



ccp.

centre for
contemporary
photography

**COMPOSITE REALITIES
AMID TIME AND SPACE:
RECENT ART AND PHOTOGRAPHY**

PREFACE

NAOMI CASS
DIRECTOR, CENTRE FOR
CONTEMPORARY PHOTOGRAPHY

Composite Realities Amid Time and Space: Recent Art and Photography presents work by contemporary artists from Australia, France, Germany, New Zealand and South Korea, and is curated by participating artist Dr David Thomas.

This exhibition represents a significant curatorial project for CCP in form, content and space. A large exhibition, *Composite Realities* inhabits galleries one, two and three, using the spaces in novel ways, creating an address to the viewer that challenges our usual relationship with fine prints on the wall. Under the rubric of *Composite Realities* David Thomas has opened this media specific gallery to a range of work that deals with photo media as only part of each artist's concerns and methods.

The exhibition presents work by artists from a broad spectrum of countries of origin, age and approach to photo media: Lisa Benson from New Zealand; Christoph Dahlhausen, Germany; Marie-Jeanne Hoffner, France; Seong Kyoo Jeon, South Korea; John Nixon, Australia; Rose Nolan, Australia; Régis Perray, France; Monique Redmond, New Zealand; David Thomas, Australia; Tilman, Germany and Jong Gu Yoon from South Korea.

I thank David Thomas for his initiative and care in realising this finely tuned curatorial project and for gathering an extraordinary group of artists. David's tireless approach in selecting the artists, their

particular work and his consideration of CCP's physical space is gratefully acknowledged.

Importantly the artists are acknowledged not only for their exhibited work, but also for their personal contributions in forfeiting their small fee to cover costs of transporting work to CCP. In addition, at their own cost, several artists travelled to Australia under their own steam to install their work and engage with the exhibition and CCP audiences.

In her essay, Zara Stanhope eloquently addresses individual contributions within a broader consideration of the medium of photography, and I thank her for her thoughtful introduction. This catalogue has been possible due to generous support from the Visual Arts Board of the Australia Council, Alliance Française de Melbourne and the Embassy of France. Support from Alliance Française represents a final gesture by departing Alliance Française Director, Edouard Mornaud, for which we are grateful.

In support of *Composite Realities*, contributions to this catalogue by David Thomas and Zara Stanhope call for appreciation of complexity and reconsideration of what photography now means, two issues at the heart of an organisation dedicated to photo media.

Naomi Cass

COMPOSITE REALITIES AMID TIME AND SPACE: RECENT ART AND PHOTOGRAPHY

DAVID THOMAS

Today more than ever we need to appreciate complexity.

The French philosopher Henri Bergson (1859-1941) defined the composite as a construction/model where things different in kind are reconciled through our experience over time. Differences are reconciled not unified. The composite embraces ideas of complexity and multiplicity, allowing different conventions, materials and contents to coexist in an artwork. It therefore permits complexities and relationships of readings to coexist. The viewer becomes aware of new and shifting layers of content revealed over the time of viewing, and of our role in constructing, interpreting and experiencing content(s). This is not just theoretical, it is the way we experience and negotiate the world everyday, as complexity in the continuum of time and space.

Complexity is presented simply and directly in these works. The exhibition focuses on a range of approaches including strategies employed by non-objective and concrete art as well as video and site responsive practice.

This exhibition brings together artworks by 11 Australian and international artists, who in these works employ photography as part of their art making to question not only the nature of photography, (what a photograph is as well as

what it is of), but how it can be used to reflect on our own processes of perceiving and constructing reality. Photography enables us to focus on time in time. Amongst other things these works encourage us to consider how we negotiate complexity in time.

I would like to express my gratitude to the following people and institutions: Lisa Benson, Christoph Dahlhausen, Seong Kyoo Jeon, Marie-Jeanne Hoffner, John Nixon, Rose Nolan, Régis Perray, Monique Redmond, Tilman and Jong Gu Yoon. Their dedication to the exhibition and their cooperative approach has enabled major works to be made available for what is an ambitious project with a limited budget. To Deputy Director at Heide Museum of Modern Art, Zara Stanhope, for her insightful contribution to the catalogue. To CCP Director Naomi Cass, Karra Rees and the other staff for their belief in the project and for their professionalism. Darren Sylvester for his catalogue design. The Visual Arts Board of the Australia Council, Edouard Mornaud of Alliance Française de Melbourne and the Embassy of France for their support of the catalogue and the School of Art RMIT University and its students for in-kind support. Finally a thankyou to family and friends.

David Thomas

A SPOT OF BOTHER

ZARA STANHOPE

Ever wondered why art galleries and museums, institutions whose existence is intrinsically linked to the realm of visual experience, rarely offer the visitor an ideal viewing situation? It is as if, once the architectural bastion of the modernist proposition of a utopian white cube environment was conceded, other elements—exhibition design, interpretation, sponsor placement and audio guides to name a few—could flood in to fill lines of sight and diminish the effective space of art.

One medium that has pervaded, and perhaps energised art's territory within the institution over previous decades has been photography. The volume of photography entering the daily sphere of vision is vast, and its presence confuses and often annihilates perceived differences between art and popular imagery, between the meanings of images created to be viewed in a gallery and the experiences of those destined for elsewhere.

The scene is set for a review of our terms of engagement with photography. The Centre for Contemporary Photography itself becomes the site, subject of and support for an investigation of the function of photography with Christoph Dahlhausen's window work *Film for Melbourne* (2007). Sheer film adhered to glass draws attention to the historical origins of the photograph as a register of light. In focusing on the environs, on light's qualities of invisibility and changeability, and on the act of viewing, Dahlhausen's work also alters the function of the glass, a transparent

material but one that also mirrors its surroundings. Do we see through the glass and the reflection on its surface at the same time?

Looking through a camera, with its framed view of the world filtered by the veil of the lens, is a similarly uncanny experience. Daily newspaper images provide a particular illustration of the way photography mediates our understanding of the world. Jeanne-Marie Hoffner however, reclaims a certain power of subjectivity for the photographer and viewer, the redrawing and revisioning of place occurring within her *Landscape vs architecture* series. In Rose Nolan's ongoing suites of photographs within photographs entitled *Another set of quality photographs* (1998), a deliberate mishandling of photographic technology corrupts and diminishes the camera's documentary potential. While recalling the history of photographs incorporating prior images, the multiple times and contents within Nolan's image are confused, a loss of individuality brought about by her strategy of formal naivety.

The chemical and material constituents of the photographic medium are largely responsible for photography's reputation for being unstable or mutable. This physical contingency is allied with perceptual transience in Lisa Benson's unfixed photographs, drawings and animations. Reckoning the eye as susceptible, her images are evocations of vulnerability and of photography's power to act without account.

The modernist confidence that mandated a photographic breadth of vision stretching from the totalitarian, observational view to close and aesthetic details, is challenged by contemporary artists with practices as wide ranging as Benson and Tilman. Tilman's practice extends abstract painting and minimalism into site specific installations, drawing on the recent legacies of conceptual and minimal art. His recent photographs, depicting details of one of the artist's white gallery installations, sit between abstraction, non-objectivity and documentation, and reinforce the contingency of content and meaning.

Tilman employs photography to dissolve the materiality of painting and form, yet is aware that the photograph itself comprises a material object and surface. While changes in technology and familiarity lead to shifts in the relative values ascribed to the physical components of photography, moving images generally require an unwavering, unconscious suspension of belief between their three dimensional portrayal and its two dimensional actuality. Playing with the viewer's awareness, Régis Perray performs pointless tasks or rituals for the camera, such as cleaning fascist graffiti with snow, as if asking why couldn't the personal force of ideas, such as strength of desire or the empowerment of acting, cross the divide into conscious reality?

We have been persuaded that this glocal, fragmented world is increasingly wired and



Christoph Dahlhausen

Film for Melbourne 2007 (detail), PE-film on glass, site specific film work, 310 x 400 cm on glass, 369 x 309 cm overall

interconnected, and its media are set on a course for collision and amalgamation or hybridity. Searching for new ways of working with tools inherited from the past can lead to innovation but rarely obliterate that past. Monique Redmond's project of masking photographs disturbs the indexical role of the image, while extending its representational possibilities. Redmond destroys the iconicity of the photographic subject, as does Hoffner, by overlaying materials that convey other values—bodily, perceptual and social.

Also working with concealment or masking as a way to revelation, Jong Gu Yoon's digital prints play with associations created between the image and added detail. Yoon's still and moving images infiltrate the space with the artist's eye, hand and body. The trace of the body's actions is also primarily responsible for activating an awareness of perception in the *Relationship* (2003-2007) series of Seong Kyoo Jeon. What appear as pure surfaces in these images contain within them perspectival space and action.

The coexistence yet fertile division between knowledge and experience is a productive tension in the rethinking of our understanding of photography. At one level, we appreciate that vision is formed by light particles hitting the eye, however the experience of sight is not one we normally attempt to verify unaided. Christoph Dahlhausen's photo-object *On the Unscientific Proof of Light – Melbourne* (1997-2007) allows the intangible

atmosphere of light to be viewable. A field of coloured dots documents a momentary fragment of the world, fixed in an industrial process of ink pixels. But what if light was not distinguished from dark? How would we know photography then? On an associative level, Dahlhausen's photo works evoke the metaphoric interconnection of production and reproduction, materiality and immateriality, visual and cultural value.

States of flow and flux have a lineage in the measure of time. The duration of the photographic act, the instant documented and remembered, and interval of viewing are aspects to be considered in David Thomas' *Reflection Tables: Black reflection Photopaintings* (2005-2007). Thomas' hundreds of photographs, most defaced by a rectangle of black paint, present a field of erased subjects. How are such a mass of points in time to be experienced, when they can barely be seen? Dimly reflecting the light and the environment above them, the *Reflection Tables* are exactly that, a zone where content and contemplation coexist in an active coupling.

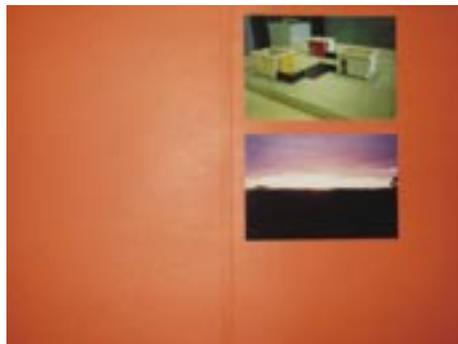
Thomas' table works bring to mind Allan McCollum's installations of black images, which connoted the infinite rally of desire for the other between materiality and vision. The contemporary infusion of art with its legacy is a further element at play in the evolving language and experience of photo-based art. Régis Parray and John Nixon employ photography and its codes in contrasting

ways within their ongoing projects. Carrying out actions reminiscent of performance and body art, or what was more recently termed relational aesthetics, PERRY's transformative events and the documentation of their proceedings intervene in the codes of labour, social and cultural politics, as well as art history. Nixon's investigation of minimalism and non-objectivity in the Experimental Painting Workshop assumes an integration of art and life. His *EPW: Orange* series of photosheets; photographs grouped and displayed on EPW orange supports, are observations of everyday, found environments that form strategic documents as well as a provisional group of images open to diverse responses, particularly in their relation to pictorial space and narrative.

In *Composite Realities* David Thomas has brought together works that provoke consideration of what photography is and how it might investigate the exhibition space. While the artists in this exhibition accept photography's specific characteristics, their works pose a range of ways of thinking beyond the camera and complicate the idea of photography or add dissensus to the very possibility of its definition. Think of *Composite Realities* as an invitation to action, an opportunity to consider what photography offers now and for the future.

Zara Stanhope

Zara Stanhope is Deputy Director, Senior Curator at Heide Museum of Modern Art, Melbourne.



John Nixon

EPW:O (Photosheets) 1999-2002
photographs on manilla folder, 35.5 x 47 cm



Lisa Benson

Solid , Light and Time Gathered in My Studio 2004-2006

Chromira digital prints from scanned evanescent drawings, 2007, 110 x 134 cm



Christoph Dahlhausen

(above) *Film for Melbourne 2007*, PE-film on glass, site specific film work,
310 x 400 cm on glass, 369 x 309 cm overall

(below) *On the Unscientific Proof of Light – Melbourne 1997-2007*,
type C print on aluminium, 50 x 300 cm



Marie-Jeanne Hoffner

Tasmania-Singapour 2005, photo mounted on alucabond, 40 x 50 cm
from the *Landscape vs architecture* series



Seong Kyoo Jeon

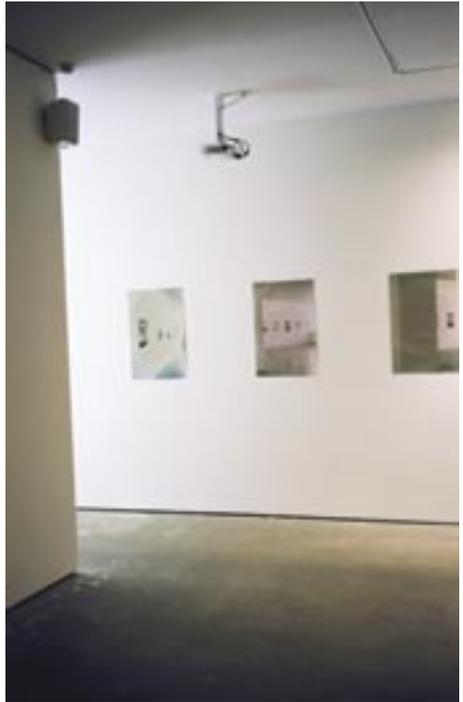
Relationship 2 2003-2007, digital photograph, 45 x 80 cm



John Nixon

EPW:O (Photosheets) 1999-2002

photographs on manilla folder, 35.5 x 47 cm



Rose Nolan

Another Set of Quality Photographs (detail) 1998-2007

type C print, 77 x 51cm each image, Centre for Contemporary Photography, Melbourne



Régis Perray

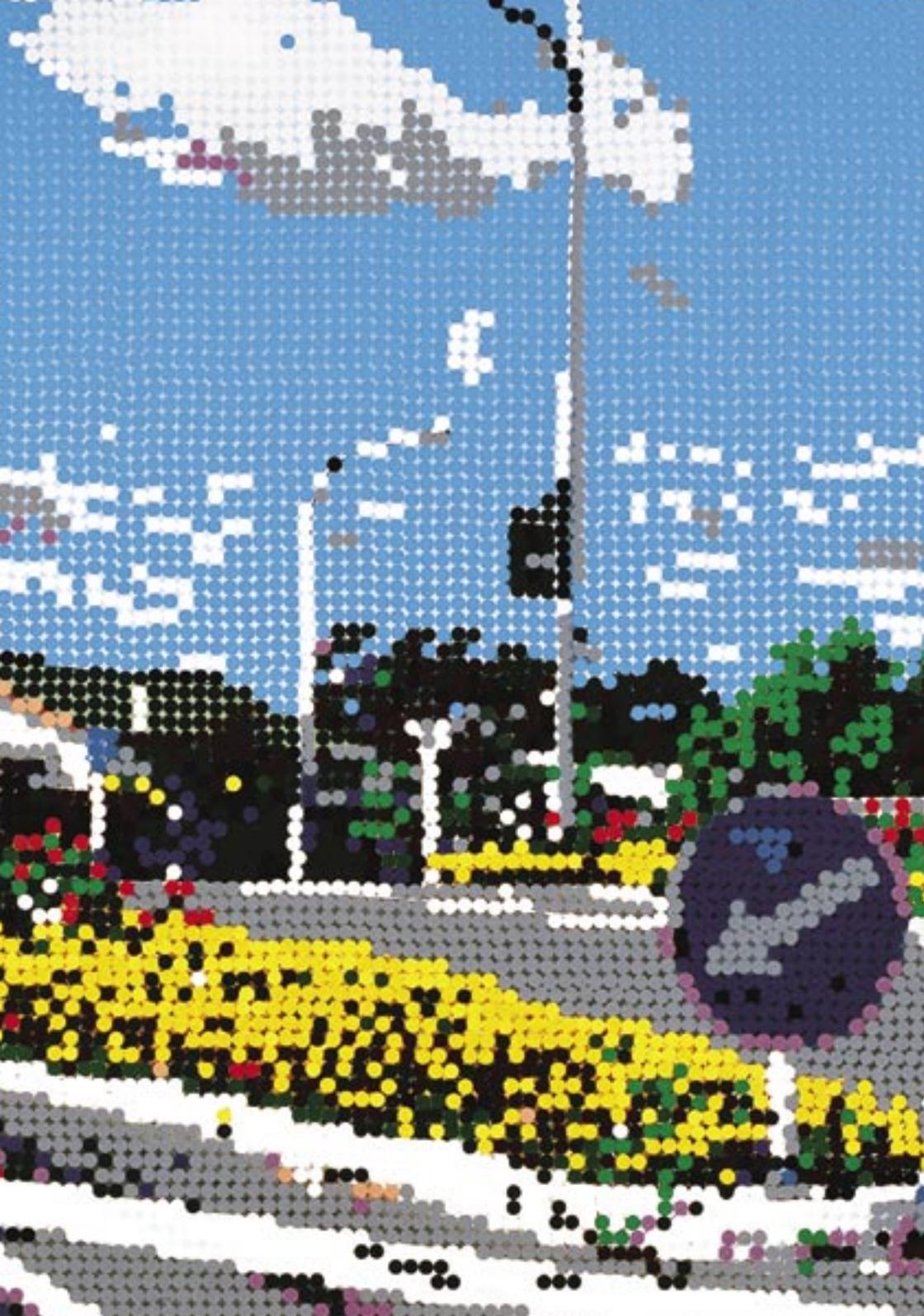
(above) *Bataille de neige contre tag nazi <les juifs au gaz>* january 2004 video 3' 47" Lublin Poland
(opposite) *The Skips. Béthune, Nantes, Paris, Roubaix, Brussels* 2005-2007
type C prints, 15 x 25 cm each

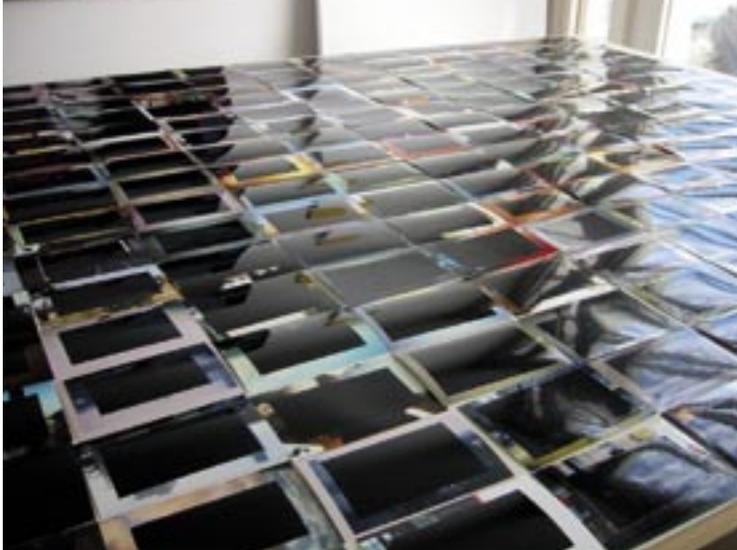




Monique Redmond

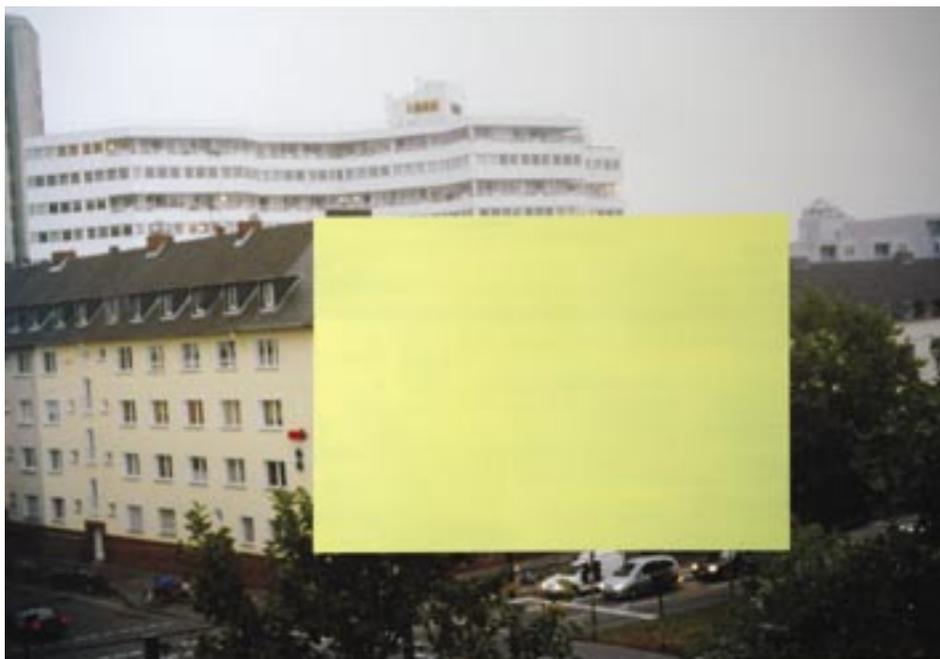
Passerbys 2007, Epson inkjet prints, 14mm coloured stickers, archival matt laminate, two parts 220 x 110 cm each





David Thomas

Reflection Tables: Black Reflection Photopaintings 2005-2007
enamel on 640 type C prints, 10 x 15 cm each on tables



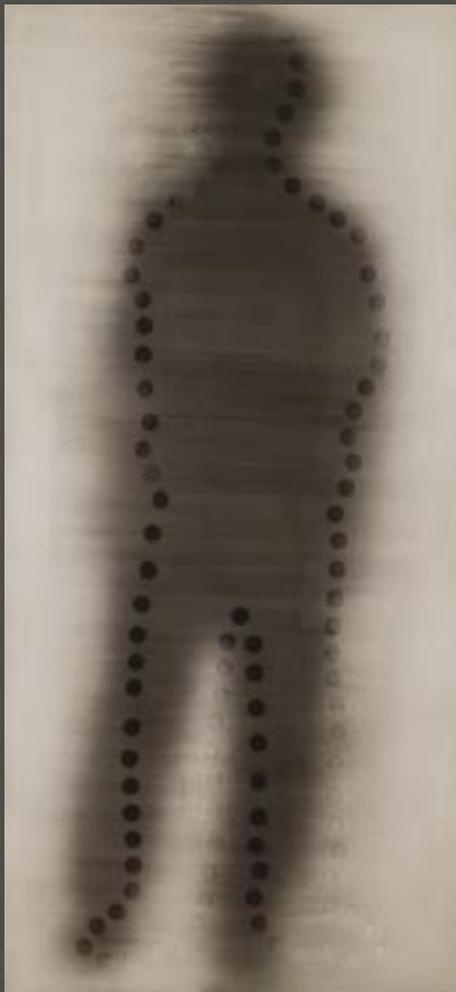
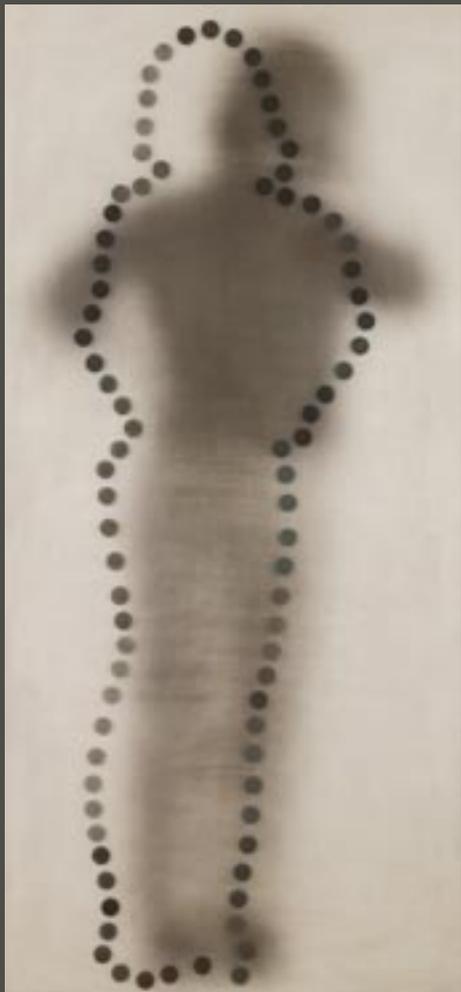
Semi-transparent Yellow Monochrome in Time and Space 2005
enamel on type C print on Dibond, 100 x 150 cm



Tilman

OSL 1 and OSL 2 2006

series of three type C prints mounted on aluminum, 13 x 17 cm each



Jong Gu Yoon

Gesture 07-1 and Gesture 07-2 2007
digital prints, 100 x 71cm

ARTIST BIOGRAPHIES

Lisa Benson (New Zealand)

Lives and works in Hamilton, New Zealand (NZ). She studied photography and painting at Wintec, Hamilton. In 2001 she completed a MFA at Royal Melbourne Institute of Technology University (RMIT), Melbourne, Australia. Benson works in diverse media including; drawing, painting, photography and performance. Her recent research includes photographic drawings from observatories and glaciers shown at Vavasour Godkin Gallery, Auckland, NZ and collaborative drawings with tattooing and jackhammering at Blue Oyster Performance Symposium, Christchurch, NZ and at Victoria Park Gallery Melbourne. Selected solo exhibitions include: Waikato Museum of Art and History, Hamilton, West Space, Melbourne, Rm103, Auckland, NZ and Blue Oyster Art Project Space. She has been included in group shows in New Zealand, Australia, Canada, Korea and Germany. Her work is included in the collections of the Waikato Museum of Art and History and the Gibbs Collection, Auckland.

Christoph Dahlhausen (Germany)

Lives and works in Bonn, Germany. He studied violin, cello, medicine, psychotherapy and fine art. In 2003 he won the City of Bonn Art Award. Solo exhibitions include: *Painting by Light* Kunstmuseum, Bonn, *Exposure* Neuer Kunstverein Aschaffenburg, Germany, 6/6/03 Neues Museum Weserburg, Bremen, Germany, *Painted by the Light* Museum am Ostwall, Dortmund, Germany, *quinze ans* Theodor Lindner Gallery, Rio Di Janeiro, Brazil and *RMIT Project* RMIT Gallery (with John Nixon), Melbourne, Australia. Group exhibitions include: *Broken Glass* (with Dan Graham, Pedro Cabrita Reis, et al.) Glaspaleis Heerlen, Netherlands, *SNO* Artspace, Sydney, Australia *Fotografie Konkret* Museum Kulturspeicher Würzburg, Germany, *Studiohouse* Kunstverein, Bonn *Christoph Dahlhausen* Conny Dietzschold Gallery, Sydney *Dialog I* (with Michael Graeve) raum 2810, Bonn, *Silence* Gigantic artspace New York, USA and *Licht-glas-transparenz* Kunsthalle Dominikanerkirche, Osnabruck, Germany. Dahlhausen appeared at the 2006 ARCO in Madrid, Spain. His work is held in numerous collections world wide.

Marie-Jeanne Hoffner (France)

Lives and works in Paris and Châteauroux, France. She studied at l'Ecole des Beaux-Arts de Nantes, France. Solo exhibitions include: *As if...* Monash University, Melbourne, *Formes du relief*, Centre Culturel les Dominicaines, Pont-l'Èvêque, France, *Landscape*, l'Ecole des Beaux-Arts de St-Nazaire, France, *Installation*, My Monkey, Nancy, France, *de Wavrin experiments* Galerie Ludovic de Wavrin, Paris,

Elévations Arteaspoon Galerie, Brussels, Belgium and *Stairway to heaven* Project Room, Glasgow, Scotland. Group exhibitions include: *Gemütlichkeit*, Galerie VKS, Toulouse France, *Le principe d'incertitude*, Galerie Public, Paris, *Résidence surveillée*, Galerie du Haut-Pavé, Paris, *Art en dépôt*, Ipso Facto, Nantes and Bon accueil, Rennes, France. Her work is held in a number of collections in France and Australia.

Seong Kyoo Jeon (Korea)

Lives and works in Seoul, Korea. He studied at Seoul National University, Korea, BFA, MFA and RMIT University, Australia, DFA. He has held solo exhibitions at Art Center, Seoul, Korea, Span Gallery, Melbourne, DeLeon White Gallery, Toronto, Canada, and CJ Gallery, San Diego, USA. Selected group exhibitions include: *Begegnung Mit Den Andern*, Hanmunden Museum, Kassel, Germany, *Emerging Artist Program* Bulle Gallery, Melbourne, *Works by International Artists* Energy Lennox Gallery, Toronto, Canada, *Grands et jeunes d'aujourd'hui* Espace Eiffel-Branly, Paris, *Sydney Art Fair 2006* RHI & Hordern Pavillion, Sydney, *San Diego Art Fair* CJ Gallery, *Pusan Biennale* Pusan, Korea and *International Impact Art Festival*, Kyoto Museum, Kyoto, Japan. His work is held in public and private collections in Korea.

John Nixon (Australia)

Lives and works Melbourne. He studied at Victorian College of the Arts (VCA), Melbourne. He held his first solo exhibition at Pinacotheca, Melbourne in 1973. Nixon has exhibited regularly in Australia at Anna Schwartz Gallery, Melbourne, Sarah Cottier Gallery, Sydney, Goddard de Fiddes Gallery, Perth and internationally at Sue Crockford Gallery, Auckland, Hamish McKay Gallery, Wellington and Galerie Mark Muller, Zurich, Switzerland. His work was included in *Documenta 7* Kassel, Germany in 1982. Since 2004 he has held large-scale solo exhibitions surveying aspects of his work from 1968-2007 at: Kunstmuseum Singen, Germany, Kunstmuseum Baselland, Basel, Switzerland, Stiftung für Konkrete Kunst Reutlingen, Germany, Australian Centre for Contemporary Art, Melbourne, Art Gallery of Western Australia, Perth, and TarraWarra Museum of Art Healesville, Australia. His work is included in all major state collections in Australia.

Rose Nolan (Australia)

Lives and works in Melbourne. Studied at VCA and RMIT, Melbourne. Her work has been included in the Adelaide Festival and the Sydney Biennale. Selected solo exhibitions include: *Extra Homework*, Anna Schwartz Gallery, Melbourne, *Rose Nolan*, Hamish McKay Gallery,

Wellington, *More Rose Nolan*, Anna Schwartz Gallery, *Work in Progress #3* Ian Potter Museum of Art, University of Melbourne, *Help Me To Say More* Hamish McKay Gallery, *A Big Word – ACE* Blockland Projects, Auckland, *Rose Nolan 2001*, Pestorius Sweeney House, Brisbane, *Another Set Of Quality Photographs*, Centre for Contemporary Photography, Melbourne, *Quality Photographs No.4* 4/28 Wangaratta St Richmond, Melbourne, and *Big Word Combos* Tolarno Galleries, Melbourne. Selected group exhibitions include: *Pitch Your Own Tent*, Monash University Museum of Art, Melbourne, *Unscripted: Language in Contemporary Art* Art Gallery of New South Wales, Sydney and *Store 5 is* Anna Schwartz Gallery, Melbourne. Her work is held in public and private, national and international collections.

Régis Perray (France)

Lives and works in Nantes, France. He studied at l'Ecole des Beaux-Arts de Nantes. His practice is performative and includes installation, photography and video that are concerned with cleaning, temporality, earth and mortality. Recently he has held exhibitions at la Chapelle Saint-Prix, Bèthune, France, Labyrinth of Our Lady of Amiens Cathedral, Amiens, France, Espace Croisé, Roubiax, France, Contemporary Art Space, Kinshasha, Congo and Lim Lip Museum, Gong Ju, Korea. His work is held in numerous collections including, the Musée de Beaux-Arts, Nantes, Le Ring Artothèque de Nantes, Frac Pays de la Loire, France, Frac Franche-Comté, France.

Monique Redmond (New Zealand)

Lives and works in Auckland. She studied at Elam, University of Auckland and RMIT. Currently she lectures at Auckland University of Technology. Redmond's practice lies within the disciplines of sculpture and installation and extends across a diverse range of mediums. Her work focuses on suburban subjects and she has an interest in site specific and documentary practice. She exhibits in New Zealand, Australia and Asia, and in the past ten years has been a board member on various arts bodies in New Zealand, including Art Space, Auckland. Her most recent projects include: *Traffic* MOP Projects, Sydney (the third installment of her collaborative project with Simon McIntyre), *Mapped; site specificity, local environs and documentary* Conical, Melbourne and *Redmond Left Frankovich* RMIT Project Space, Melbourne. In 2005, during a one-month artist-in-residence at Massey University, Wellington, in conjunction with the Litmus Research Initiative, she produced *Inhabitants* a multi-sited installation. Her work is held in public and private collections in New Zealand.

David Thomas (Australia)

Lives and works in Melbourne. He studied at the University of Melbourne, Monash University and RMIT. Currently he lectures at RMIT, where he is an Associate Professor in Painting at the School of Art. His practice includes painting, photopainting and painting/installation. Recent exhibitions include: *Works from This Century ...and other things* Nellie Castan Gallery Melbourne, *Licht-Glas - Transparenz* Kunststahle Dominikanerkirche, Osnabrück, Germany, *Respirator* Conical, Melbourne, *3rd Gong Ju International Art Festival*, Lim Lip Museum, Gong Ju, Korea, *Double Exposure* Centre for Contemporary Non Objective Art, Brussels, Belgium, *Between, longitude 18°63* Dongduk Gallery Seoul, Korea, *Composites and Photopaintings* Conny Dietschold Gallery, Sydney and *Zietgeist* Australian Centre for Photography, Sydney. His work is held in many collections including, National Gallery of Victoria, Art Bank, Heide Museum of Modern Art, Cripp's Collection (Australia and UK), Chartwell Collection, Auckland Art Gallery, Lim Lip Museum, Gong Ju and the Wolff Collection, Kunstmuseum, Bonn.

Tilman (Germany)

Lives and works in Brussels and New York. His practice incorporates painting and installation, and is informed by non objective art. Recent exhibitions include: *Tilman* Kunstneres Hus, Oslo, Norway, *GRIDWORKS*, Konsortium, Düsseldorf, Germany, *Tilman H29*, Brussels, (with Marcus Bering), *CCNOA presents Tilman 'andenken'* Stiftung für konkrete Kunst, Reutlingen, Germany, *Tilman*, MOP Projects, Sydney, *SNO*, Sydney Non Objective, Sydney (with Kyle Jenkins), *Minimalpop* Arti en Amicitiae, Amsterdam, Netherlands, *Sous la soleil exactement*, NOS, La Tuilette, France, *UND* Chiellerie Gallery, Amsterdam, *Multiple Art & Originale* Galerie Elisabeth Staffelbach, Aarau and Galerie im Schützenhaus, Zoffingen, Switzerland, *Minimalisms* Gallery W 52, New York and *Double Exposure* CCNOA, Brussels. His work is held in public and private collections in Europe and the USA.

Jong Gu Yoon (Korea)

Lives and works in Seoul. He studied at Seoul National University, BFA, MFA and RMIT University, DFA. He currently lectures at Sungshin Woman's University, Seoul. He has recently held solo exhibitions at Dukwon Gallery, Seoul and Moran Museum, Seoul. His work was included in the exhibition *Watching ocean and sky together* at the 2002 Liverpool Biennale in the UK. His work is held in numerous collections in Korea.

LIST OF WORKS

Lisa Benson

Solid, Light and Time Gathered in My Studio 2004-2006
2007, Chromira digital prints from scanned evanescent drawings, 110 x 134 cm each

Liquid, Through the Eyes of Ken Burns
digital animation of *Evanescent Drawings, Light and Time Gathered in My Studio, 2004-2006* 2007

Antique Photographic Paper, Gathering Light and Time in My Studio and during Composite Realities, CCP, 2003, unfixed photography, 30 x 20 cm each.
All works courtesy the artist and Vavasour Godkin Gallery, Auckland, with the support of the Waikato Institute of Technology, Hamilton.

Christoph Dahlhausen

On the Unscientific Proof of Light – Melbourne
1997/2007, type C print on aluminium, 50 x 300 cm

Film for Melbourne 2007, PE-film on glass, site specific film work, 310 x 400 cm on glass, 369 x 309 cm overall.
All works courtesy the artist.
© Christoph Dahlhausen/VG Bild-Kunst, Bonn 2007.

Marie-Jeanne Hoffner

Australie-Italia
Melbourne-Atlanta
Arz-Beirut
Tasmania-Singapore
Australie-Hong Kong
from the *Landscape vs architecture* series,
all works are photo mounted on alucabond, 40 x 50 cm.
All works courtesy the artist.

Seong Kyo Jeon

Relationship 1 2003-2007
Relationship 2 2003-2007
Relationship 3 2003-2007
Relationship 4 2003-2007
all works are digital photographs, 45 x 80 cm.
All works courtesy the artist.

John Nixon

EPW:O (Photosheets) 1999-2002
photographs on manilla folders, 35.5 x 47 cm each
All works courtesy the artist and Anna Schwartz Gallery, Melbourne.

Rose Nolan

Another Set of Quality Photographs (detail) 1998-2002
Another Set of Quality Photographs (detail) 1998-2007
Centre for Contemporary Photography, Melbourne,
77 x 51 cm each. All works courtesy the artist and Anna Schwartz Gallery, Melbourne.

Régis Perray

The Little Benches, Catholic cemetery of Lublin, Poland
2003-2005, series of photographs, 10 x 20 cm each

The Skips. Béthune, Nantes, Paris, Roubaix, Brussels
2005-2007, series of photographs, 15 x 25 cm each

Bataille de niege contre tag nazi <les juifs au gaz>
january 2004, video, 3' 47", Lublin, Poland

Les Mots Propres: A little autobiographical dictionary from Alive to Zen enlarged edition August 2006, A4 photocopied edition.
All works courtesy the artist.

Monique Redmond

Passerbys 2007, Epson inkjet prints, 14mm coloured stickers, archival matt laminate, 220 x 110 cm each, 2 parts.
All works courtesy the artist.

David Thomas

Reflection Tables: Black Reflection Photopaintings
2005-2007, enamel on 640 photographs, 10 x 15 cm each on tables

Semi-transparent Yellow Monochrome in Time and Space
2005, enamel on photograph on Dibond, 100 x 150 cm.
All works courtesy the artist, Conny Dietzschold Gallery, Sydney and Cologne and Nellie Castan Gallery, Melbourne.

Tilman

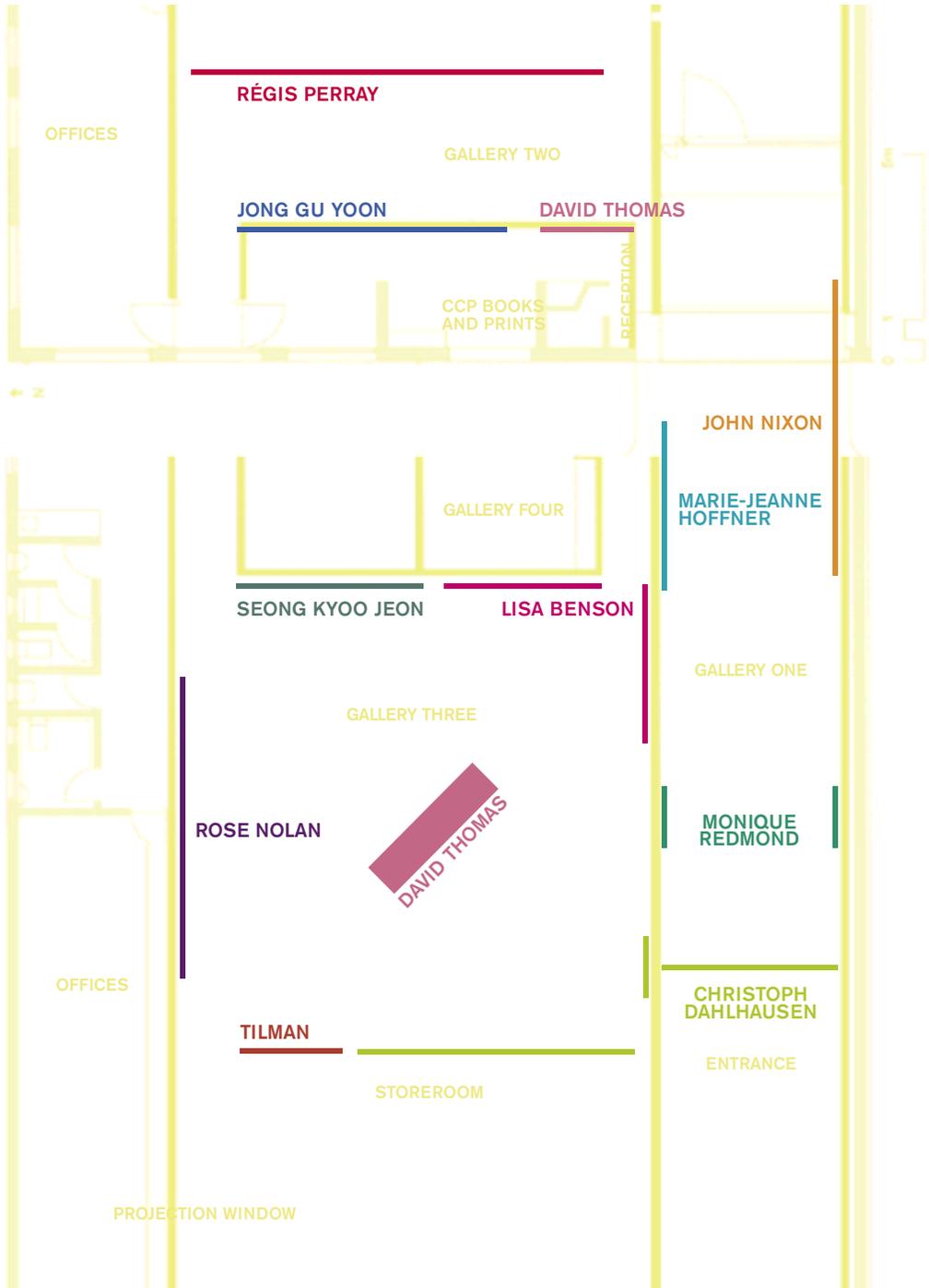
OSL 1 2006
Series of 3 color photographs mounted on aluminium panels, 13 x 17 cm each

OSL 2 2006
Series of 3 color photographs mounted on aluminium panels, 13 x 17 cm each.
All works courtesy the artist.

Jong Gu Yoon

Gesture 07-1
Gesture 07-2
Gesture 07-3
all works 2007, digital prints, 100 x 71 cm.
All works courtesy the artist.

FLOOR PLAN



ACKNOWLEDGMENTS

First published on the occasion of the exhibition
Composite Realities Amid Time and Space: Recent Art and Photography
Curated by David Thomas

Centre for Contemporary Photography, Melbourne 20 July–1 September 2007

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical (including photocopying, recording or any information retrieval system), without permission from the publisher.

Produced and published by Centre for Contemporary Photography
404 George Street
Fitzroy, Victoria 3065
Australia
www.ccp.org.au

© Centre for Contemporary Photography 2007, the artists and authors

Editor: David Thomas
Designer: Darren Sylvester
Printer: Bamba Press

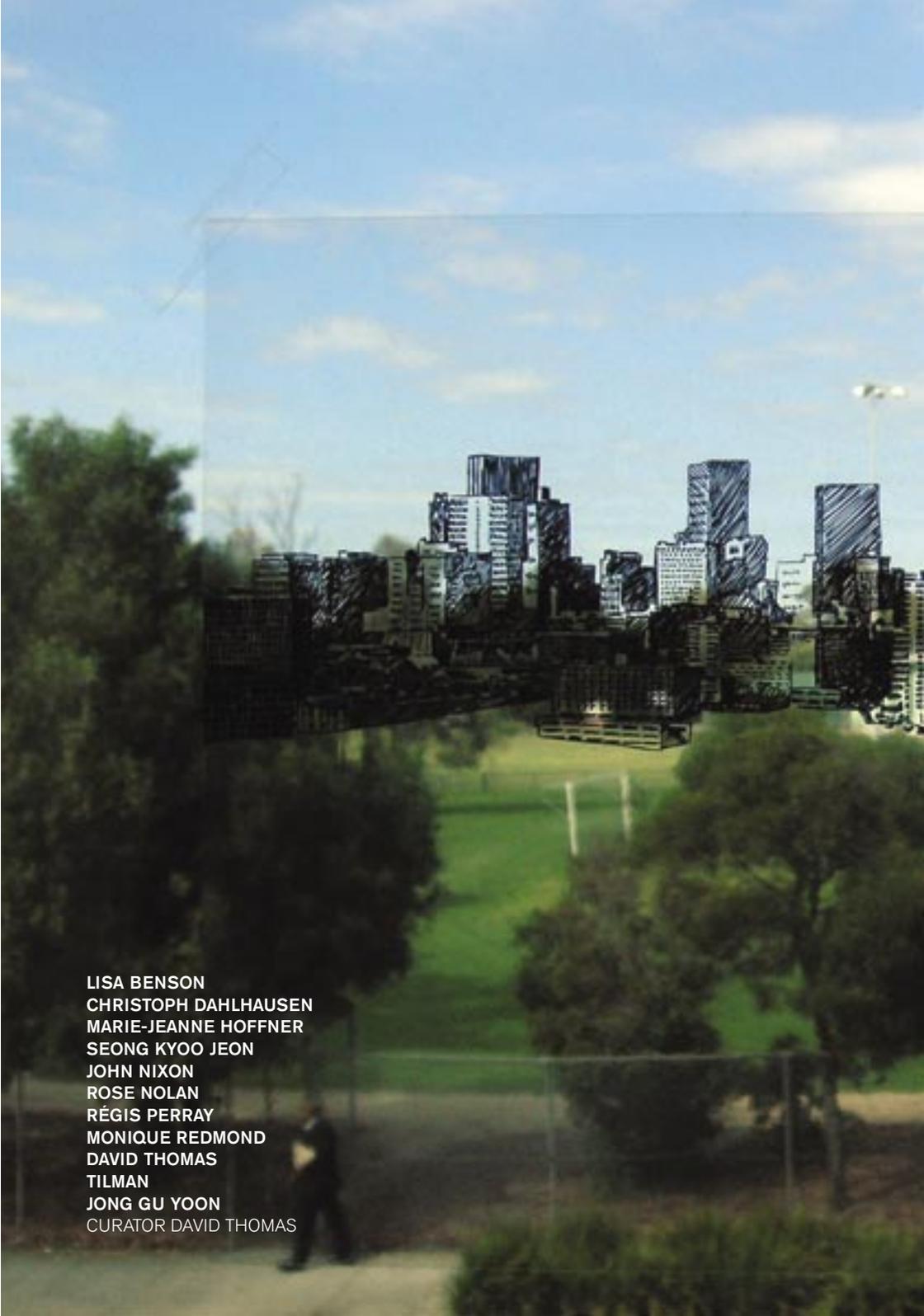
Composite Realities Amid Time and Space: Recent Art and Photography
ISBN 978-0-9751371-6-1

(cover) Marie-Jeanne Hoffner *Melbourne-Atlanta 2005*, photo mounted on alucabond, 40 x 50 cm from the *Landscape vs architecture* series

SPONSORS



CCP is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. CCP is supported by the Victorian Government through Arts Victoria and the Community Support Fund, and by the Australian Government through the Australia Council, its arts funding and advisory body. CCP is a member of CAOS, Contemporary Arts Organisations of Australia.



LISA BENSON
CHRISTOPH DAHLHAUSEN
MARIE-JEANNE HOFFNER
SEONG KYOO JEON
JOHN NIXON
ROSE NOLAN
RÉGIS PERRAY
MONIQUE REDMOND
DAVID THOMAS
TILMAN
JONG GU YOON
CURATOR DAVID THOMAS