



## Site Unseen

Curated by photographer Tom Ross, the exhibition sees sixteen Australian photographers explore the potential that is unlocked when architecture is viewed as subject rather than object.

To view architecture photography as objective documentation is to ignore the photographer's point of view. What does the photographer bring to the image, and indeed, is the photographer's presence welcome?

*Site Unseen* aims to communicate the emotional experience of place, as well as the diversity that exists in architectural and built form photography, in medium, typology, and the photographic community itself. In a time when architecture representation is being narrowed to imagery of persuasion, perhaps this work can serve as a reminder of the sincere exchange between people and the built environment.



(1) Ying Ang

This is a tale about a place that laid the flawed foundation of its character upon a mirage of tranquility. It is about the price of sun drenched afternoons hashtagged "grateful". 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 bought and sold here every day.



(2) Erieta Attali

In this series of photographs I don't wish to objectively document architectural works but rather to convey the buildings' auratic qualities caused by elements that have been unforeseen by the architectural design. With the extensive use of glass, architecture becomes a visual device, an optic machine that alternates from appearing as a two-dimensional screen to a luminous volume, from offering transparency to opacity, from expressing objectivity to confusing all familiar coordinates into an ambiguous melange. The surfaces of the glass buildings obtain a strange dimension of depth revealing not only the interior microcosms of life that they enclose, but also the macrocosmic expansion of local and universal elements that surround them.



(3) Pier Carthew

Melbourne Uni, June 2021. The campus was dead; just an occasional walker and some nice winter light. I wasn't alive in the 70's and I didn't go to Melbourne Uni, but these buildings and this place are still somehow nostalgic for me.



(4) Coco and Maximilian

Part documentation, part interpretation; an exploration of the two wings of Phoenix Central Park. A gallery, designed by John Wardle Architects, and a performance space, designed by Durbach Block Jaggars.



(5) Rory Gardiner

Part of a broader ongoing body of work looking at suburban topographies, Rory Gardiner has been revisiting a new suburb of Dubai, Al Jaddaf, since 2018. The work examines the juncture between the familiar and the unknown, archiving fragments of its temporality.



(6) John Gollings

To use a building to find artful compositions that are about photography more than the architecture is anathema. However on reflection, I have often made images that are about the object but include a narrative, thus subjective to a degree. Sometimes a visual stimulus, sometimes exciting irrelevant components, sometimes playing with perspective. Always to direct the viewer to a clear understanding of the form and stylistic attitude. Thus none of the photos in my selection is accurate but in a sense is more real, notwithstanding small imbedded curiosities.



(7) Gavin Green

Architectural photography often privileges the monumental, heroic image. This work, selected from several projects shot in Australia, challenges ideas of architectural subjecthood, splintering the iconic image into moments and elevating the vernacular.



(8) Morgan Hickinbotham

'Practicalities in Architecture' is an ongoing photo series by multi-disciplinary artist Morgan Hickinbotham. The series explores subtle obstructions of architectural form and shifts of perspective toward the built environment.



(9) Brooke Holm

In the midst of the pandemic's first summer, lockdowns and uncertainty had transformed Marfa, Texas into a ghost town. Donald Judd's historic buildings lingered in the dark, shuttered and secretive, an occasional light penetrating through the pitch black. I photographed them around the witching hour, aided by the full moon, construction lights, car headlights and the glow of distant neon.



(10) Ben Hosking

Through a series of images captured in a moment in time, Ben Hosking portrays the way in which we as individuals interact with our surroundings as we journey through life, using all of our five senses. An edifice integrating both modern and classic, his visuals seek to allow the viewer to experience through more than just sight. Hosking's exploration conveys to us the inextricable intertwining of our senses upon which memory is made.



(11) Rohan Hutchinson

Hutchinson's work draws inspiration from two connecting but separate precedents. The artwork of historic Japanese woodblock master Hiroshige Utagawa and contemporary designer Kenya Hara. The works from Post Hiroshige explore the historic shift in representation of the natural and built landscape within artworks, interests lie in how Hiroshige broke away from traditional mathematical formulas of the time, in return, creating a new way of seeing the landscape.

The work from the Kamikawa sub-prefecture explores linear form to control a chaotic moment. A chaotic moment, documented in White by Kenya Hara, is when colour, texture, or structure is added to the colour.



(12) Mengzhu Jiang

I don't remember taking this photograph, nor can I explain what intrigues me about it. That mystery somehow carries through years later. The subjective isn't always explainable, sometimes it's the gathering of our unconscious self. I wanted to share how I felt in this space, before I could put it into words.



(13) Annika Kafcaloudis

My practice has always focused more on the infrastructure, and process of creating and building, than on a finished, or realised, architectural idea. With this specific collection of photos I have captured traditional architectural motifs and structures outside of the grandeur of completed buildings.



(14) Shannon McGrath

In these buildings I have always been drawn to look out the windows and observe, see our city in such a different way. The juxtaposition of use between buildings of work, buildings of living or buildings of play. This fascination of seeing the built form as subject rather than object compelled me to 'snap' a record as part of this exploration.



(15) Veeral Pate

A vast portion of my creative career has focused on photography as the chosen medium in documenting architecture. In the last couple of years, I have made a transition to using filmmaking as an alternate means to document the sights and sounds of architectural projects.



(16) Tom Ross

Swimming Whole, current stained deep time, clay impressions of bodies, lazily baked, with heat, the first day, of summer, schooling a, life away, silt dusts, our contours, we smoke cigarettes, *Viscount*, dive from, pigeon-rock, wonder fuck, the night, you the river, this place, the temple, we worship, earth and water, our salvation.

Tony Birch, 'Swimming Whole', *Whisper Songs*, University of Queensland Press, Brisbane, 2021.

