



# Second Sight Australian Photography In The National Gallery Of Victoria

**Isobel Crombie**



## **Second Sight Australian Photography In The National Gallery Of Victoria:**

**Photography and Australia** Helen Ennis, 2007 Photography and Australia focuses on those aspects of photographic practice that can be considered distinctively Australian. It argues that the colonial experience has been crucial in shaping photographers' concerns. *Nineteenth-century Australian Art in the National Gallery of Victoria* Terence Lane, National Gallery of Victoria, 2003 For the first time some of the major 19th century Australian works of art from the National Gallery of Victoria have been published in one book. Includes paintings, watercolours, drawings, furniture, silver, textiles and sculpture.

*Mark Kimber* Jim Moss, 2013-03 This book encapsulates the photographic career to date of Mark Kimber whose track record as an artist has its origins in the early 1980s when only one year after graduating from art school six of his prints were collected by the Art Gallery of South Australia. Since that time his photographs have been collected nationally and internationally and his curriculum vitae is evidence of a rich photographic legacy spanning a fascinating time in the history of the medium. The essay by Jim Moss that accompanies Mark Kimber's photographs relates episodes from Mark's youth and early adulthood drawing an animated profile of a complex and motivated individual. As a photographic artist Kimber is able to reap the fields of his imagination that were sown in the western suburbs of Adelaide, demographic aspects of which he has recreated with an uncanny crepuscular precision. Other territories and citizens come under Mark's gaze and in more recent work he displays a proclivity for the creation of fictive worlds. Jim Moss's essay also sketches in a sense of the critical and technological evolution that has permeated photographic discourse and practice in the years since Mark Kimber first peered through a viewfinder. Throughout this period of change a sensibility that has remained constant at the heart of Mark's repertoire is his battle of wits with what has been described as the uncontrollable intrusion of reality that is intrinsic to the photograph. The age of the photograph as a discreet object unto itself has passed but in the world of art the photographic image persists as an intriguing and often complex document. This book bears witness to an ongoing fascination with photography as a medium of creative expression while simultaneously it celebrates the contribution of Mark Kimber to photographic art. *Intersections* Helen Ennis, 2004 Using photographs from the National Library's collection Ennis introduces us to Australia from the 1840s to the present as we have never seen it before at peace and at war and in all its splendour and ordinary dailiness as seen through the cameras of Charles Bayliss, Samuel Sweet, Peta Hill and many others. Large format. *A Modern Vision* Helen Ennis, 2008 Charles Bayliss was probably one of Australia's greatest nineteenth century photographers. In his day Bayliss's work was highly regarded and he received numerous prestigious government commissions. His photography has been praised since but in contemporary terms Bayliss has not yet received his due. This beautiful publication drawing on the National Library of Australia exhibition of the same name is the first to highlight the various strands of Bayliss's photographic practice. **Art Bulletin of Victoria** National Gallery of Victoria. Council of Trustees, 2004. *No Standing, Only Dancing* Susan Van Wyk, George Negus, Rennie Ellis, National Gallery of Victoria, 2008

Looks at the works of the popular Rennie Ellis whose *Life is a Beach* photographs helped cast him on the world stage as a documentarian of contemporary Australian culture      **The Photograph and Australia** Judy Annear, 2015 Catalog of an exhibition held March 21 Jun 8 2015 at the Art Gallery of New South Wales and July 4 October 11 2015 at the Queensland Art Gallery      **Early Photography in Colonial Australia** Elisa deCourcy, 2025-10-14 Early Photography in Colonial Australia explores the origins of the photographic culture that continues to shape how we see the world From its mid nineteenth century beginnings photography was more than just a new technology it was deeply implicated in the colonial project The invention of photographic technology coincided with the rise of imperial control across the Pacific and many of its raw materials were extracted from colonised lands This book offers the first major study of photography's arrival and establishment in colonial Australia It places photographs in conversation with prints sketches and watercolours to explore how the foreign medium adapted to the Australian environment artistically and politically It shows how cameras were put to work visually redacting Indigenous custodianship and knowledge of Country to celebrate colonial construction and expeditions Early Photography in Colonial Australia reveals the complex power of the medium Elisa deCourcy considers these early images beyond colonial systems of knowledge and their contemporary role in acts of colonial reckoning and First Nations cultural reclamation      Face Up Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart--Berlin, 2003 A wide selection of contemporary art from Australia featuring new media practitioners James Angus Mikala Dwyer Simryn Gill Fiona Hall Rosemary Laing Robert MacPherson Callum Morton Susan Norrie Patricia Piccinini David Rosetzky Darren Siwes Daniel von Sturmer Guan Wei and Ah Xian      The New McCulloch's Encyclopedia of Australian Art Alan McCulloch, Susan McCulloch, Emily McCulloch Childs, 2006 Widely regarded as the authoritative reference on Australian art with its extensive colour plates and 4500 entries Fully illustrated with more than 700 images on 1200 pages Entries include Aboriginal art Abstractionism art links sculptors photographers craft workers and printmakers and much more      **Adelaide Biennial of Australian Art**, 2004      **2004 Adelaide Biennial of Australian Art** Penelope Curtin, 2004 Published to accompany the 2004 Adelaide Biennial of Australian Art Contemporary Photo Media 28th February 30th May 2004      *Julie Rrap* Julie Rrap, 2007 September release coincides with Julie Rrap's solo exhibition at the Museum of Contemporary Art Sydney Victoria Lynn explores the persona of the trickster in Rrap's work and the theme of the body double in her photography sculpture and installations      **Re\_view** Isobel Crombie, 2009 The history of photography from works in the collection of the National Gallery of Victoria      **Building the Collection** National Gallery of Australia, Pauline Green, 2003 In the short period between the late 1960s when the National Gallery of Australia project received the go ahead from government and its opening in 1982 the national collection of art took shape Twenty years later this book of essays tells how the various collections which make up the national collection came into being and the way they continue to evolve The authors include the Gallery's three directors and another three young men when the Gallery opened who are now gallery directors

themselves Others close to the circumstances of the beginnings of the collections provide insightful commentary The stories included are as varied and full of interest as the collections themselves **Australian Book Review** ,2005-03

**Strangers** International Center of Photography,2003 Presenting the works of 50 contemporary artists and photographers from around the world Strangers explores the different roles the camera now plays in negotiating the boundaries between public and private life trust and fear intimacy and isolation Accompanying the first recurring exhibition of its kind devoted to photography and related media at the International Center of Photography in New York Strangers investigates the social world through images that have been created as a result of encounters with people unknown to one another In addition to the more personal and psychological aspects of estrangement the artists in Strangers also engage with the theme of globalization and diaspora an especially timely subject in its geopolitical ramifications Strangers includes illuminating biographical essays on each of the artists and their works four original essays by ICP curators Brian Wallis Christopher Phillips Carol Squiers and Edward Earle that explore the ever evolving and prescient theme of strangers and approximately 200 images generated in a variety of media from traditional and digital processes to multimedia installations and video Artists represented include Olivio Barbieri Philip Lorca diCorcia Luc Delahaye Rineke Dijkstra David Goldblatt Bill Henson Susan Meiselas Shirin Neshat John Schabel and Joel Sternfeld among others 2nd Sight Isobel Crombie,National Gallery of Victoria,Susan Van Wyk,2002 The first book to celebrate the breadth and richness of the Australian photographs in the National Gallery of Victoria a collection and in so doing also recognises the creative history of the medium **Light Sensitive** Isobel Crombie,2006 In our age of uncertainties globalization virtual reality and digitalization have inspired or compelled photographers to devise new ways of seeing and distinctions between artist and photographer fact and fiction begin to fade Australian photographers continue to carve out a special niche for themselves on the world lens developing new traditions and evolving forms of expression Many of the young photographers represented here cast their eyes like modern anthropologists towards what is ordinary and even overlooked in our urban landscape as potent signs and symbols of who and what we now are Photographs by 37 photographers including Trent Parke Penelope Davis Rebecca Ann Hobbs Tara Shield and Kenneth Pleban range over a series of themes the uncanny which includes camera less images new portraiture which takes a time honored subject into fresh creative areas an examination of physically but not psychically vacant spaces documentary work that considers reality in provocative ways and photographs that explore the complex nature of modern social groupings It makes clear that photography continues to be a medium capable of reflecting both the unlimited nature of the physical world and of the imagination

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