air and the dark gleam of perpetually circling crows. It was within the tyranny of this Lynchian landscape, dominated by intolerance and unexpected violence, where I became a reluctant witness to more crimes than I knew the names of by the time I was old enough to leave. Words like rape, amphetamines, murder and extortion became a part of my vocabulary in a dialogue I was encouraged to keep only to myself. All of this set in a town that was built and marketed as a suburban utopia where the darkness was overlooked in favour of keeping the artificial paradise alive.

"A sunny place for shady people" became a term that began circulating through the Australian media when referring to the ongoing melodramas of criminals that ended up settling on the Gold Coast. The city became known as a perfect strip of golden beach where one of ill-repute could reinvent themselves, where tales of execution style killings at the local mall were whispered behind pastel colored walls and porcelain veneered grins.

Once labelled as the tourist capital and now declared as the crime capital of Australia, this is a tale of a place that laid the flawed foundation of its character upon a mirage of tranquility. It is about the price of those swimming pools and sun drenched afternoons. It is about our perceptions of safety and danger within the architecture of our built environment. It is about real estate and the beautiful lie sold and bought here every day.

www.yingangphoto.com









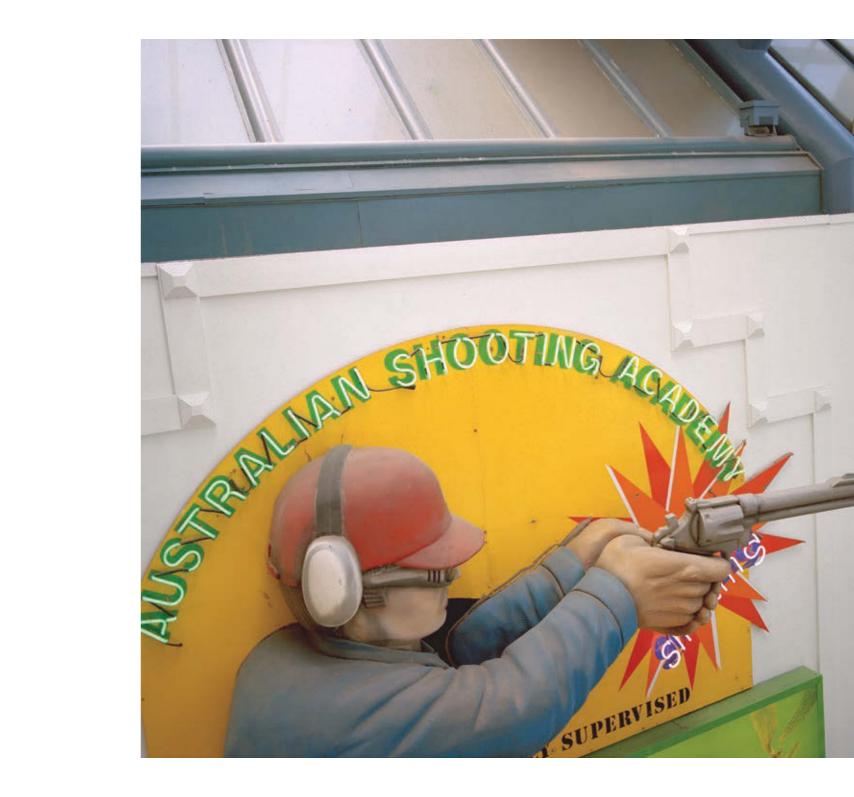


















### **YING ANG**

Ying Ang is a photographer of social and contemporary issues, creating content for print, web and installation. Ying has exhibited internationally in group and solo shows from New York to Arles, in addition to working for clients such as the Wall Street Journal, The Fader in New York, Das Magazin in Zurich, Yo Dona in Madrid and Afisha Mir in Moscow. She graduated as valedictorian for the 2009-2010 class of Documentary Photography and Photojournalism at The International Centre of Photography, has garnered a wide range of of international awards and was a participant in the Reflexions Masterclass of 2011-2013.



# SCISSORS, PAPER, SNAP

CAMILLE SERISIER USES WATERCOLOUR,
PERFORMANCE AND TABLEAU VIVANT TO
CHALLENGE RELATIONSHIPS WITH THE
NATURAL WORLD

A graduate of the Australian National University, Camille Serisier uses watercolour, performance and tableaux vivant to form distinct interdisciplinary dialogues regarding authenticity and the natural world. She has exhibited in various solo and group exhibitions across Australia, and has been a finalist in the Duo Magazine Percival Photographic Portrait Prize, NAB Private Wealth Emerging Artist Award and the Hazlehurst Art on Paper Award.

In A Perfect Day, Serisier continues to explore contemporary relationships with nature and shared cultural narratives. Playful, pastel scenes are punctuated by humour and absurdity, with symbols from politics, popular culture, art history, religion and mythology dispersed throughout. In Calvary, faces stare out from inside bare tree trunks, adorned in familiar kitsch sweaters; in Conflict Zone a man and a woman confront each other wearing shark fins and holding oversized teeth. These strange scenes are initially sketched before being realized as tableau vivants, only to be later translated back into watercolour; forming an ongoing exchange regarding authenticity in artistic representation, and the passing on of cultural narrative.

Simultaneously delighting and challenging viewers, A Perfect Day weaves familiar cultural symbols into ambiguous narratives.

Questioning the authenticity of her mediums and artistic representation, Serisier successfully moves from painting to photography, playing upon human relationships within a landscape that has come to dominate and define much of Australia's cultural identity.

**Text** by Katelyn-Jane Dunn **Works** by Camille Serisier

www.camilleserisier.com

Katelyn: Your practice frequently blends watercolour, performance and photography to produce colourful and quite playful tableau vivants. Can you tell me about this aspect of your process? What brought you to this combination of mediums?

Camille: I used to work as a scenic painter for Opera, Theatre and Ballet. I learnt to paint in quite a traditional way. Although we were using a type of acrylic, the application was closer to watercolour painting. Over time the techniques, skills and scale of scenic work crept into my practice. At first it was through modest little scenes where only my hands were visible, then I started making self-portraits. It was difficult to compose the shot from in front of the camera, so I began asking other people to pose for me. It has all grown from there.

I really enjoy working with tableaus, because like theatre, there are some aspects that are real and some that are illusionary. In this way the idea of illusion is automatically in play within the work. The intention of my work is to deconstruct existing narratives that negatively represent nature and the feminine. I break them down make these negative approaches more obvious, so that people can see the bias they normally gloss over. Or I change the narrative to represent nature and the feminine in a positive way. Absurdity and playfulness become important tools because they can invite people into the work and simultaneously unsettle the narrative.

"Absurdity and playfulness become important tools because they can invite people into the work and simultaneously unsettle the narrative."

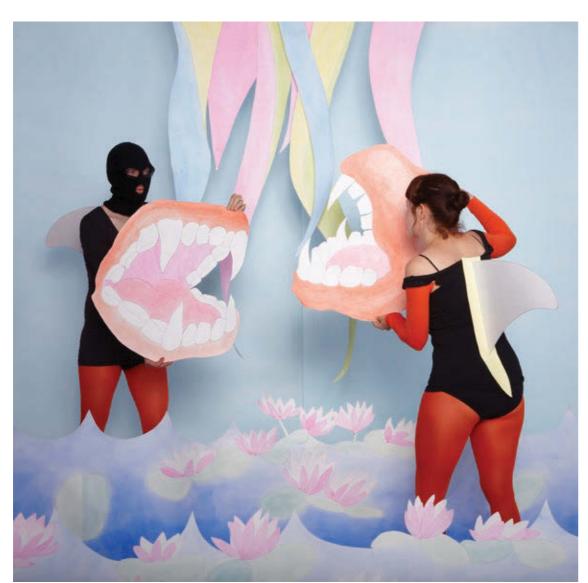
K: How do you find a balance between the photographic and the painterly?

C: I wasn't trained as a photographer. It is something I have had to work hard to learn and that I continue to learn. My first photographs were on a tiny point and shoot – it even had a couple of broken pixels! I used house









lamps for lights, it was fun. But the prints were small and as a result a lot of detail was missed.

As my knowledge has grown I have been fascinated to engage with these two great mediums. Obviously there is a lot of shared territory, but ironically I find photography the more traditionally binding. Perhaps that is just because I am more familiar with the painterly traditions and have already learnt irreverence in that area.

I would like people to engage with my works as paintings, slowly, traversing the softness and physicality of the painted aspects of the image. Taking the time to read, interpret and consider. Then I would like this experience mediated by the speed of photographic familiarity, so that this measured experience is undercut by a slightly sharper form of engagement. This suggests to the viewer that the bias of both the creation and its documentation are open to question.

# K: There are often slight discrepancies between your watercolours and photographs in *A Perfect Day*. Where do these differences stem from? Are they in part a comment on the idea of photographic truth?

C: Conversations about authenticity are very interesting because as far as I am concerned all images promote some sort of bias. By exaggerating the constructed nature of my images I am trying to talk to that point. When I create multiple interpretations of the same drawing like I did in the *A Perfect Day* series, I am attempting to make a miniature cultural record in which meaning is manipulated over time just as it is throughout visual culture.

# K: You seem quite drawn to nature, and motifs of Australia's flora and fauna can be found throughout your work. Where does your interest in the natural world stem from?

C: I grew up on the South Coast of New South Wales. It's a beautiful area. I enjoyed tree climbing, swimming, sailing etc. We were still in suburbia as such, but on a big block of land with a big garden. It was a typical outdoor Australian lifestyle, where the natural world was a part of the way we lived, not a totally separate thing. Travelling into Sydney to visit relatives I was always aware of the 'density' of buildings and cars. How boring it was to be trapped inside houses with small gardens and nothing to do.

I use identifiably Australian flora, fauna and content in my work because I think the ecosystems we inhabit are a part of our cultural selves, not

separate to them. If there are avenues of dealing with the legacy of our bloody colonial past and contemporary xenophobia, I think they lie in an investigation and celebration of the land we inhabit in all its complexity. If we only ever tell stories about other places, we will never learn about ourselves.

K: Throughout history and art, women have been represented as synonymous with the natural world. In images like *Vagina Cowboy #2* and *Power and Strife #2*, you position women with mythical relationships with nature, but also very masculine characters and motifs. Can you tell me more about this?

C: I think the stories we tell are important because they establish expectations and bias that inform the way we approach everything in life. If for example, an Australian child always reads stories about lions, she may think the blue tongue lizard in her back yard unimportant because it has not been made the special subject of a privileged tome. To provide another example, if an adult always reads about Medusa, the gorgan or monster, they may not consider the possibility that she was just a victim of abuse. If women are always taught that wearing revealing clothing may cause them to be the subjects of inappropriate sexual advances, it implies that women are to blame for arousing the 'natural' and 'understandable' sexual tendencies of men.

### "If we only tell stories about other places, we will never learn about ourselves."

I take seriously the ecofeminist insight that women and nature have been associated and subjugated by patriarchal agendas. I don't think this has always been the case; however, I do agree that for much of recorded history domination over women and the environment has been established and perpetuated through cultural material and political attitudes that continue to this day. These assumptions do not exist as the result of natural male dominance, but are learned and taught.

Through my work I try to find examples where the feminine and nature are negatively represented or subjugated. I then exaggerate and invert these expectations. In this way I attempt to create reconsidered cultural material that represents the feminine and nature in a positive way.





More recently, I have tried to create works that depict male subjects in much closer association with nature.

### K: You are currently showing at the Museum of Brisbane as a part of the David Malouf and Friends exhibition. Does literature often influence your work?

C: I am interested in any cultural source that represents relationships between gender and the environment. In David Malouf and Friends I have responded to two of the authors texts. The first is Fly Away Peter, which focuses on a believable, although non-conventional, male character that has a sensitive connection to the Australian landscape. The second is the libretti for Voss, based on Patrick White's novel by the same name, which is about the European explorer Ludwig Leichhardt who adventures into inland Australia in true colonial style.

For the show I have made a large interactive installation that is much like a dreamy pastel stage set. There is a little sailing boat on a river, surrounded by a chequerboard landscape iced with pink puffy clouds shaped like Australia. The scene is overlooked by a figure standing atop a cliff, with the head of a black swan. Visitors are invited to construct little paper props. A spyglass and hat are available. One side of the hat has a pirate insignia the other a captain's.

The work invites positive associations with a fantastical Australian landscape that quietly denies typical gendered stereotypes and training. The soft colour palette, which might be associated with the feminine, is placed alongside an adventurous vessel that could typically be associated with the masculine. Visitors are invited to inhabit the narrative as either pirate agitator or warring captain. Posing for instagram shots that share the experience with family and friends, people of all ages can transgress the gendered systems so pervasive in our society.

## K: What are you currently working on, and what does the future hold for your practice?

C: I am working on a new suite of photographs that will form part of *The Wonderful Land of Oz* series, which investigates the Australian landscape from an ecofeminist perspective. The first photograph in the series will be on display at the NAB Private Wealth Emerging Artist Award that opens in Sydney on September 10 at Hassell Studios. The rest of the series will be on display at Spiro Grace Art Rooms (SGAR) in Spring Hill, Brisbane. The show opens on Thursday November 6 and continues till the end of November. I hope you can come.

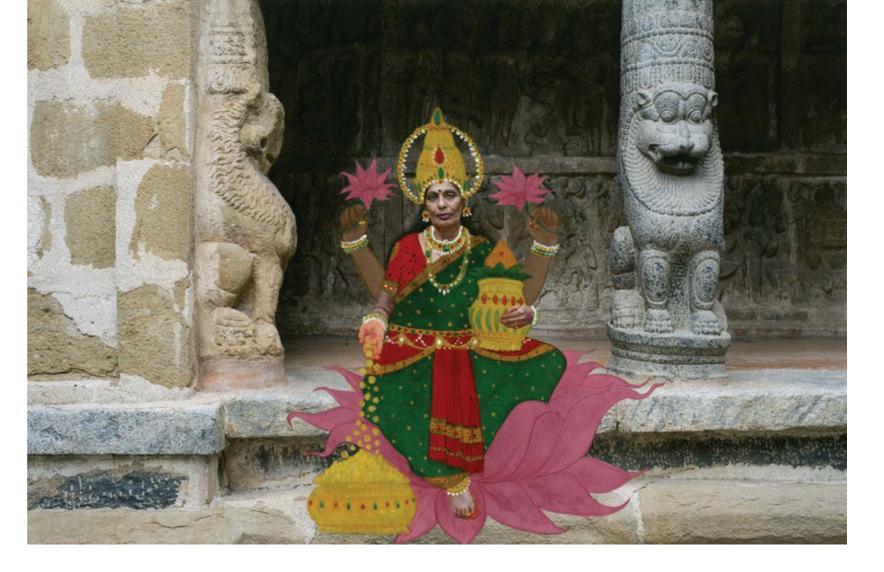


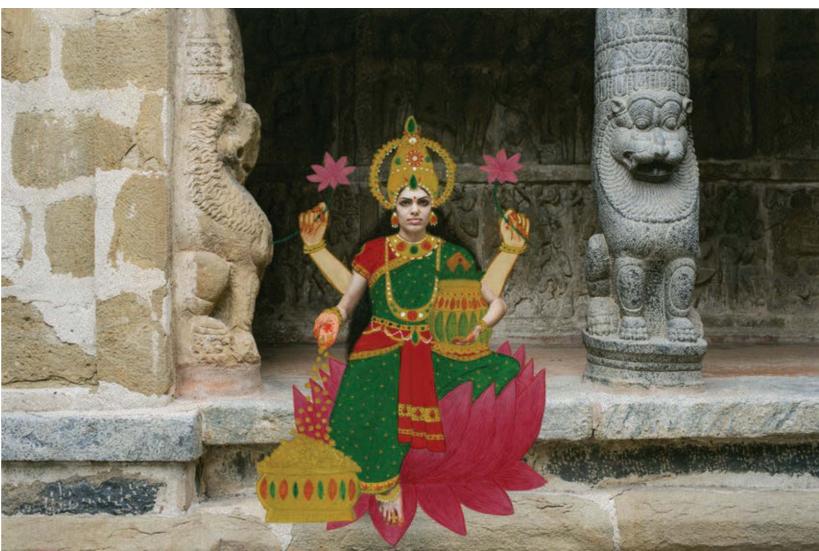
# SANCINTYA SIMPSON Mother & I

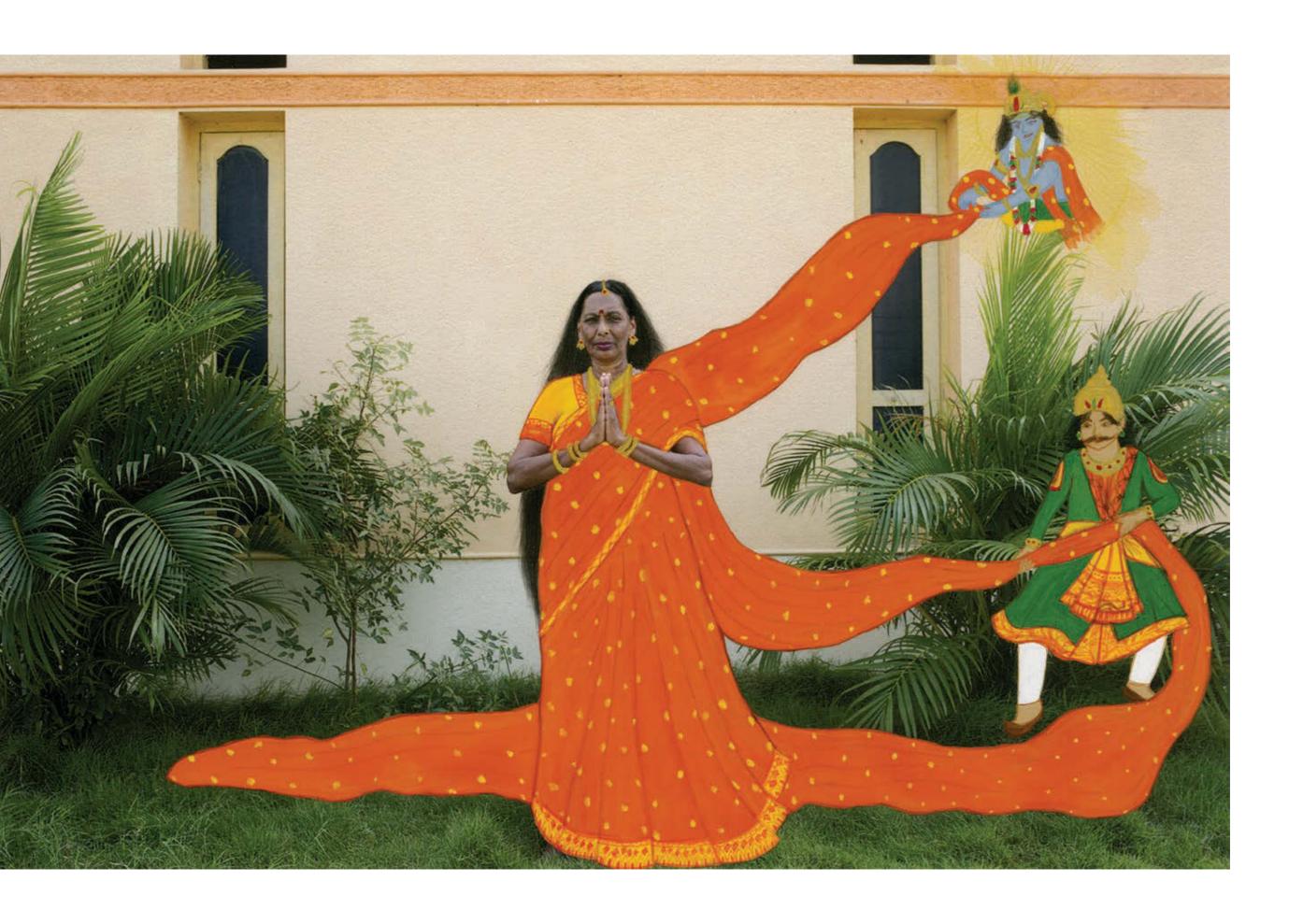
In October 2012 my Mother and I travelled to South India, visiting the various villages, towns and areas that we can trace our matrilineal heritage to. My Mother and I went there as outsiders, yet we still are affected by this nation-state we are linked to through a cultural inheritance, passed down from each generation of women before.

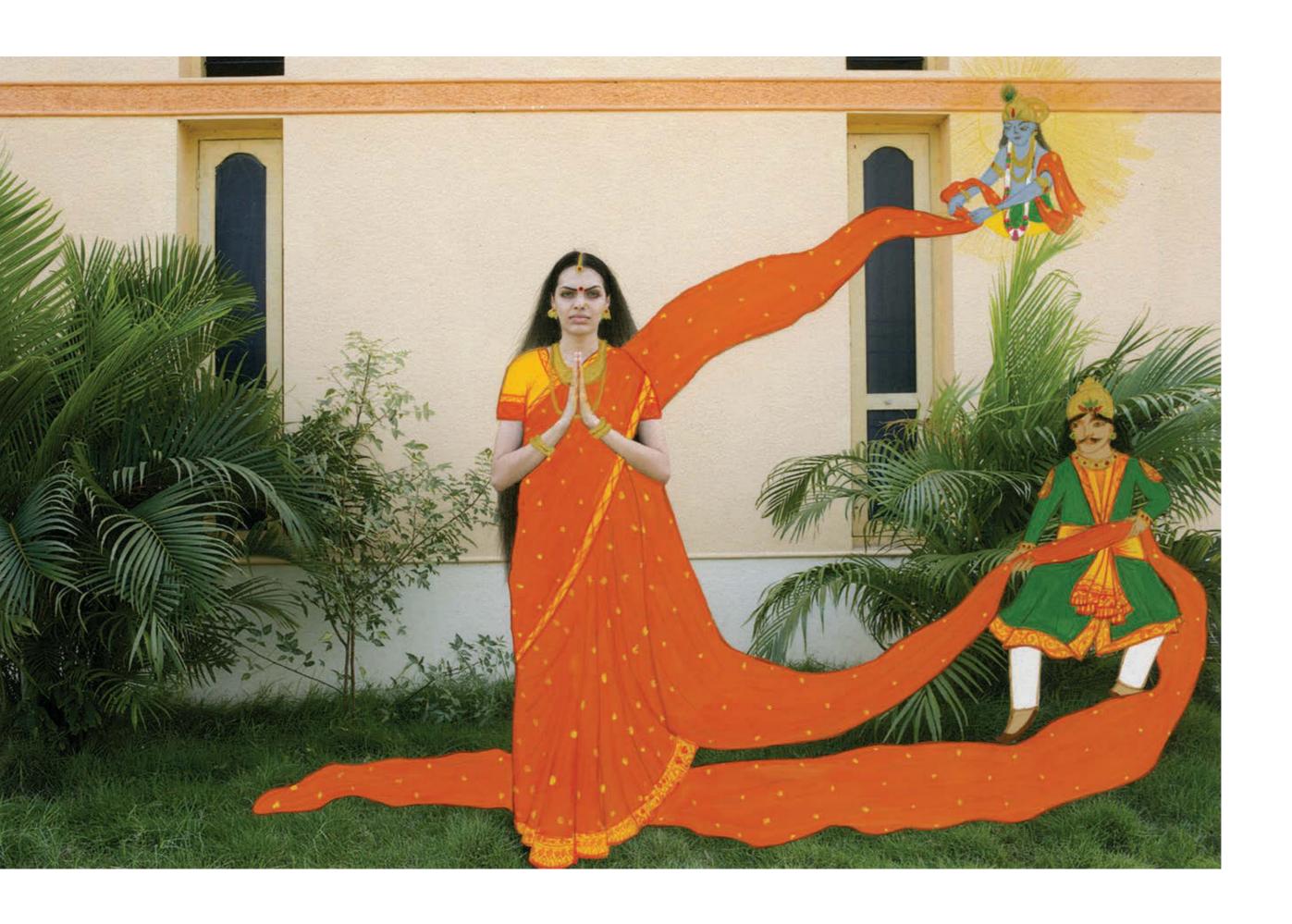
I photographed my Mother and I posed as different Indian female figures, mostly Hindu goddesses and religious figures who featured prominently in the stories my Mother and I were told as young girls. The photographs were then painted onto, in a hybridised style of the traditional Indian miniature painting fused with religious poster/calendar art that we grew up seeing in our homes. The imagery painted onto photographs of ourselves constructs idealised and essentialised representations of us and references our inheritance of roles left to fill.

www.sancintya.com

























### **SANCINTYA SIMPSON**

Sancintya Simpson's photo-media and video-based critical practice combines traditional mediums with digital platforms. Informed by her hybrid-cultural inheritance Simpson examines the complexities of race and identity within Australia, by exploring lived experiences to create dialogue on societies concealed prejudices.

Simpson has exhibited throughout Australia, and has been a finalist in the National Artists' Self-Portraiture Prize 2013:remix.post.connect, Queensland Festival of Photography Portrait Prize (2012), and Josephine Ulrick and Win Shubert Photography Award (2012). Simpson was a recipient of the 2013 Australia Council for the Arts ArtStart Grant and 2011 Ipswich Arts Foundation Scholarship and is currently completing a Bachelor of Photography with Honours at the Queensland College of Art.

# KATRIN KOENNING Near

Near is a long-term project documenting my family. Examining complexities and challenges of memory, distance, love and belonging, the work navigates around states of presence and absence.



www.katrinkoenning.com



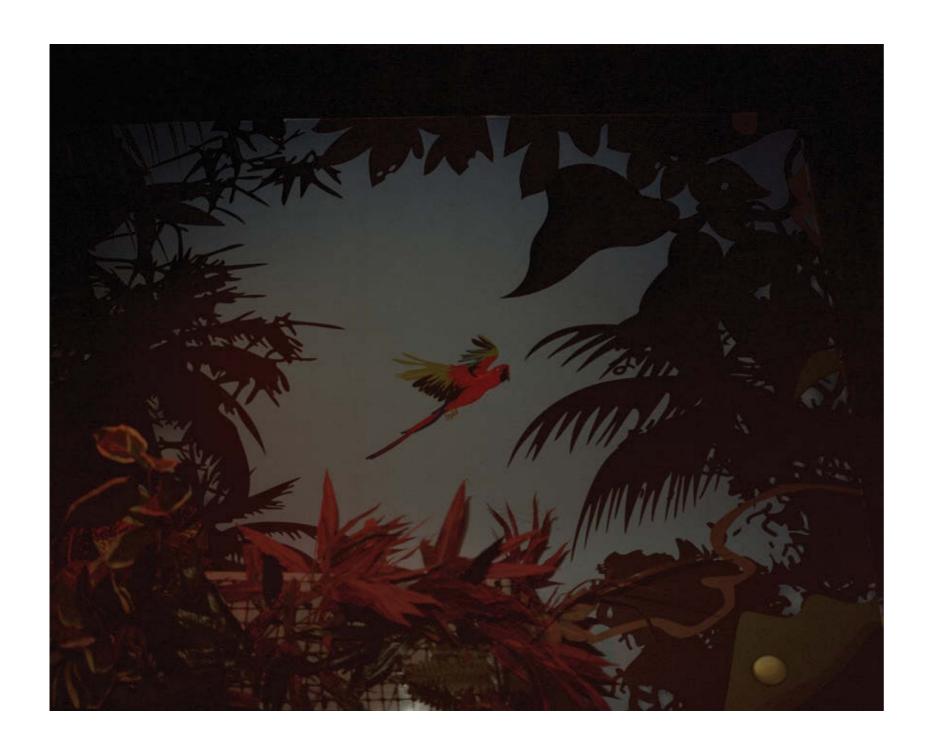






















#### KATRIN KOENNING

Katrin Koenning is a
German-born, Melbourne-based
photographer whose work
is published and exhibited
widely. She is a former Editor of
the Australian PhotoJournalist
Magazine,a photographer for
Amnesty International Australia
and a curatorial adviser for
Wallflower Photomedia Gallery.
Katrin is a teacher at
Photography Studies College
Melbourne and is represented
by Edmund Pearce Gallery.



## LITTLE SERBIA

# LYNETTE LETIC IS A DOCUMENTARY PHOTOGRAPHER EXPLORING SERBIAN CULTURE AND EXPERIENCE IN AUSTRALIA

Located in the suburbs of Brisbane, Lynette Letic engages in a social documentary practice that is distinctly intimate and sincere. In her final year of a Bachelor of Photography at the Queensland College of Art, her practice demonstrates sensitivity and depth as she captures Serbian culture and experience within Australia.

With her current work in progress, *Between the Two*, Letic has meticulously collected the thoughts, motifs and experiences of young Serbian migrants living in Australia, and their attempts to reconcile living with dual cultural identities. In gentle cursive, one young woman explains how she borrows name badges at work to avoid questions of where she's from; another man stresses the importance of maintaining language so that he can continue to speak with his family. Letic's imagery also reflects a sense of melancholia and displacement, of neither being here nor there, as images of cultural icons are dotted amongst sweeping Australian landscapes and dense bush.

Letic has exhibited in various group exhibitions nationally and internationally, with her work also being published in publications such as *The Argus, Hijacked,* and *Excerpt Magazine*. She is also the editor of the Queensland Centre for Photography's *Lucida Magazine* and an Editorial Board Member of the upcoming issue of the *Australian Photojournalist*.

**Text** by Katelyn-Jane Dunn **Works** by Lynette Letic

www.lynetteletic.com

Katelyn: Your practice aligns with the genre of documentary photography, and demonstrates a specific interest in people and the lived experience. What draws you to make work with narrative?

Lynette: Studying photography for three years has not only expanded my curiosity for people and places visually but mentally, and I've begun to see visual storytelling as an educational experience more than a visual one. I look forward to seeing if and how my views on my practice will shift and change as I continue to shoot more, read more and learn more in the next year and beyond. I find working in projects has been an effective and suitable methodology for my photography, as it allows the viewer to read a collection of images with an idea or narrative in mind. Everyone will take away a different interpretation, feeling or experience of the narrative, and I like that you can influence or alter those thoughts through your choice in visual language and mode.

Why I chose to tell a story through the visual and not the written is something I still haven't figured out yet, nor do I know if I ever will, but learning that then camera can be as equally strong a tool for storytelling, and then working out how to effectively utilise it, has become somewhat of a fascination for me.

K: There's a photograph of yours that I find particularly mesmerising, where two adolescent girls seem to be awkwardly lost in conversation outside a Serbian Orthodox church. Your work seems to frequently intertwine ideas of youth, familial and cultural identities; can you tell me about your motivations to explore these themes within your work?

L: I've found that my interests in the themes I explore through my photography tend to stem from my personal experience or cultural heritage. It might sound selfish, but I really enjoy making work about what I know and issues or people I can relate to. Looking at my domestic life

"I've begun to see visual storytelling as an educational experience more than a visual one."





and cultural heritage in the past few years has made me want to illustrate these issues through photography because they are an intrinsic part of who I am, and the camera essentially serves me as tool to further understand the stories I explore.

K: I imagine working quite intimately with your subject comes with its own challenges. Can you tell me about how you go about telling others stories, as well as using your work to explore your own cultural identity?

L: Yes, it can be a challenging process, especially if you don't really know the person, but I always try to be as sensitive as possible when it comes to photographing people. If I am making work that is based on a personal story, I spend time getting to know someone before I pick up the camera. I think having the personal connection with the person, or something you can relate to someone with however, makes the

"The camera essentially serves me as a tool to further understand the stories I explore."

experience of working on an intimate level less challenging. Meeting with Serbian people individually, which I have been all this year for my final year project, has been my way of exploring not only their cultural identity, but my own, as we have conversations that every now and then reflect my own feelings about experiences of growing up with another cultural background. I learn a lot about people through their stories, which ultimately contributes to and shapes my own understanding of mine and my families' cultural and familial identities.

K: You shoot a lot on medium format film and experiment with photo-book presentation. Are these methods of photographing and presenting important to your process?

L: They are indeed. I enjoy the tactile aspect of flipping through a printed publication or photo-book, and much more than the online viewing experience. I find I spend more time with a physical book, and I like that

it becomes a piece of artwork in itself, through its binding, stock, and presentation. As the artist/author, you have more control in the presentation of images and how that will affect the experience you want your reader to have when looking at your work. You have the ability to include things, like inserts, as another tangible element to the book, as well as make measured decisions in your sequencing and spacing, which can dictate the pace at which you want viewers to absorb the images. If it's a handmade and hand-bound or DIY book, it becomes even more of a unique object, where the number of editions are usually a limited edition run, and no one book will ever be exactly the same. I enjoy the photo book both from the bookmaker's and the printers side of the craft, as well as the reader's experience of a photo-book.

I am still experimenting with the photo-book through book dummies and researching various books formats, stocks and printers, but I hope to produce a few copies of two different bodies of work by the end of the year. It's been fun to think about the book as the platform for a body of work, which I have only just started to do a few months ago. It really enables you be quite experimental with your presentation. It's also generated new ideas for the project I am currently working on, which I wonder if I would have even had otherwise, or had developed at a later stage in the project.

Shooting on film and particularly a medium format camera ultimately slows down the process and time you spend looking at a person or place, so I've come to take extra consideration of what I am shooting and how I am shooting it. Since becoming acquainted with the medium and the beauty of a slower process, I've inadvertently neglected my digital camera, but am hoping to pick it up again eventually.

### K: Can you tell me about where you hope to take your photography and any current or future plans?

L: Currently I am focusing on completing my final semester of my photography degree, as well as gathering some contacts and places to visit for when in New York in a few weeks. The trip is creeping up quite quickly, which is exciting. I've been tossing up the idea of continuing further studies in photography, and more specifically Honours, so as to spend another year writing about and working on a photo-based project. The idea of taking a year off to nap, earn some cash, and pursue some personal projects also appeals to me, but I still have a few more months to apply for further studies and decide on a plan for next year.



# REBECCA SMITH Aposelene

This series is a portrait of my sister, who turned fifteen the year this project took place. We lived in different states, and her progression to teenage years had been something I was only able to witness in stages. Through recording her and her life, I had hoped I would understand this progression better, and it was my aim to come to know her as the person she was at the time.

However, as the year progressed, her attitude towards my intrusion into her life changed. She moved from self-consciousness to actively controlling the way I recorded her. She began to pose and present her life for the camera to record. As a result, my project mirrors her transition into adolescence itself and the careful construction of an identity that takes place during that time.



www.rebecca-smith.net

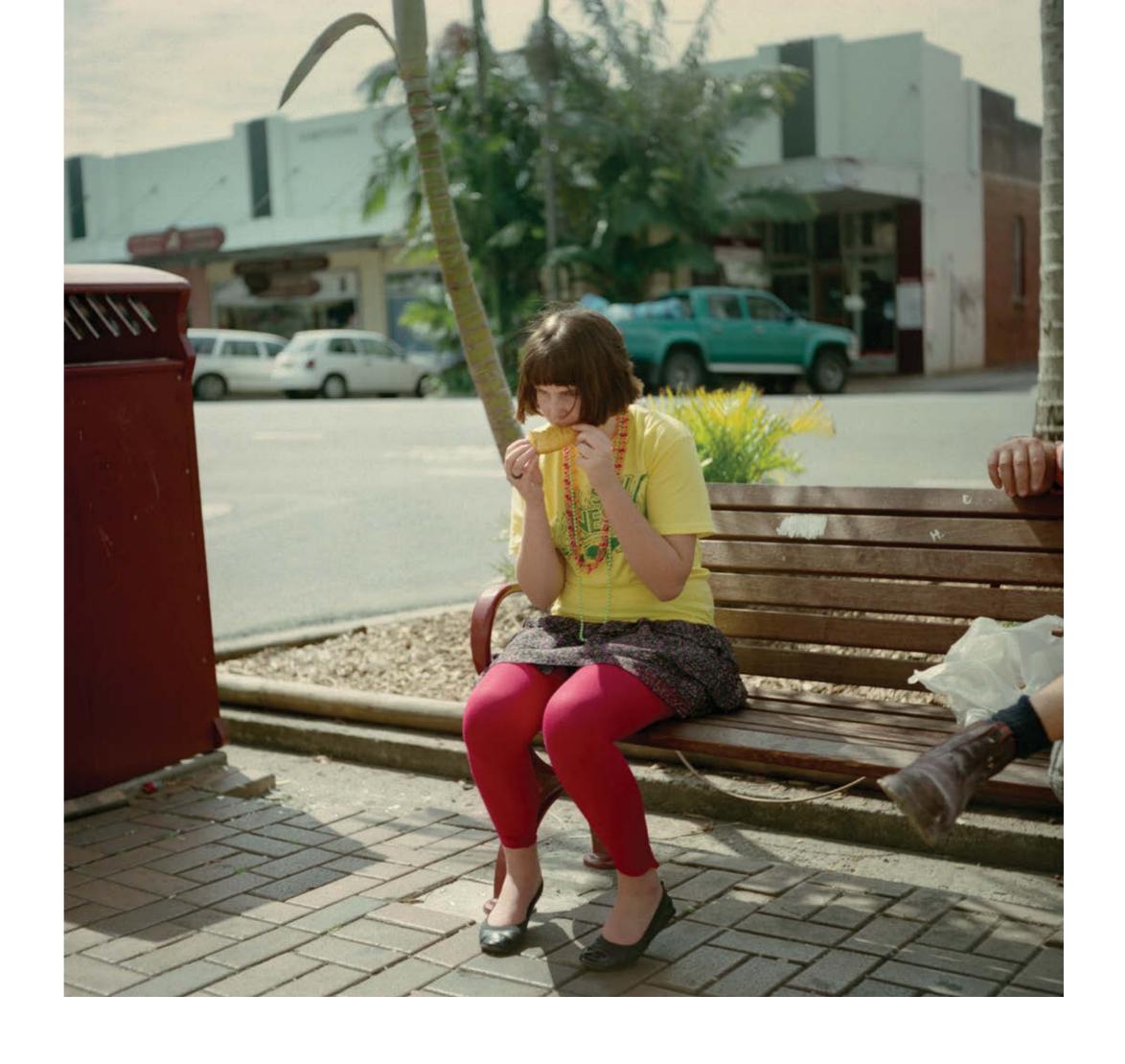






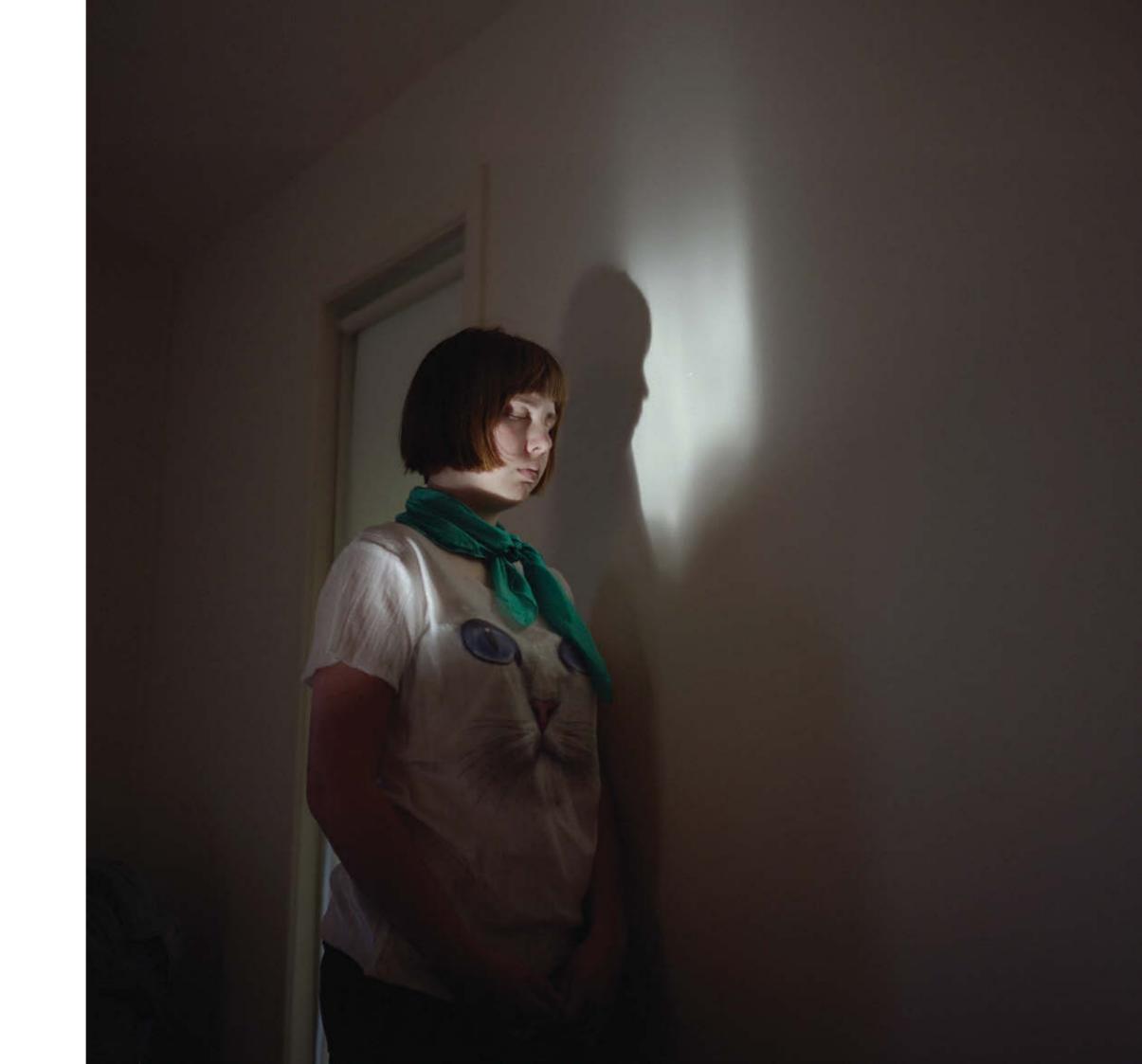




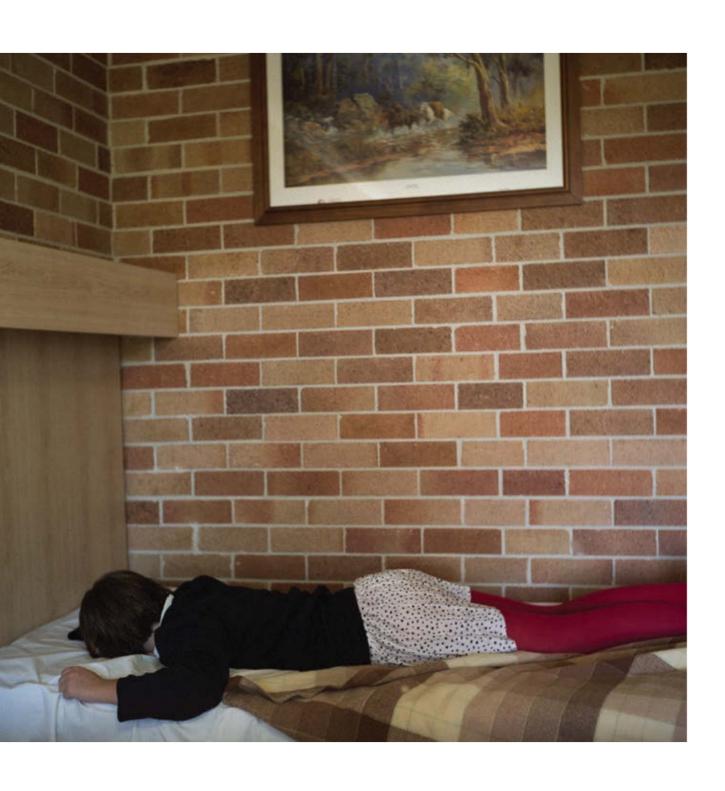


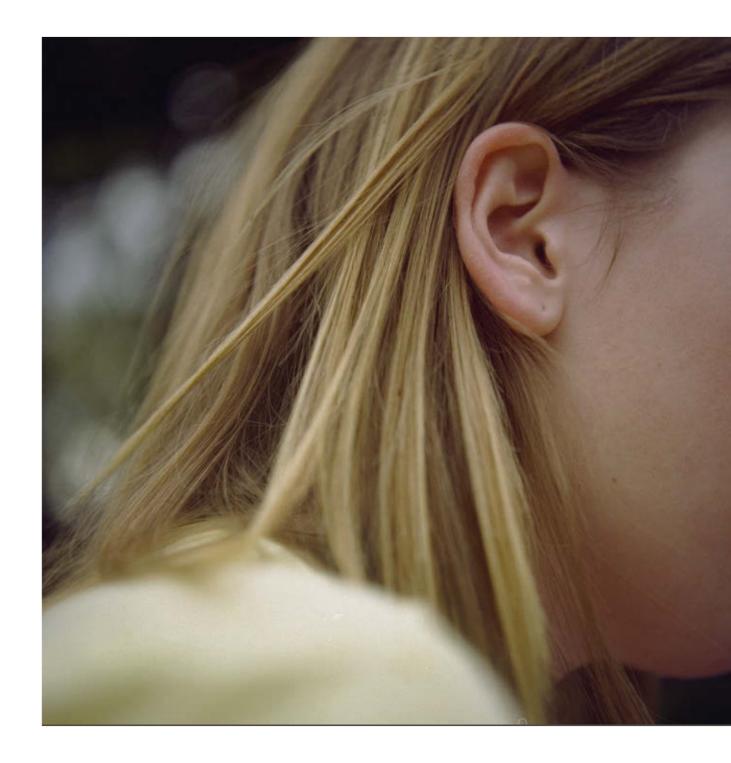


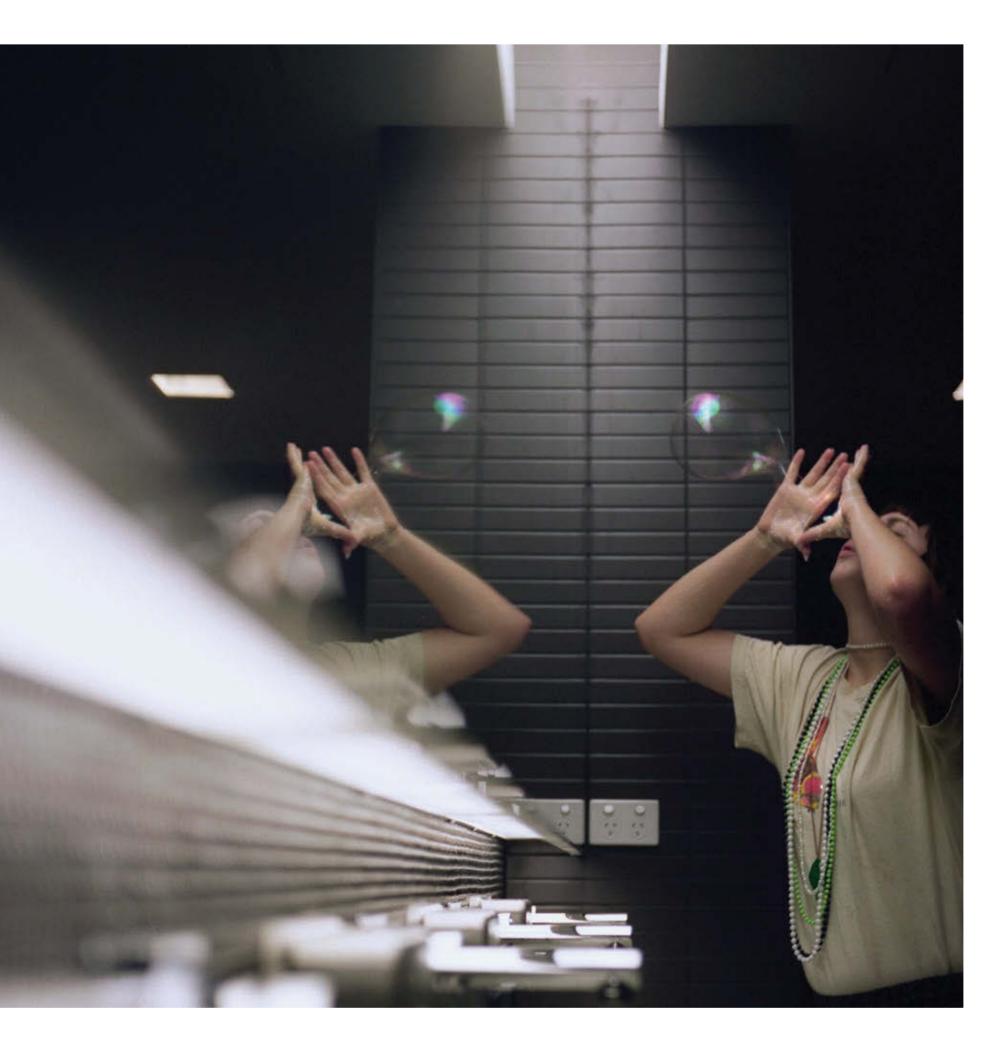












#### **REBECCA SMITH**

Rebecca Smith was born in 1985 in Sydney, Australia. In 2009, she graduated with First Class Honours in Photography from Queensland College of Art, Brisbane, receiving awards from the Queensland Centre for Photography and Artworkers Alliance for her graduating work. Her work has been exhibited in public and private galleries within Australia, the United States, Europe and Asia. She has been the recipient of grants from Australia Council, Youth Arts Queensland and Arts Queensland, and in 2012 was an artist in residence at GlogauAIR, Berlin.

# THICKER THAN WATER

BELINDA KOCHANOWSKA ON COLLAGE, MOTHERHOOD & HER SERIES 'MY FLESH IS YOUR FLESH'

Under the mentorship of Camilla Birkeland and Maurice Ortega from the Queensland Centre for Photography, Belinda Kochanowska's practice frequently explores issues of memory, identity and physicality. She has exhibited in various group and solo exhibitions in Australia, and featured in Feature Shoot's Photo Collage Group Show curated by Helen Trompeteler. Kochanowska also works as the Executive Officer for the Queensland Centre for Photography.

In her most recent body of work My Flesh is Your Flesh, Kochanowska uses photo-collage to address the psychological, spiritual and physical demands of pregnancy and motherhood. Constructed from photographs and found imagery, Kochanowska appropriates and distorts to create seductive mythologies. Fleshy forms and textures cocoon disfigured bodies, with fishing hooks and fauna bursting from the frame. The result is visually rich and innovative, using an array of source imagery to form surreal, and at times disquieting, collages.

My Flesh is Your Flesh is raw and immersive, using an intuitive and self-reflexive process of photo-collage to document the experiences of motherhood. Embracing the challenges of pregnancy and maternity, Belinda Kochanowska presents alternative mythologies that are at once joyous and uncomfortable, natural and deformed, both blossoming and brimming with decay.

**Text** by Katelyn-Jane Dunn **Works** by Belinda Kochanowska





Katelyn: Your latest work takes a significant departure from the techniques of your previous works. What drew you to photo-collage, and how do you feel it differentiates to other modes of photo-media?

Belinda: I was drawn to photo-collage after the visual artist's equivalent of a writer's block. It forced me to question my previous work and I concluded I wasn't being true to myself. As I had taken a break from art school, I was now free to create for pure enjoyment. So, I made a conscious decision to do that and just play and let my creativity flow without pressure or judgement. Importantly, working at the Queensland Centre for Photography (QCP) with Maurice Ortega and Camilla Birkeland provided me with an enviable visual education that helped me to reconsider my previous work. In particular, the support and mentorship of Camilla Birkeland was enormously influential with this body of work.

Photo-collage suited me because I love to construct and compose images, just like a painter. Also, being pregnant at the time, I had to adjust the way I worked. Working with images on a computer made sense from a physical point of view – no nasty fumes from art materials, no physical exertion. It differs largely from other modes of photo-media because it requires complete construction and composition of the image as opposed to reliance on props and physical environment. It is pure imagination - and

I possess quite an imagination, so it is a perfect marriage for me. Reality bores me and photo-collage is the ultimate outlet.

K: The works mix imagery from various sources; namely medical illustration. How did you determine what images to use within the works?

"It was another world, and completely miraculous for me."

B: I have always been in love with science and biology. As a child, I had access to a medical encyclopaedia with detailed anatomical drawings which I adored. It was another world, and completely miraculous for me. At school, I loved dissection exercises in biology class and examining matter under a microscope. I think I would enjoy studying microbiology, anatomy or pathology. As an artist choosing these works, I look at form and colour of the illustration first and foremost. I build up a "palette" of

such images, just like a painter's palette of paint, and I apply the images just like a painter would apply paint. Except, I paint with flesh, flora and fauna. Mostly, it is a subconscious flow.

K: You began making the work while pregnant with your first child, and continued after birth. How did motherhood impact on your creative process, and did you find a difference in your work and perspective before and after birth?

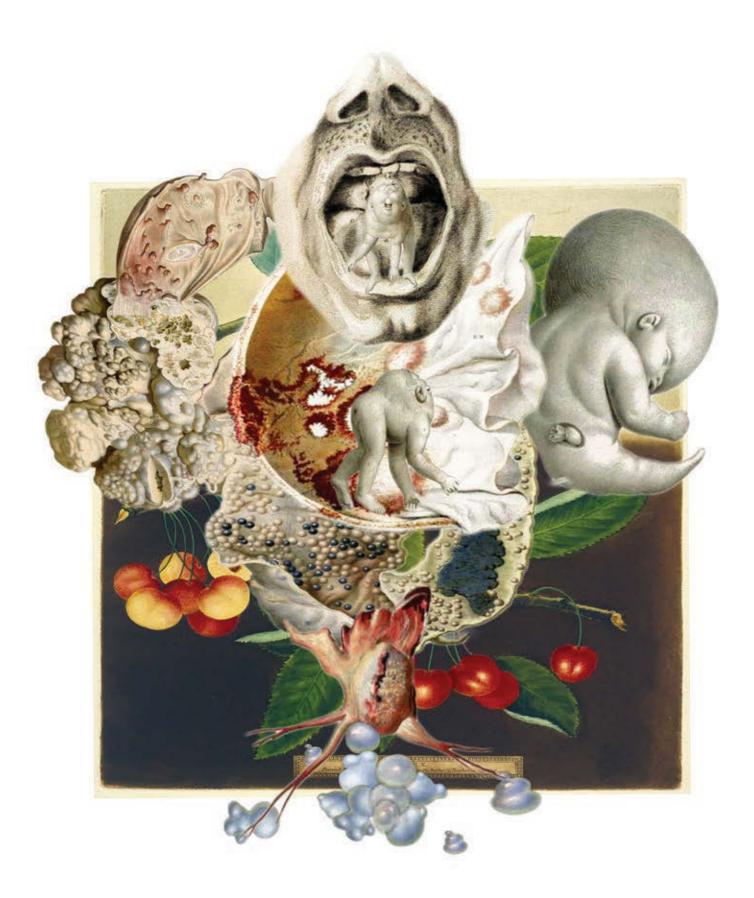
B: Greatly. Pregnancy and motherhood have been absolute turning points for me creatively. It was immensely rewarding to create a life whilst also creating this body of work.

# "Because pregnancy is so obviously physical, it is easy to overlook the psychological impact."

K: Motherhood is often represented in photography with a documentary approach. What motivated you to work with a more psychological representation?

B: Because pregnancy is so obviously physical, it is easy to overlook the psychological aspect. It is a rite of passage for women that has incredible psychological impact. Your identity as a woman is being turned on its head. You are no longer an object of desire, rather, an object of marvel – almost sacred. Also, you are preparing for the new role of mother, a role which will now forever define you. It is like a snake shedding a skin. It brought to light to me the archetypes of virgin, mother, and crone. It gave me a new found respect for women and our role in humanity. My own mother became a figure of deep respect that I failed to see before. Men don't go through such blatant stages in life and I think that is what makes women's stories and art extraordinary.





K: The artworks are incredibly organic and imbued with an ethereal quality, but you also contradict the ideal of a spiritual motherhood with sharp shapes and disfigured imagery. Can you tell me more about this aspect of the work?

B: In one word, pain. Whether it be physical, psychological or spiritual. Pain. Sprinkled with fear. Every pregnant woman fears the disfigurement of her child. For me, this became a painful mental obsession. I was terrified of my child suffering or being disfigured. Did I mention the pain? It hurts...

"Also, you are preparing for the new role of mother, a role which will now forever define you. It's like a snake shedding a skin."

K: I can only imagine! What does the future hold for you and your practice? Anything you're currently working on?

B: I am honoured to represent Australia this year at Photo I.a in Los Angeles in January 2015 and Photo Contemporary in Los Angeles in April 2015. Otherwise, I am enjoying raising my daughter, Lillian, and continuing my art practice. Also, I am working hard as the new Executive Officer of the Queensland Centre for Photography together with Camilla Birkeland as its new Director. Together, we look forward to promoting Australian artists in the international art market and continuing its strong support and mentorship of Australian photo media artists.



### IMAGE LIST

#### BLUE ANGEL | ANNA CAREY

Anna Carey, Pool Side, 2014 Anna Carey, Hill Haven, 2014 Anna Carey, Costa Vista, 2014 Anna Carey, Blue Angel, 2014 Anna Carey, Hi Sky, 2014 Anna Carey, New Galaxy, 2014

#### GOLD COAST | YING ANG

Ying Ang, Australia Fair, 2010-2014 Ying Ang, The Seaway, 2010-2014

Ying Ang, Broadbeach, 2010-2014

Ying Ang, Pizzey Park, 2010-2014

Ying Ang, Surfers' Waters Estate, 2010-2014

Ying Ang, Aurora and Milla, 2010-2014

Ying Ang, Rio Vista Boulevard, 2010-2014

Ying Ang, Pacific Fair, 2010-2014

Ying Ang, Surfers Paradise, 2010-2014

Ying Ang, Wednesday, March 6, 2010-2014

Ying Ang, Surfers Paradise Boulevard, 2010-2014

Ying Ang, Broadbeach State School, 2010-2014

Ying Ang, Thursday, February 4, 2010-2014

Ying Ang, 13 Bermuda Street, 2010-2014

#### SCISSORS, PAPER, SNAP | CAMILLE SERISIER

Camille Serisier, Power and Strife #2, 2012

Camille Serisier, Calvary #2, 2013

Camille Serisier, 14 August 2012 or Conflict Zone #1, 2012

Camille Serisier, Conflict Zone #2, 2013

Camille Serisier, Conflict Zone #3, 2013

Camille Serisier, Vagina Cowboy #2, 2013

Camille Serisier, Swan Song #7, 2014: (image courtesy of

Museum of Brisbane and Carl Warner)

#### MOTHER & I | SANCINTYA SIMPSON

Sancintya Simpson, *Lakshmi/Mother*, 2012-2014 Sancintya Simpson, *Lakshmi/Self*, 2012-2014 Sancintya Simpson, *Draupadi/Mother*, 2012-2014 Sancintya Simpson, *Draupadi/Self*, 20<u>12-2014</u>

Sancintya Simpson, *Kali/Mother*, 2012-2014

Sancintya Simpson, Kali/Self, 2012-2014

Sancintya Simpson, Saraswati/Mother, 2012-2014

Sancintya Simpson, *Saraswati/Notner*, 2012-2015 Sancintya Simpson, *Saraswati/Self*, 2012-2014

Sancintya Simpson, Durga/Mother, 2012-2014

Sancintya Slmpson, Durga/Self, 2012-2014

Sancintya SImpson, Sita/Mother, 2012-2014

Sancintya Simpson, Sita/Self, 2012-2014

#### NEAR | KATRIN KOENNING

Katrin Koenning, Untitled images from Near, 2013-2014

#### LITTLE SERBIA | LYNETTE LETIC

Lynette Letic, Sisters, 2013

Lynette Letic, *Dnevnik*, 2014

Lynette Letic, Boys, 2013

Lynette Letic, Woggy Backyard, 2014

#### APOSELENE | REBECCA SMITH

Rebecca Smith, Untitled images from Aposelene, 2009

#### THICKER THAN WATER | BELINDA KOCHANOWSKA

Belinda Kochanowska, Incubation, 2014

Belinda Kochanowska, *Union*, 2014

Belinda Kochanowska, Bounty, 2014

Belinda Kochanowska, Fruition, 2014

FRONT: Rebecca Smith, *Untitled* from *Aposelene* (detail), 2009 CONTENTS: Belinda Kochanowska, *Incubation* (detail), 2014 BACK: Ying Ang, *13 Bermuda Street* (detail), 2010 -2014



COMMON GROUND