

SPECULATIVE HORIZONS

أفاق تَأْمَلِيَّة

Speculative Horizons is an exciting new collaboration between Kuwait and Australia featuring contemporary Australian and Kuwaiti photography to develop an expanding dialogue between the regions. The collaboration is an exhibition and symposium focusing on still and moving imagery in Kuwait City in 2023. The inaugural event explores ideas associated with '**Land**' and '**People**' and the interconnectedness between **space/place** and **inhabitation/culture**.

Speculative Horizons has been developed by Dr Kristian Häggblom (Australia) and Dr Saad Alsharrah (Kuwait), and is supported by Polestar, The Australian Embassy in Kuwait and will be staged at the Contemporary Art Platform.

 www.speculativehorizons.com

Essay by Co-initiator

Dr. Saad Alsharrah

The first seed that gave birth to *Speculative Horizons* was planted in the concrete creek of West Brunswick in Melbourne, Victoria, a small river system that has been concreted over as the unofficial name suggests. I had just recently moved to Melbourne to start a master's degree in photography. The highly contagious omicron variant had become pervasive and ravished the city of Melbourne – with stringent lockdowns laws – it had become customary to meet with my friend and photography mentor Kristian in the creek that linked our homes. There, we would discuss photography, interrogate photobooks and speculate – by default semester two of my studies was experienced in the scattered parks of Brunswick. What we shared in passion was the love for Japanese and Australian photography and the yearning to link/explore new horizons. Kristian had already created a thread between Australia and Japan in the form of *Tsuka - An Exhibition of Contemporary Japanese Photography* at the Centre for Contemporary Photography, Melbourne, and the Museum of Innocence, Mildura, Australia. It was also at the creek that it was exposed that the next thread of photography should connect Australia with Kuwait. Kuwait, my place of birth and a fertile ground for long-form contemporary and experimental photography – a small country with abundant talent – testament was the plethora of profound submissions we received for this initiative. Through Kuwait's eyes, *Speculative Horizon's* mandate is to serve as a platform for Kuwait-based photographers and link them to new horizons towards Australia. What was the inception of a small idea – a talk on photography – transformed into an exhibition, symposium with visiting artists and featured still and moving imagery artists to facilitate networking opportunities between the two 'lands' and 'people'. With my friends Kristian, Madi, Brie and Jesse, we hope that this bridge that we have constructed stays firm and is only a prelude for more dialogue between Kuwait and Australia through the medium of photography.

Essay by Co-initiator

Dr. Kristian Häggblom

When I was in my early teens, I travelled halfway around Australia in a VW kombi¹ with my father, brother, my father's Latvian friend, his son and a visitor from Latvia. All I wanted to do was surf, but we started by working our way through the centre of the vast Australian desert. When we did eventually get to the sea – after three-and-half weeks of driving – the adults declared that when looking at the ocean from a slightly raised perspective we could see approximately 30 kilometres to the horizon. I've always questioned this – speculated. The unwavering fact is that this will, of course, shift to another approximate measurement as one attempts to get closer to the line that separates the water and air. This unsteady ground is reflected upon and explored for this project via the overarching themes of land, people, inhabitation, and culture and how these complex ideas are interconnected.

The term speculative is used in many alternate ways, for example: speculative forecast (business development), speculative design (design systems for an ecological sound future) and speculative execution (computer systems that perform unrequired tasks). In the context of this exhibition and associated symposium, my friends and collaborators Saad, Madi, Brie, Jesse and I, use the term in an attempt to detach correctness and open a space to speculate about what parallels and present and future possibilities can be forged through presenting and discussing art made with lenses in both regions. We hope to have created an interconnected space in exhibition, print and cyberspace forms for contemplation and further future collaboration. So what follows is some elaboration and background on the ideas that formed this project and (hopefully) inform the works presented.

¹ Kombi, from German: Kombinationskraftwagen (combination motor vehicle), with side windows and removable rear seats, both a passenger and a cargo vehicle combined. Bus, also called a Volkswagen Caravelle, a van with more comfortable interior reminiscent of passenger cars since the third generation.

Post-WWII the 'decisive moment'² has been a (if not the) dominant concept within the realm of photography and its education. This methodology makes some sense when attempting to create an 'arresting' photograph. But what interests me, far more, is the mystery photography can create – let's call them less than decisive but poised moments: when I am unsure what, but something has either just or is about to take place. A space of speculation.

Some examples from the exhibiting artists... why do the protagonists in Batt's photographs look so bored, uninterested and guilty? Are Samos' images made above an epicentre during an earthquake? Who inhabited the castle on the hill that Round captured at dusk? Pinedo suggests that we 'free Kuwait', but how? Who occupies the cave in Thompson's image and why are the faces scratched out of Alghanim's archivalia (if that's what it is?). These are only a few of the questions that intrigue me about this collection of images and those featured on the Speculative Horizons website.

Jesse Marlow's methodological approach to making images may give the viewer/reader some further insight. Rather than gather, like a painter with a blank canvas or a sculptor with raw material, he hunts. Context is key. Through the use of visual code, the elements within the frame 'speak' to each other in terms of colour, shape, tone and design but also, and more importantly, conceptually and these contextual relations instigate curiosity.

Marlow's most recent book is yellow, in fact he has two books with yellow covers, and yellow features predominantly and in many of his images. In the photograph titled *Southbank, Australia*, the composition is largely filled with yellow structural elements that are depicted as sharp lines and edges that frame a figure that looks directly to camera, an unknown person that seems wounded (the title of another book by Marlow) by life and/or the act of being photographed.

Sure, the image functions in the realm of the 'decisive moment', but an understanding of the social context adds weight to the image. The yellow structural elements are a controversial sculpture titled Vault and popularly known as 'The Yellow Peril' produced in 1980 by sculptor Ron Robertson-Swann. The sculpture caused public controversy in regard to government

² The 'decisive moment' is a term coined by the French artist Henri Cartier-Bresson, one of the most influential photographers of the 20th century. It refers to the moment when all the elements in a photographic composition come together in a heightened graphic manner to capture a moment in time considered valuable and to convey further meaning beyond the elements documented.



funding and aesthetic taste that seemed outdated. An argument that still circles around contemporary art and public funding today.

Understanding the social context deepens the significance of images and how they function. In Australia fire is an ongoing and extraordinarily dangerous possibility. Some of my strongest childhood memories are linked to the “Ash Wednesday” bushfires that occurred on February 16th, 1983. Over 12 hours more than 180 fires were ignited and fanned by 110-kilometre-an-hour winds that caused wide-spread destruction and deaths throughout the state of Victoria. I have extremely vivid memories of driving through these ravaged landscapes as a boy and collecting melted glass from car and house windows.

In Lee Grant's image from the series *Land of Oz* titled *The Welfare family cleaning up after Cyclone Marcia, FNQ land management*, a family stand in front of giant flames and when first viewed it is unclear to the viewer if this fire is controlled and safe. Although the flames look menacing, the four people pictured look at ease. The image hints and the title informs us that this is land management, an ancient and important practice undertaken by indigenous Australians that colonists and 'white' Australia have only recently come to understand.

These two examples, from symposium speakers, Jesse Marlow and Lee Grant, demonstrate how nature and culture can be explored via the photographic medium and how interpretation of images are linked to memory.

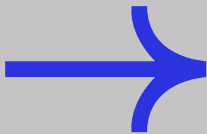
That desert that I travelled through in my youth is not unlike the deserts of Kuwait and if one travels far enough, they will arrive at the sea and encounter that luminous and promising horizon. I liken that unattainable and unreachable line to photography and its illusive possibilities. As shown in Grant's fire and Marlow's mysterious figure, it is about asking the question whilst understanding that there is no unequivocal answer.

Hopefully this exhibition and symposium staged at Contemporary Art Platform in Kuwait can also bring about some contemplation on the power of photography in print, book and moving form. We hope that these forms will create excitement about future collaboration so that we can continue to speculate on who we are, the ways in which we are connected, and how this is visually documented and shared.



Speculative Horizons is excitingly featuring an inaugural exhibition at Contemporary Art Platform to showcase the dialogue between Kuwait and Australia and explore the overarching themes of '**Land**' and '**People**' and the interconnectedness between **space/ place** and **inhabitation/culture**. The Kuwait-based image-makers have been selected from an Open Call and their works are featured through a collaborative curatorial process alongside a selection of Australian artists that are featured on the ***Speculative Horizons*** website. These works were commissioned from existing projects and printed by our supporter and master printer Peter Hatzipavlis from Final Grade – Fine Art Printing and Colour Grading Services through a sponsorship with Spicers paper suppliers in Australia who have kindly supplied a wide range of Hahnemuhle FineArt Paper.

Exhibiting Photo Artists



01

Hayzelyn Joy Barros

Hayzelyn Joy Barros' project showcases the people in Kuwait from a different lens. Kuwait's population is comprised of almost 70% international migrants who have arrived from countless different cultures yet living in a beautiful harmony with each other along with the nationals. In her photography she attempts to capture an insight into the daily lives of the diverse people residing within Kuwait.



02

Chris Round

The Victorian gold rush of the 1850s was one of the defining moments of colonial Australia, attracting people from all over the world, hoping to strike it rich. Today, thousands of disused mine sites, open-cut diggings, and abandoned buildings remain scattered throughout the region - reminders of the region's settler history, but also of the environmental change that took place during that time. This is the ghostly ruins of the Madame Berry Gold Mine near Smeaton in Victoria, one of the richest gold mines of the gold rush.



03

Sandra Pinedo

Each place whispers a secret, a fragment of time, an aroma as a witness, an evaporated or eternalized moment; voices without language code are heard, and entering these spaces allows one to contemplate the feat... to be another, to be it, to be nothing, to be universal... one feels the passage of humanity and its desire... destruction or transformation? The organic balance is revealed before the eyes, the horizon is very generous.



04

Paul Batt

This series represents part of an extensive project, documenting the self-reflective moments on the faces of individuals at the service station below my old apartment. The transitory nature of a service station means that customers don't arrive there as such, their intention is immediate departure and the sole purpose of their arrival. This unintended destination creates a sense a 'non place', giving a melancholy to people's habitation of it, as their mind wander elsewhere. It was these brief moments of people alone without their public facade, which spoke to me of the human condition and whether I could make a portrait of somebody, that I don't know, which also subtly reflected them. So began the process of creating my 'snipers' nest', blacking out my kitchen/bathroom windows in order to conceal myself and the super tele-photo lens I used to capture these self-reflective moments.



05

Deema Alghunaim

Deema Alghunaim's project explores landscapes of rest and labor, and questions notions of fertility and waste. The photographs were taken between the years 2015 and 2016 at the beaches of Shuwaikh, Sulaibikhat and Doha, and at the towns of Ahmadi and Jahra. Each of these places suffer from critical environmental and urban problems, yet they continue to attract people either for leisure or for work. Perhaps the vulnerability of these lands makes them subject to human curiosities.



06

Noah Thompson

I made this image as part of my long-term project, Huon, which is inspired by the conflict between industry and environmentalism in Tasmania, Australia. I began this project in 2018 and as it progressed, I found myself going on numerous tangents that in some way related to the core of the work - humanity's relationship with the natural world. One such tangent was finding people and places that sought an alternative to the capitalist/consumerist paradigm, particularly in regard to energy consumption/generation and food production – in short – people who sought to live sustainably. I heard about a man that slept and lived in caves on his land and once the introduction was made I ventured to his rural property to photograph him and his home. This work is ongoing and will be published in 2023 with US publisher Charcoal Press (of the Charcoal Book club) after winning the 2019 Charcoal Publishing Prize.



07

Samos

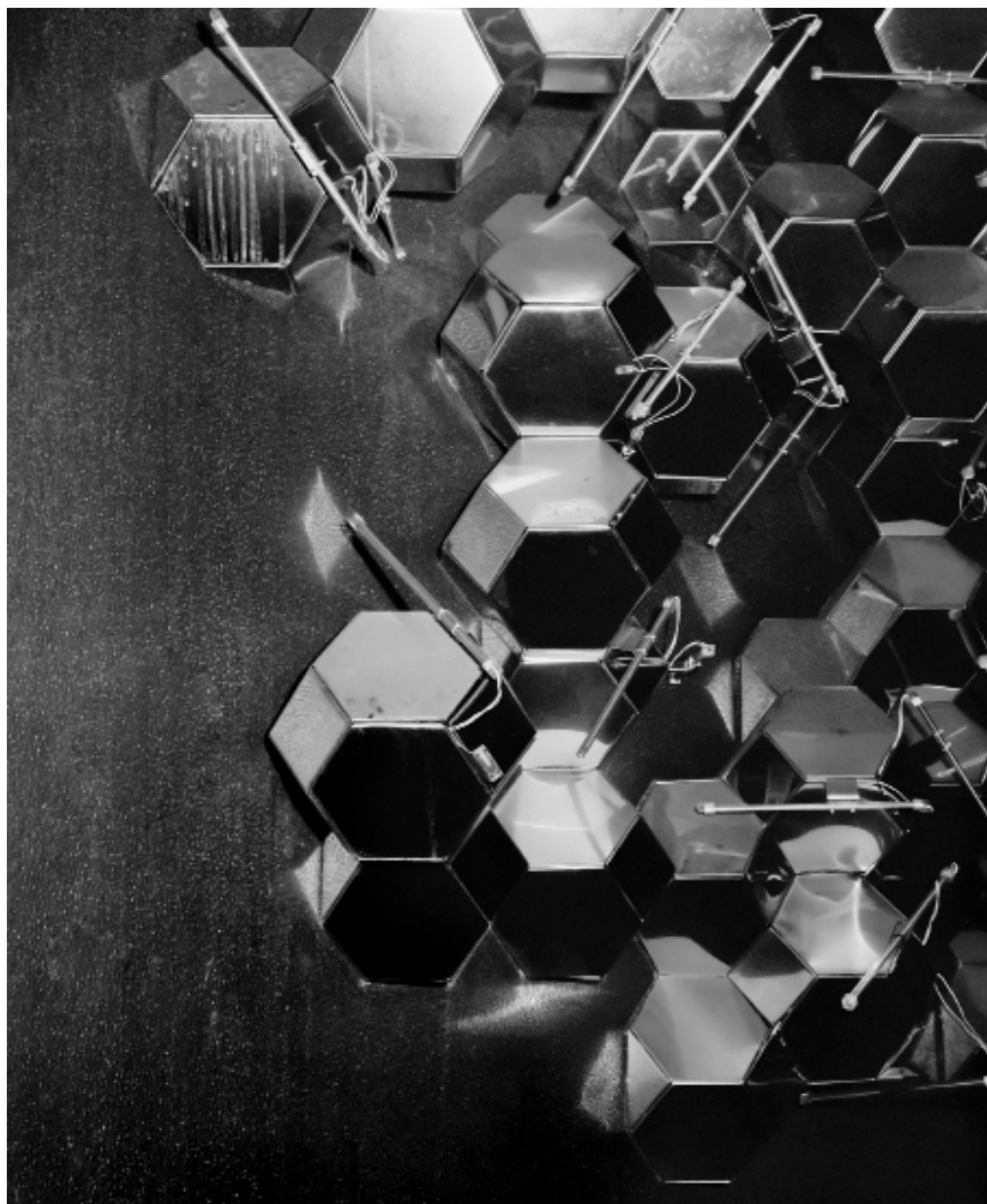
Samos' project OF MOTION is a visual ritual blurred by the heat-stressed passages between utilities and settlements. During the challenging summer months, days are longer and journeys faster. The flow through place is directed by vehicles through glass barriers, hence the abstracted vision.



08

Nicholas Hubicki

The suite of images included in *Speculative Horizons* are taken from the 2020 series, *Another Green World*. These images propose a rebus of the synthetic and the natural world, of the reproduced and the produced. The photographs were taken during Melbourne's second protracted COVID-19 lockdown. The locked down city became a microcosm of photographic study as the city became - for those months - dystopian, a kind of science-fiction in real-time. The entropics of architecture, botany, technology and geology frozen in Silurian time - ongoing interests - became meditations within a restricted radius.



Adel Ashkanani

Ashkanani's project was developed as an homage to a dear place that's been in his family for generations, since the 1950's. The purpose of his work is to create a makeshift person who resembles a distant version of a relative, an entity from another world emerging from the sea, and revisiting the broken fragments of a home away from home. These images reflect the absence of a life that was once the reality of his family, the daydreaming that came along with this space have now become fleeting memories that have been left behind in the form of broken-down furniture, decaying walls and a crumbling infrastructure.



10

Lee Grant

I can't really recall exactly where this image was made, but it was somewhere in FNQ in May 2015. We were driving around on our way to a campsite when we stumbled upon this scene. It was the fire that enticed us. A family were cleaning up the fuel load caused by a recent cyclone and conditions were right for a bonfire. We joined the family who understood our desire to watch the embers float up into the night sky. It was a shared moment of meditative silence until a tussle between some dogs broke out. A chat and a portrait later, we were on our way again, journeying back into the darkness.



Amal Abdullah Ghannam

Amal Abdullah Ghannam is a professional photographer who loves art and finds beauty everywhere: street noises, the people around them, the aesthetic nature of planet Earth, and in obscurity. The project describes the photos of Kuwaiti women who are forbidden to live their childhood because of the restrictions and traditions in Kuwait.



12

Anne Moffat

I often photograph my family, in particular my sister Kate. Here we are travelling to our cousin's surprise birthday party, squeezed into the backseat of our parents' car in amongst the balloons. This image fits into a larger series of candid and chaotic snapshots, taken at family gatherings around the world.



13

Maryam Alghanim

Maryam Alghanim's project is a series of photographs that capture the lifestyle of a Kuwaiti family in both their homeland and abroad. Themes of heritage, cross culture, and new environments are highlighted to signify the adaptation of one's lifestyle bridging with foreign worlds.



14

Kaede James-Takamoto

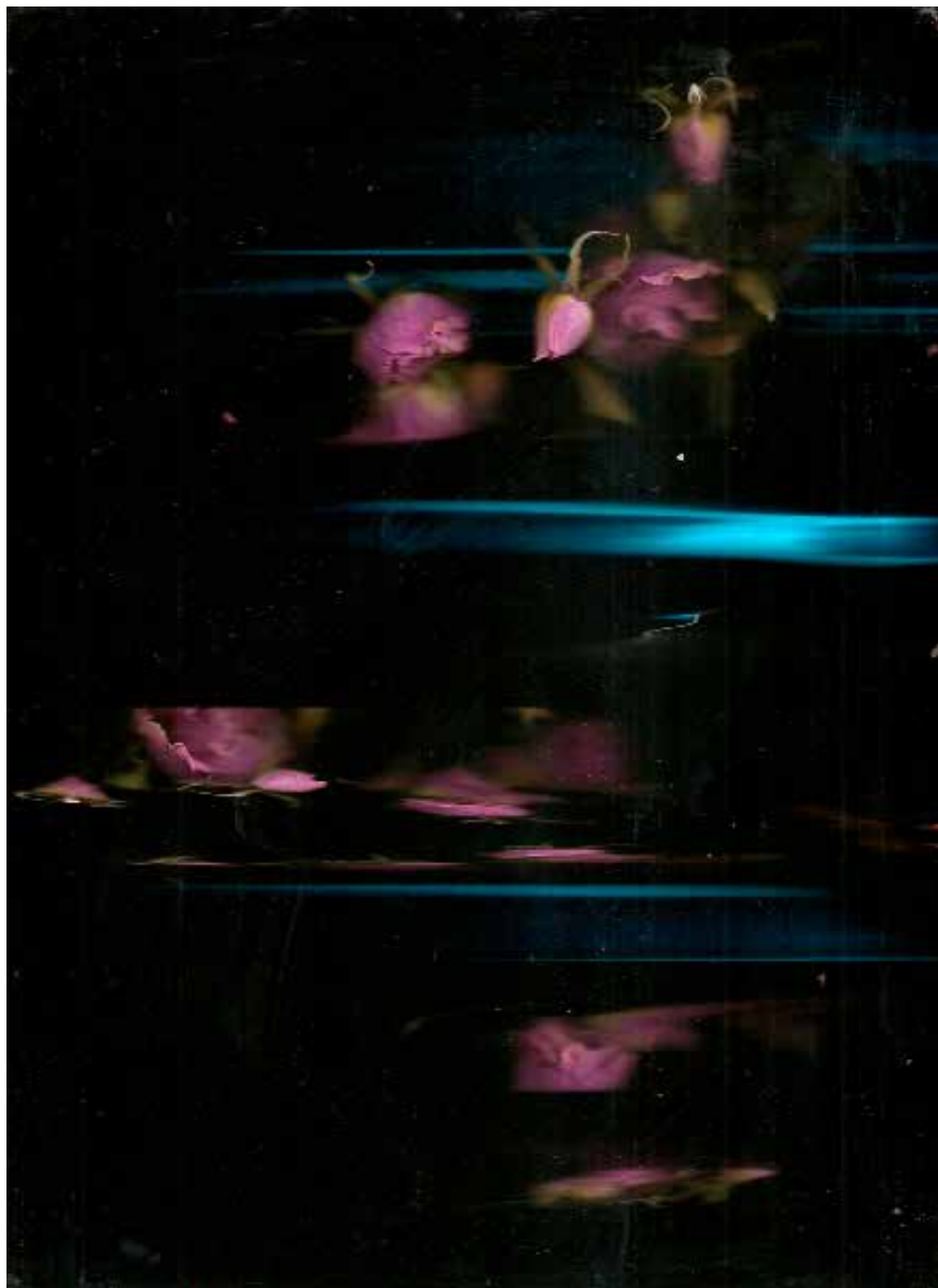
Milk Flower, named after the common flower Snowdrop, explores the endless oscillation between the stories we're given, and how we come to understand them. The Milk Flowers themselves mirror the experience of reclaiming my memory as they also have a medicinal quality, used in treating symptoms of Alzheimer's. This work seeks most of all, to illustrate the way my father and I have constructed our own interpretations of my childhood experience.



15

Eman Alshawaf

Eman Alshawaf's project is an experimental piece that uses a scanner as an alternative camera to show how one can find beauty in the act of grieving old selves and respecting how memories can crumble to become fragmented and anew.



16

Mike Gray

The title of this work, Confide in Me is taken from a Kylie Minogue song of the same name. That title resonates with the corruption process that produced the photograph. Initially, the image of waves smashing on Canal Rocks in Western Australia was opened in a text/code editor and hacked by inserting my own personal confessions together with the lyrics of Minogue's song. For me, the subsequent corrupted image maintains the light aesthetic values that juxtaposed the force of the waves whilst introducing the liminal quality of the corruption.



Speculative Horizons has viewed a selection of exciting Australian video art to showcase and generate dialogue via our website and physically in the inaugural exhibition. This has been supported by MARS gallery in Melbourne and the works presented have been curated by Brie Trenerry.

Exhibiting Video Artists



Solid Flux

Video, as a technology based medium is in a constant state of flux. As one technique or format is mastered, another has already appeared on the horizon. The artists in this exhibition make experimental work pushing at the boundaries of what is possible, some manipulating conventional video methodologies, others working with innovative generative technologies, interrogating the limitations of traditional moving image frameworks.

The title *Speculative Horizons* in the context of a cross-cultural collaborative exchange between Australian and Kuwaiti institutions provides a guide to the nature of the work in this exhibition and implies an ever-evolving and fluid dialogue between two cultures that reflects the metaphor inherent in an amorphous intersection of land and sky. The themes of the exhibition ; land, people, inhabitation, culture and interconnectedness provide the scaffolding for explorations of a theoretical nature. The inclusion of video art in this context acknowledges the myriad potentials of the moving image and its relationship to photography.

“Photography is truth. The cinema is truth twenty-four times per second” - Jean Luc Godard¹

The capture of a precise moment in time within a single photograph may encapsulate an entire story, whereas, working with the moving image, a narrative journey is mapped through the sequencing of multiple shots, comprised of at least 24 frames per second, usually accompanied by sound, creating a multi-sensory experience. The experience of the moving image has long been compared to the way we experience thought or memories. Images or text unfolding in sequence, whether linear or non-linear in form.

1. Godard, Jean Luc *Le Petit Soldat*, Les Productions Georges de Beauregard, Société Nouvelle de Cinématographie (SNC) 1960

Roland Barthes likened the act of watching a film to an oneiric state, closer to dreaming due to the darkened environment, the flickering images on screen and the feeling of 'waking up' at the conclusion of the film². Video art, freed from the confines of the cinema, traditional storytelling arc of 'beginning, middle and end' and long format structure can be harnessed to disrupt this oneiric state. Linear and non-linear narratives, the manipulation of time, infinite loops and installations are all strategies that can be utilised to alter or enhance the perception of the viewer. This screen based work is usually situated in a gallery or museum setting and as a temporal medium encourages an interaction with the work distinct from both static artworks and cinema, one in which the viewer is mobile, active and may enter or exit at their discretion.

Whilst we lack room here to investigate each work on show in detail, certain individual pieces assist us in articulating the curatorial proposition.

Joe Blair presents multiple locations simultaneously using split screen as a device in his multichannel video *Oceans 32*. Thirty-two separate streams of video are juxtaposed within the frame to create a tapestry of centrally placed horizon lines recorded from unsecured surveillance cameras via web based project Insecam. Viewing the work we are acutely aware that each 'horizon' is captured in a different location, recorded at random times of day evidenced as the mosaic of tiled screens shift in hue within each cell as an unseen sun traverses the sky. The quality of the surveillance recordings vary, as do the frame rates and shutter speed depending on the quality of the camera. The physical world is superseded to the digital as we succumb to seeking patterns of meaning or a locating reference beyond the omnipresent horizon line. In the process of making, the approximate locations of the cameras are provided as data, co-ordinates, mathematical abstracts requiring translation.

There is a moment of relief as an insect whizzes through a frame at furious speed. Another, as a bug lands on the lens for an instant. A bird wing appears suddenly, dislocated from its body, the flap of the wing truncated as it passes the lens. The thirty-two surveilled oceans and their static horizons remain constant, passive, neither receding or approaching the limit of the screens confines.

2. Barthes, R. 1986 [1975]), 'Leaving the Movie Theater', in *The Rustle of Language*, trans. Richard Howard, Oxford: Basil Blackwell, pp. 345–349.

A disembodied limb, brutally shocked from its original owner, drifts placidly through the expanse of another sunlit ocean, destination unknown in Erin Coates and Anna Nazzari's magic realist film *Open Water: The Offering*. The journey undertaken by this corpulent, grotesque traveller is both literal in traversing the Southern Ocean and metaphoric in its metamorphoses from healthy flesh to decaying site of colonisation by myriad marine flora and fauna. The true event that inspired the work, involving a harpoon wielded by a whaler and gunner in Albany, Western Australia holds an element of schadenfreude as the limb is repurposed to sustain new life³. The use of a temporal medium to render this transition from discarded flesh to vibrant self-sustaining ecological system is vital, capturing the corporeal journey from death to life through 24 photographs per second, rather than a single shot. The use of sound enhances the sensation of viewing the ocean from the perspective of its fleshy inhabitants, a post-human audio vision rendered objective in the use of tightly framed cuts, that ease our revulsion toward this body-horror in its new home.

Exploring how memories can be severed or altered depending on perceptions of place, Kuwaiti artist Shai Alfarhan's film *Memory and Space* is a deeply personal response to the historic culturally significant site Safat Square, once a lively trading hub, regularly visited by the artist with her father as a child. The narrator recalls the scribes that inhabited the square of her childhood, their activities translating and creating a sense of community now lost to imposing, indifferent contemporaneous architecture which has places to linger and relax but lacks a municipal presence. This site, despite its physical surface alterations, is still activated in the artists' mind through the memory of her father. The architecture of the space may have radically changed, but memory holds stronger bonds that tie and strengthen notions of identity. The viewer's journey through the space is bookended with images that offer clues to the loss of interpersonal communications.

Where place is closely tied to identity, an exhibition curated between cultures always has room for linguistic and cultural misunderstanding and

3. The incident as described by the Australian Maritime Museums Council on their website: 'BOOM!' The harpoon leaves the gun, racing towards the whale. A yell lost in the howling wind, signals the unthinkable. The Captain, who a moment ago was standing strong, now lays prostrate on the gun-deck. His left foot missing... wrenched off by the harpoon rope... With his lifeblood draining away, the race is on to save him... this far out to sea, chances are slim.' October 1, 2019 at 11:30
<http://maritimemuseumsaustralia.com/profiles/blogs/sea-legs>

this is captured most painfully and humorously by Kuba Doriabalski in *Broken English is My Mother Tongue*. Blake Dearman explores an endlessly mutable, digitally created non-place in *The Inside of A Square*. Non-places as defined by Marc Auge, who coined the term, are “transitory places, where human actors pass through as anonymous individuals but do not relate/identify with, in any intimate sense”⁴ In contrast to this conception of a non place, in *Us* Steven Rhall deconstructs a home video, removing any human presence from the footage of the family residence. The video becomes a strangely disjointed journey through the documentation of personal effects, furniture, the intimate elements that make a space a home. As Rhall suggests, this suburban house as domestic archive, acts as a continually developing portrait.

This exhibition provides an opportunity for the viewer to reflect upon resonances between sky and screen, desert and theatre, the garrulous and the gallery. It offers a unique perspective between two cultures; the Kuwaiti and the Australian, highlighting human tendency towards both speculation and the endless potentialities of our shared horizons.

Brie Trenerry 2023

With special thanks to Dr Ashley Crawford.

4. Author unknown https://www.brown.edu/Departments/Joukowsky_Institute/courses/archaeologiesofplace/7994.html#:~:text=These%20non%2Dplaces%20are%20transitory,action%20does%20not%20take%20place. Blue State Cafe, Fri Feb 06/2009 12:55

17



Shaikha Alfarhan

Memory and space

2:45 minutes

1080p video with stereo sound

2021



This short film was shot on a smartphone in 2021 for Film & Architecture Studio at the Independent School for the City. Intrigued by how we link certain memories to a space or a landscape I wanted to tell a story that shows that connection. This film is narrated by my mother as she recalls her memories of Safat Square. There is a disconnection between her memories and the visuals. My mother connects Safat Square with the memory of my grandfather, even though the square has been through significant changes. There is a sense of loss that I wanted to convey because I don't make that connection; to me it's just another public space. As Natalia Ginzburg wrote in *The Little Virtues*: "and we are a people without tears. The things that moved our parents don't not move us at all."

18



Erin Coates & Anna Nazzari

Open Water: The Offering

HD video with stereo sound

4:45 minutes

Composer: Stuart James

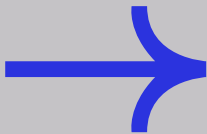
2017



Open Water: The Offering is based on an incident that occurred in 1965 in the coastal town of Albany when a well-known whaler and gunner on The Cheynes III (a whale chaser) lost his leg after it became entangled in a rope attached to a harpoon fired at a whale. The film charts the imagined journey of a detached human leg, gifted to the Southern ocean and its inhabitants by an otherworldly cetacean. The bloated, grotesque leg is gradually colonised by endemic marine species of fauna and flora.

Speculative Horizons has been in dialogue with the following image-makers and their work with photobook production to add further dialogue through longevity via publication. A selection of books are on display at CAP in Kuwait and featured on the website. These books are purchasable through links associated with each publisher on the dedicated website.

Photobooks



Abigail Varney

Rough & Cut

*Iridescent foil stamped hard cover,
Published by Trespasser Books (Texas), 68
pages, Edition of 750, 25.4 × 31.75cm*

Erin Lee Holland

The Crimson Thread

*Handmade by the Artist, Artist Edition
Only, 21 × 26cm*

Aishah Kenton

Second Exit

*Digitally printed, saddle stitched,
Published by Kenton/Davey, Printed by
Deephouse Print Studio (Sydney), 64
pages, Edition of 100*

Jesse Marlow

Don't Just Tell Them, Show Them

*2nd Edition, Sling Shot Press, Melbourne,
2022, Hardback, cloth cover, 112 Pages,
50 colour photographs, 12 × 9¾", Edition
of 1000, Signed*

Alana Holmberg

Porch Diaries

*Folded softcover with tipped-in image
embossed title and exposed binding,
Self-Published, Printed by Bambra Press
(Melbourne), 144 pages, Edition of 750,
23 × 30cm*

Jordan Madge

Banana Spider Bite

*Embossed softcover with flaps, Published
by Bad News Books, 74 pages, Edition of
50, 20 × 24cm*

Atong Atem

Surat

*Section-sewn hardcover, Published by
Perimeter Editions x Photo Australia
(Melbourne), 48 pages, 28 × 20.8 cm*

Kaitlyn Church

Systems of Measurement

*Hardcover, Self-Published, 88 pages,
Edition of 5*

Luke Le

What are you looking for?

Softcover with poster dust jacket and perfect bind, Published by Perimeter Editions (Melbourne), 170 pages, Special Edition of 25, 25.5 × 17cm

Pearce Leal

A Field Guide to Seeing New Land

Softcover, Published by Tall Poppy Press (Melbourne), 64 pages, Edition of 200, 21 x 26.5cm

Matthew Dunne

The Killing Sink

Softcover with foil & silkscreen, Published by Void (Greece) & Tall Poppy Press (Melbourne), 88 pages, Edition of 750, 20.6 × 27cm

Rebecca Fagan

The Bleachfield

Softcover, Self-Published, Artist Edition

Matthew Sleeth

News & Weather

Hardcover, Published by Third Floor Press (Melbourne), 17 × 23cm

Rohan Hutchinson

An Error Has Occurred

Published by Perimeter Editions, Designed by Daly&Lyon Studio, 48 pages, 29.5cm x 23.5cm with an untrimmed edge, 3 hold sewn with a foil blocked cover

Morgana Magee

Extraordinary Experiences

Softcover, Published by Tall Poppy Press (Melbourne), 64 pages, Edition of 200, 21 x 26.5cm

Sam Forsyth-Gray

New Archivalia

Softcover Self-Published, Artist Edition on newsprint

Sarah Pannell

I Dreamt of the Sea

*Saddle Stitched Booklet, Self-Published,
Printed by Memento Pro (Sydney), 28
pages, Edition of 50, 14.8 × 21cm*

Yask Desai

Telia

*Hardcover, Self-Published, Artist Edition
of 5*

Tom Goldner

Do Brumbies Dream in Red?

*Black artboard cover with tipped on image,
exposed binding with concertina text
insert, Self-published, 120 pages, Edition
of 100, 33 × 26cm*

Ying Ang

Gold Coast

*Chevron patterned hardcover with
pale pink screen printed box, featuring
diamond shape cut out. 9.6 × 11.2 inches
in size, 132 pages with 72 colour images.
Additional newspaper zine insert. Offset
printing on matte coated paper in the
Netherlands.*

Wendy Catling

Nightshade

*Exposed section sewn soft cover,
Published by M.33 (Melbourne), 192
pages, Edition of 150, 28 × 21cm*

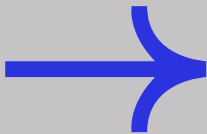
Wouter Van de Voorde

Death is not here

*Iridescent foil stamped hard cover,
Published by Void (Greece), 160 pages,
Edition of 750, 22 × 27.5cm*



Biographies



Team

Kristian Häggblom's curatorial interests are inspired by transdisciplinary art practices and new modes of documentary making. When Häggblom first moved to Japan in 1999 he co- founded/curated RoomSpace gallery in Omoide Yokocho, Shinjuku, Tokyo. While studying in Tasmania, he received an Exhibition Development Grant from CAST, to curate the cross-cultural Japanese Australian exhibition *Paper Bridges* which was part of Ten days on the Island festival in 2005. Since this inauguration, Häggblom has curated several large-scale exhibitions that have included the work of French photographer Mathieu Bernard-Reymond, Melbourne-based sound artist Philip Samartzis and Japanese artist group Chim↑Pom. When Häggblom permanently relocated back to Australia, he co-founded and was head curator of Wallflower Photomedia Gallery that was located in Mildura, Victoria. The gallery exhibited work from all over Australia, Japan, Finland, America, Canada, Italy, Mexico, England, Poland and Germany, in addition to showcasing work in obscure non-gallery locations such as a motel and prison through Mildura Palimpsest Biennale. More recently, Häggblom curated *Tsuka: an exhibition of contemporary Japanese photography* at the Centre for Contemporary Photography, Melbourne and is presently the Higher Education Course Director and MA Course Convener at Photography Studies College, Melbourne.

Saad Alsharrah is a Melbourne-based artist and academic whose interests include using geospatial technologies for visual narratives and expanded forms of documentary photography. Born in Kuwait, Alsharrah moved to Australia in 2004 to study geospatial sciences. Throughout his fieldwork research in Morocco in 2012, Alsharrah began to integrate documentary photography with his environmental remote sensing practice, creating a synergy between infrared imaging from satellite sensors and visual voices of the local population. He won the 2nd prize at the University of South Australia's inaugural Images in Research competition in 2014. In 2018, Alsharrah's curatorial interests inspired him to curate Sydney-based American-Australian Greg Marsden's Kuwait War Photography exhibition at the Memorial Museum in Kuwait. Alsharrah is currently the director of the Geohealth Lab at the Dasman Institute, visiting fellow at the University of Canberra and Flinders University and an MA – Photography student at Photography Studies College, Melbourne. The emphasis of his current research-led MA project is the interwoven connections between Kuwait, Japan and Australia linked by the act of pearl diving. The work is approached through multi-modal documentary modes to depict the complex histories, cross-cultural livelihoods and connected aspirations.

Team

Brie Trennery is a Melbourne-based interdisciplinary artist and curator with a focus on the moving image and new media who has exhibited extensively both in Australia and internationally. Trennery is currently completing her PhD, which explores altered states of consciousness and collaboration as generative strategies for an expanded cinema. Trennery has been the recipient of residencies at the Australian Experimental Art Foundation in Adelaide 2015, the Australian Archaeological Institute at Athens (AAIA), Contemporary Creative Residency via the University of Sydney 2018, KdMoFA (Kuandu Museum of Fine Art) and NUA (Taiwan National University of the Arts, RMIT:ART:INTERSECT 2019. Trennery is the video curator at MARS gallery in Melbourne, Australia.

Jesse Marlow is an Australian based photographer. His works are held in public and private collections across Australia including the National Gallery of Victoria, Australian Parliament House Canberra and the Monash Gallery of Art. In 2005, he published a book of street photographs, *Wounded*, (Sling Shot Press). In 2006, he was selected to participate in the World Press Photo Joop Swart Masterclass in Amsterdam. While in 2010, Marlow was one of 45 photographers from around the world profiled in *Street Photography Now* (Thames & Hudson). He was awarded the International Street Photographer of the Year Award in 2011, and in 2012 won the Monash Gallery of Art's Bowness Prize. Marlow released his third monograph, *Don't Just Tell Them, Show Them* in 2014. In the same year, he was profiled in the Thames & Hudson book, *The World Atlas of Street Photography*. In 2021, Marlow published his 4th monograph *Second City* (Sling Shot Press). In 2022, Marlow was commissioned by the Australian Architecture firm Architectus to produce a book celebrating the 21st anniversary of their practice. Marlow is a Leica ambassador and is a member of the photographic collective UP Photographers.

Helen Vivian is a curator, writer, publisher and editor with thirty years of independent practice. She was co-founder of Artmoves Inc. a not-for-profit association that focused on supporting and promoting women's art and artists between 1988 and 2000. She was the co/curator of Mildura Palimpsest in 2009 and 2011. Vivian has worked on two important publications: editing *Interceptions: Art, Science and Land in Sunraysia* (2000) and she wrote *When You Think About Art: the Ewing and George Paton Galleries 1971 – 2008* (2008).

Madeleine Sherburn is an artist and arts worker based in Narm (Melbourne). Her creative practice focuses on the relationship between the spectator, space and place, through photography, video and projection as the acting medium. She is also interested in the intersections between art, ecology and built environments. Sherburn is also an emerging curator, undertaking their Master of Arts Management at RMIT, with a focus on curatorship, volunteer & community engagement and uplifting artists' practices. With experience in gallery management, content creation & coordination, marketing, and public projects, she welcomes broader community involvement in the sector, expanding the conversations to include more people and ideas for growth. She hopes to continue learning from others as much as possible in the future as she endeavours to evolve their practice.

Kuwait Artists

Adel Ashkanani is a Kuwaiti-based artist who works with different mediums that range from music, photography and film. He portrays a raw and dark perspective within Kuwaiti society by dissecting and challenging traditions and his work depicts a dark yet whimsical part of his world.

Amal Abdullah Ghannam is a professional photographer who loves art and finds beauty everywhere: street noises, the people around them, the aesthetic nature of planet Earth, and in obscurity. The project describes the photos of Kuwaiti women who are forbidden to live their childhood because of the restrictions and traditions in Kuwait.

Deema Alghunaim is an architect with an interest in urban renewal, development and using cultural tours as a method for research and local knowledge production. She also explores notions of landscape, language and sound through photography, painting, clay and creative writing.

Eman Alshawaf is a multi-media artist whose work explores the meaning of vulnerability, emotional isolation, and the fragility of personal memories.

Hayzelyn Joy Barros is originally from the Philippines and is now based in Kuwait. Her work explores Kuwait's most mundane moments to try and capture the essence of life and the harmonious cultural blends of the city's people.

Maryam Alghanim is a conceptual photographer, interior architect and an art historian. Her work in self-portraiture and research interests revolve around the folding and unfolding of one's identity in relation to one's surroundings. Maryam is in a constant exploration of the deconstruction and reconstruction of one's own perception of their representation of both their body and mind

Samos pushes his to move to experiment with moments lost to memory. What remains a constant is the momentum through the concoction of land and people.

Sandra Pinedo is an independent Spanish photographer based in Kuwait. Her relationship with photography began as a survival mechanism since moving to a new country. But it has since allowed her to reflect in images the point of union that connects us all with other cultures. The function of her photographs is to establish a connection that the viewer will define in their own way.

Australia Artists

Anne Moffat is a photographer working across an array of editorial, commercial and personal projects currently based in Melbourne, Australia on unceded Wurundjeri land, and her work was awarded Jury's Choice in the Prix Virginia (2020).

Chris Round is a landscape photographer based in Sydney. From documenting landscapes featuring direct human interventions to exploring ideas of place, his work primarily investigates our ever-changing relationship with the 21st Century environment.

Kaede James-Takamoto is a Japanese-Australian artist based in Melbourne/Naarm. The daughter of two sculptors, she was surrounded by art at a young age which has heavily impacted her ways of seeing. Kaede's practice utilises a process driven experimental approach with a focus on belonging, identity, and place.

Lee Grant is a Korean-Australian photographer and researcher based on the South Coast of NSW with a background in social anthropology. Her commissions and long-term independent and collaborative projects deal with themes of community, identity and belonging and how landscape (both natural and inhabited) relates to these concepts

Mike Gray is an Australian artist who has exhibited nationally and internationally since 2003. Through predominately photographic and interdisciplinary lens-based works he examines dominant Western narratives that specifically intersect both Australian and personal concerns.

Nicholas Hubicki's work focuses on both the constructed and natural world, drawing upon sources such as architecture, urbanism, entropy, botany and geology. His work is conceived less as individual documents than as a discourse between things: their state, genealogy and memory.

Noah Thompson is an Australian photographer working with expanded modes of documentary making. Coming from a background in political science and with an interest in visual narratives, his work examines the ways in which individual and community circumstance play out amongst broader social, political and cultural events.

Paul Batt is currently a PhD candidate in Fine Art (Photography) at Monash University, whose work has been exhibited widely throughout Australia and overseas in both group and solo exhibitions.

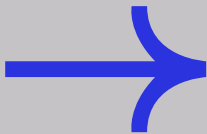
Video Artists

Shaikha Alfarhan was born in Kuwait in 1992. She is a multidisciplinary artist and art collector who works mainly in the medium of collage. Alfarhan attended Canisius College in Buffalo, NY where her artwork was selected for the cover of the 63rd edition of literary magazine The Quadrangle. She has exhibited in a group show at Eleven Twenty Projects in Buffalo, NY. Alfarhan creates works that often revolve around the sense of nostalgia and familiarity.

Erin Coates is a visual artist and creative producer working across drawing, sculpture and film. Coates' practice is informed by her deep interest in the natural world, biology and genre film cultures. Her practice focuses on the limits of our bodies and physical interaction with and within given environments. In exploring bodily thresholds she draws from her own background in rock climbing and freediving. Recent work has centred on the underwater Gothic in relation to Australia's unique marine and estuarine ecologies and presents hybrid forms that merge human elements with various endemic life forms. Referencing anthropogenic impacts on these organisms her work at times engages with a transgressive bodily aesthetic while proposing possible post-human futures.

Anna Nazzari is a Perth based artist. Her practice focuses on the investigation of mythological tales, superstitions and unusual events that emphasise moral certainty and foster a reading of the absurd. Her work is often painstakingly made and combines old world skills with contemporary art processes to aesthetically convey the contradictory or futile facets of life. In 2011, she completed a Doctorate of Philosophy (Art), which analysed the absurd fate of gender ambiguous narratives. Her art practice primarily accommodates 3-Dimensional form but can also incorporate video, drawing and photography. Nazzari currently works as a Lecturer at Curtin University's School of Design and Art, OUA Art Studies Program.

Symposium



Saturday 11th February 2022

1.00pm **Dr Kristian Häggblom**
Photography Expanded

Photography Expanded will outline and examine some photographic projects from Australia that push the use of lens-based practice in innovative and experimental ways. A focus will be on the presentation of long-form projects across exhibition, publishing and cyber platforms.

Video 1

Blake Dearman
The Inside of a Square

1.30pm **Lee Grant**
A portrait!

What could be more simple and more complex, more obvious and more profound? (Baudelaire, 1859)

Photography Expanded will outline and examine some photographic projects from Australia that push the use of lens-based practice in innovative and experimental ways. A focus will be on the presentation of long-form projects across exhibition, publishing and cyber platforms.

Video 2

Joseph Blair
Oceans 32

2.00pm Lunch Break

Video 3

Kuba Dorabialski
*Broken English is
My Mother Tongue*

2.45pm Jesse Marlow
*Anything Can Happen
and Probably Will*

I love the uncertainty of what working on the street provides. The element of the unknown and the idea that I can leave the house one morning and come home with a photo that will be with me forever continues to excite me.

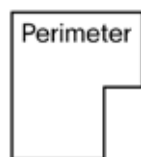
Video 4

Steven Rhall
US

3.30pm The Photobook
Discussions

In this interactive session, symposium/exhibition guests will be invited to interact with the books accompanying the Speculative Horizons exhibition as objects. This will facilitate discussion on book 'architecture', narrative through sequencing and design.

Polestar





Two
Inadequate
Voices

[MARS]



we care photo
collective.

Spicers 

