

# PENELOPE DAVIS | STEPHEN HALEY

## REVERSE PHOTOGRAPHY

RUPERT BUNNY FOUNDATION VISUAL ARTS FELLOWSHIP

THE GALLERY, ST KILDA TOWN HALL

20 SEPTEMBER – 18 OCTOBER 2017

Photography snaps actual objects in the world converting them to abstracted, but indexical representations - images. We thought to invert this - to reverse photography - by taking virtual objects and images found as photographs on the web and turn them into actual objects by using 3D printing technology. Then to take a further step - to invert this once more by taking the resulting actual, transparent objects to make cameraless contact photographs – photograms. This turned them once more into photographic images but photographs whose indexical relationship with the original source was highly strained. In keeping with the increasingly abstract nature of the digital world, the images used were selected from the standard symbolic forms used in warning and information signage, particularly those of the American Institute of Graphic Arts (AIGA). These were among the first attempts to establish a universal symbolic system for a globalized world.

The intended starting point was to actualize virtual images and objects through 3D printing. This proved a technical morass and a simpler method was employed. The forms were computer routed in Perspex. These transparent objects were used to create a series of photograms and, by playing in the darkroom, to overlay these one on top of the other and expose them through various coloured gels. There are a series of these works printed to metallic paper and facemounted to Perspex.

The routed forms were also then scanned back into the computer and used as textures to overlay created virtual forms in a 3D computer program and multiplied to create new scenes.

Others were coated in silicon moulding casts which were peeled off, and the moulds rather than the casts, recorded using a flatbed scanner and then printed as photographic prints.

Finally, a selection of the left over edges of the silicon casts taken from the symbol forms were also scanned and arranged in photoshop as abstract, highly layered compositions. These were then also printed as photographs.

In each iteration, from indexical record of the original image to the indexical touch of cast materials to object, the images recall and invert photographic functions to produce a strange new type of photograph.

The work directly engages with key aspects of contemporary art practice and general social conditions. In particular, the two fundamental shifts of the contemporary age – rapid global urbanization and the emergent digital age. Artistically the work considers the shifting impact of emergent digital technologies on imaging, the social role of photography, the globalization of standardized space and the material possibilities of post-photographic practice.

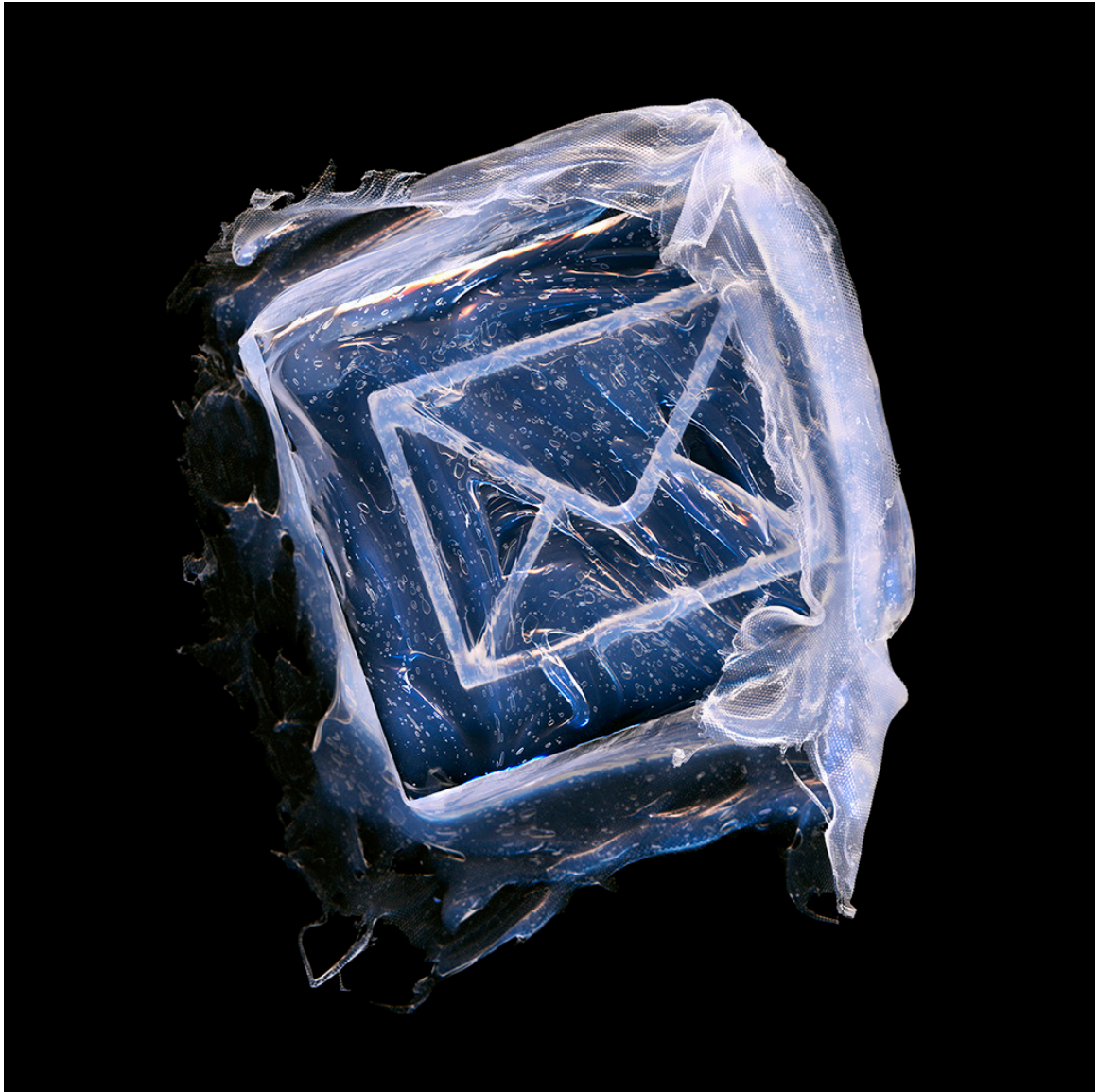
The project brought together the previous parallel concerns and interests of two established artists in a previously unattempted collaboration. The intention was to create an innovative series of work that uses virtual models, digital processes, photograms and 3D printing to produce cameraless photographs. The ongoing conceptual interests in space and representation in both artist's work was explored and advanced. The complexity of the proposed processes are intended to metaphorically represent the increasingly deferred and mediated experience of contemporary life embedded. The results are an open and imaginative reordering of the often mundane, literal medium of photography to create something far more phantasmic.



Unnamed Location  
2017  
Chromira Photographic Print  
80 x 80 cm (framed)  
Edition of 5 + 1 A/P  
\$3,000



Reverse Currency  
2017  
Chromira Photographic Print  
80 x 80 cm (framed)  
Edition of 5 + 1 A/P  
\$3,000



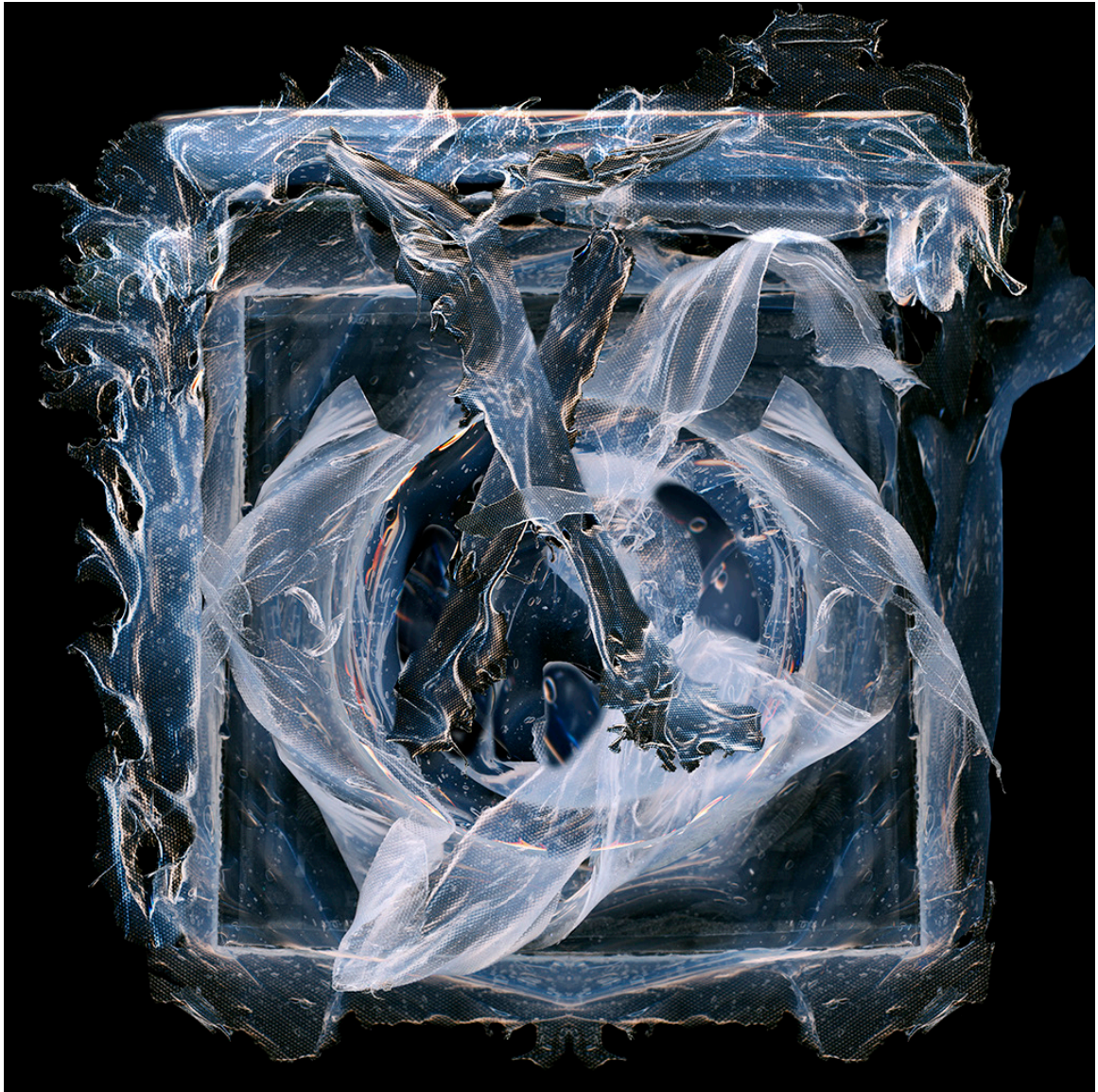
Return Mail  
2017  
Chromira Photographic Print  
80 x 80 cm (framed)  
Edition of 5 + 1 A/P  
\$3,000





Storm  
2017  
Lightjet Photographic Print face mounted to Perspex,  
120 x 120cm  
Edition of 5 + 1 A/P  
\$5,500





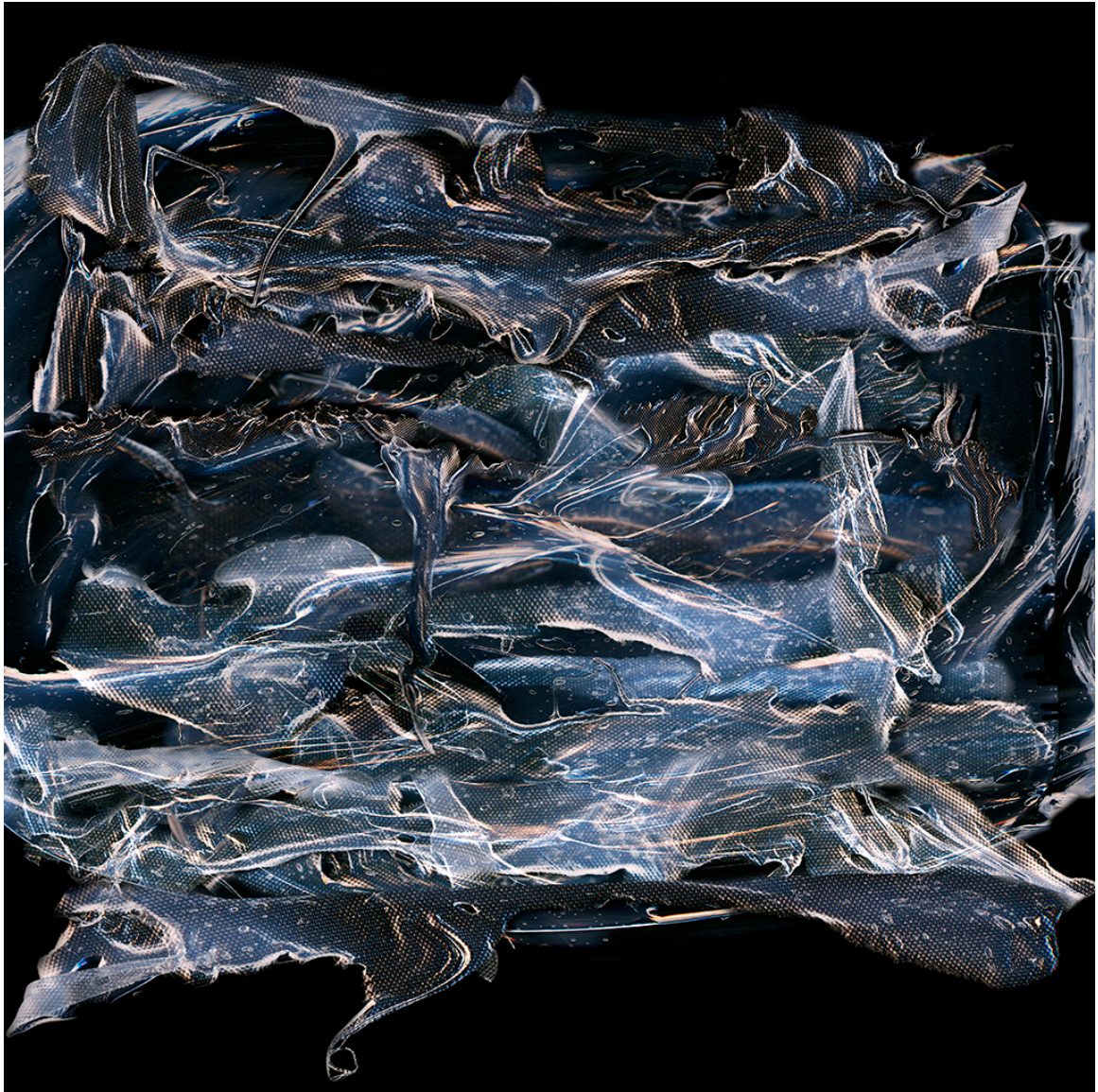
Swirl  
2017  
Chromira Photographic Print  
100 x 100 cm (framed)  
Edition of 5 + 2 A/P





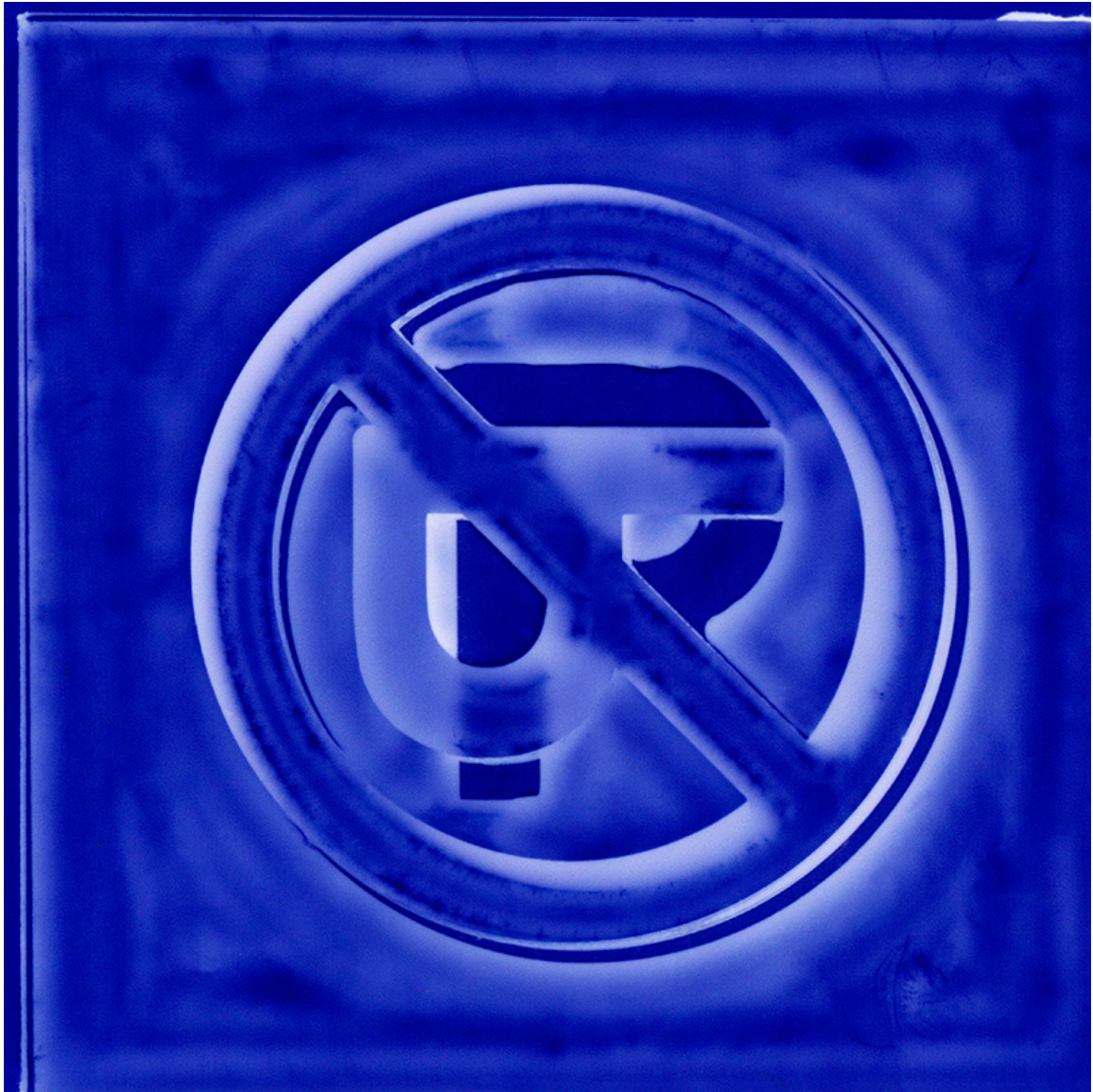
Margins  
2017  
Chromira Photographic Print  
100 x 100 cm (framed)  
Edition of 5 + 1 A/P  
\$4,000



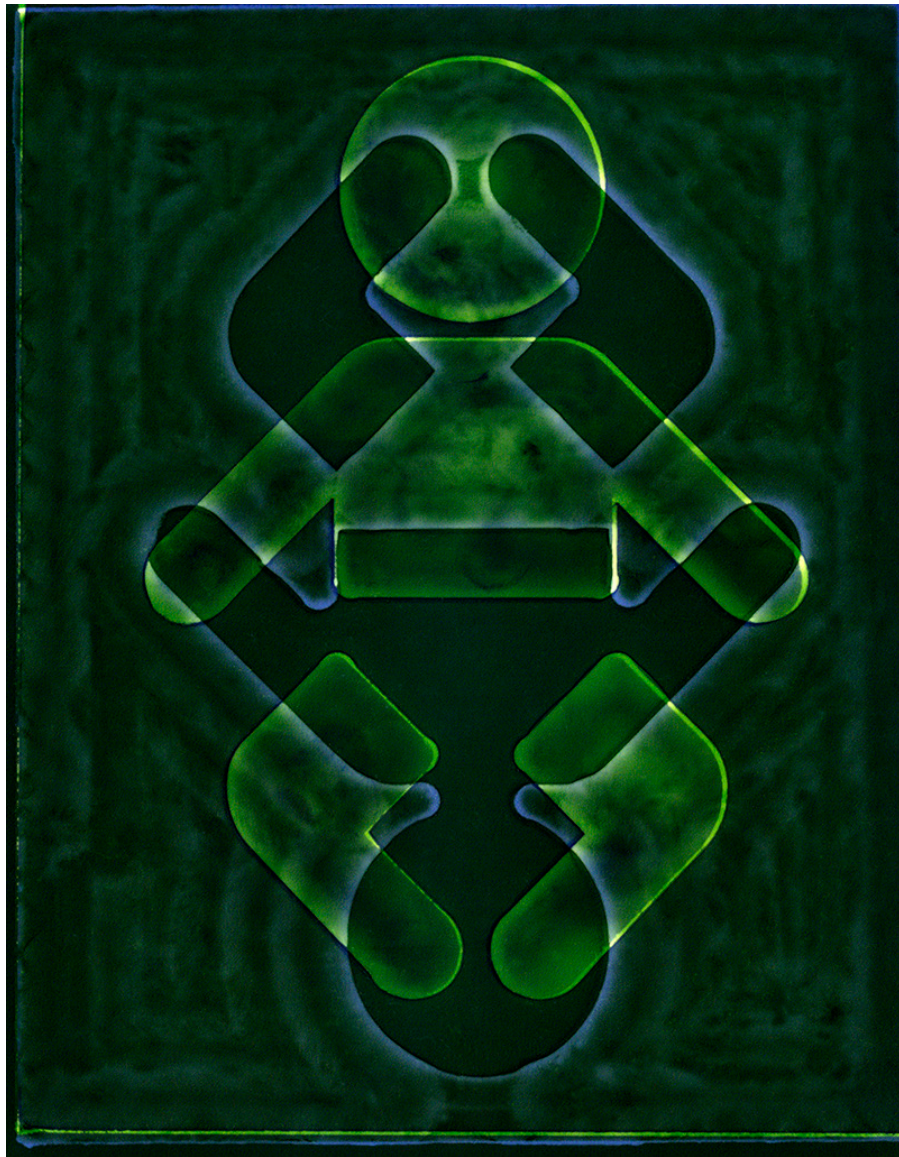


Edges  
2017  
Chromira Photographic Print  
100 x 100 cm (framed)  
Edition of 5 + 1 A/P  
\$4,000



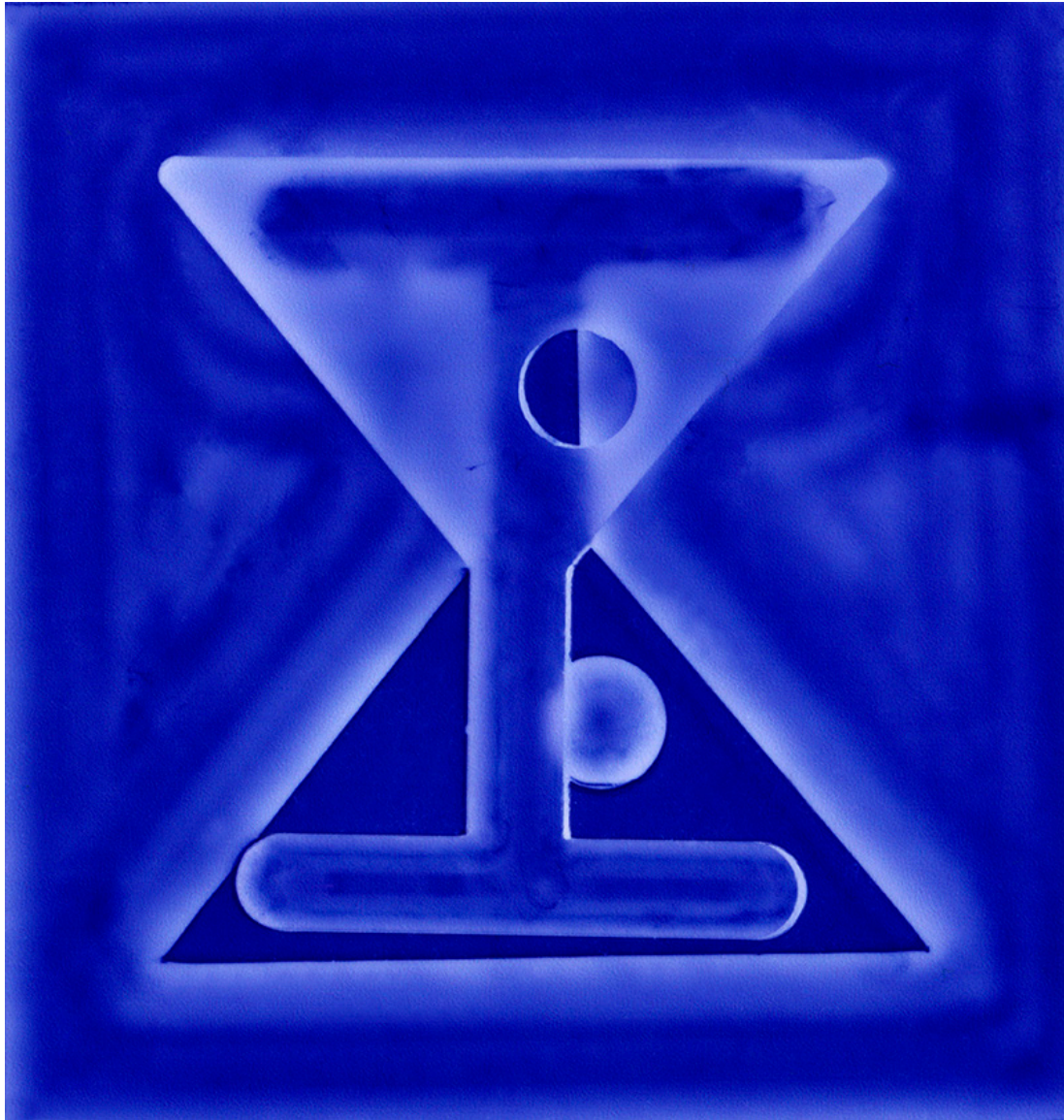


Angle Parking  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 30 cm  
Edition of 3 + 1 A/P  
\$900

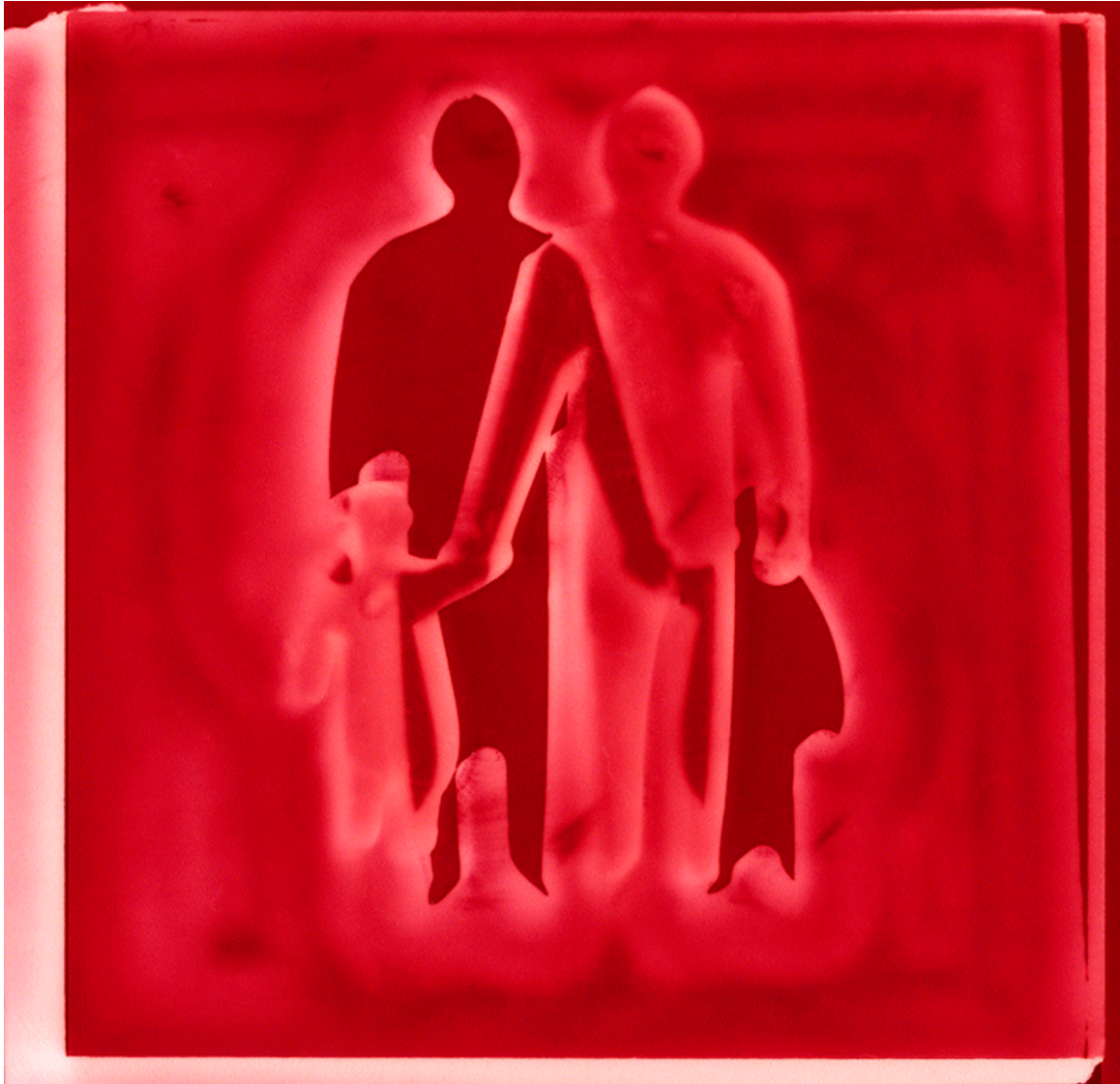


Baby Change  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 23 cm  
Edition of 3 + 1 A/P  
\$900





Bar  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 28 cm  
Edition of 3 + 1 A/P  
\$900



Crossing  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 31 cm  
Edition of 3 + 1 A/P  
\$900





Currency Exchange  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 30 cm  
Edition of 3 + 1 A/P  
\$900

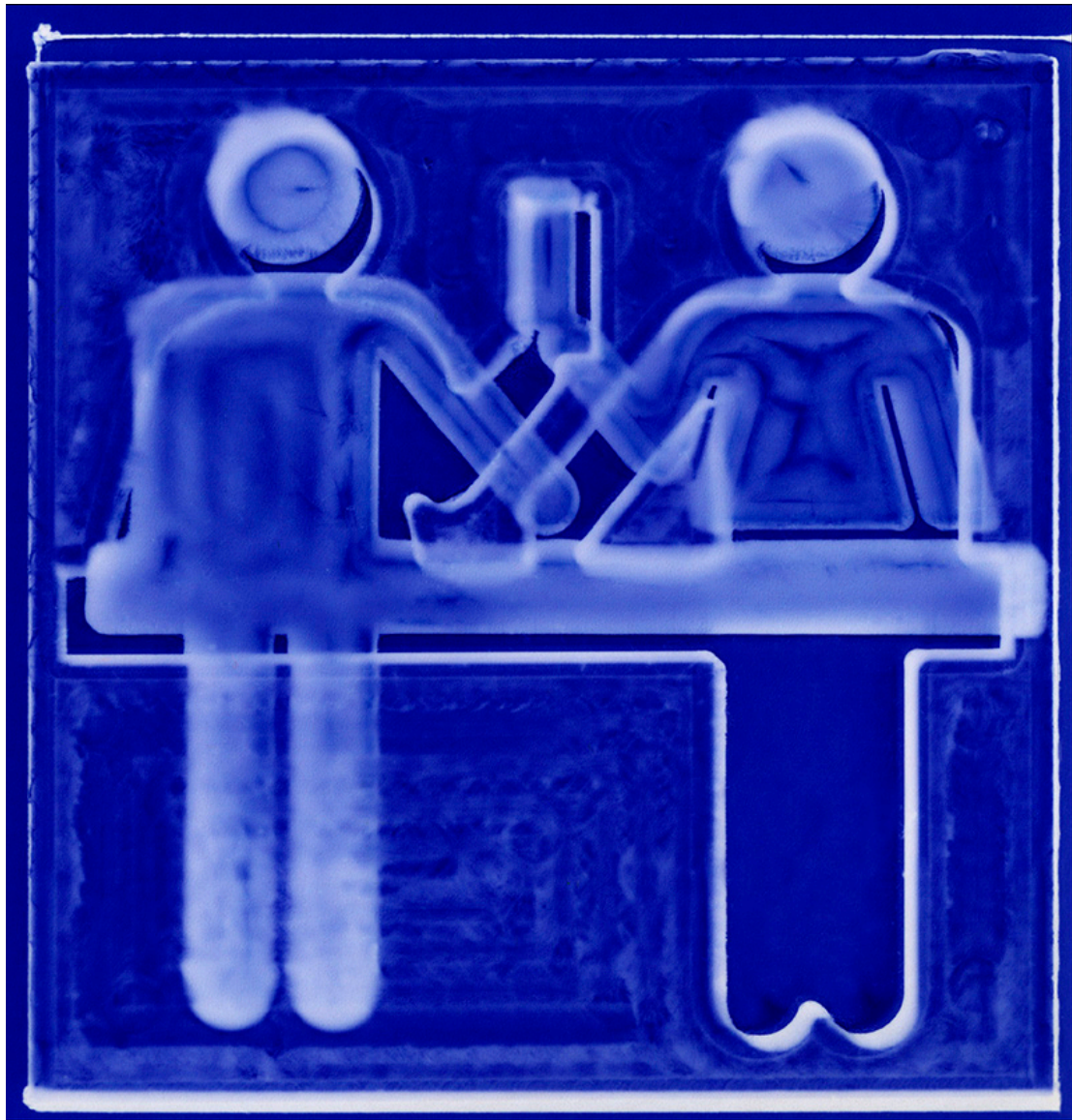


Currency Green  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 30 cm  
Edition of 3 + 1 A/P  
\$900





Double Check-In Yellow  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 29 cm  
Edition of 3 + 1 A/P  
\$900



Double Check-In  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 29 cm  
Edition of 3 + 1 A/P  
\$900



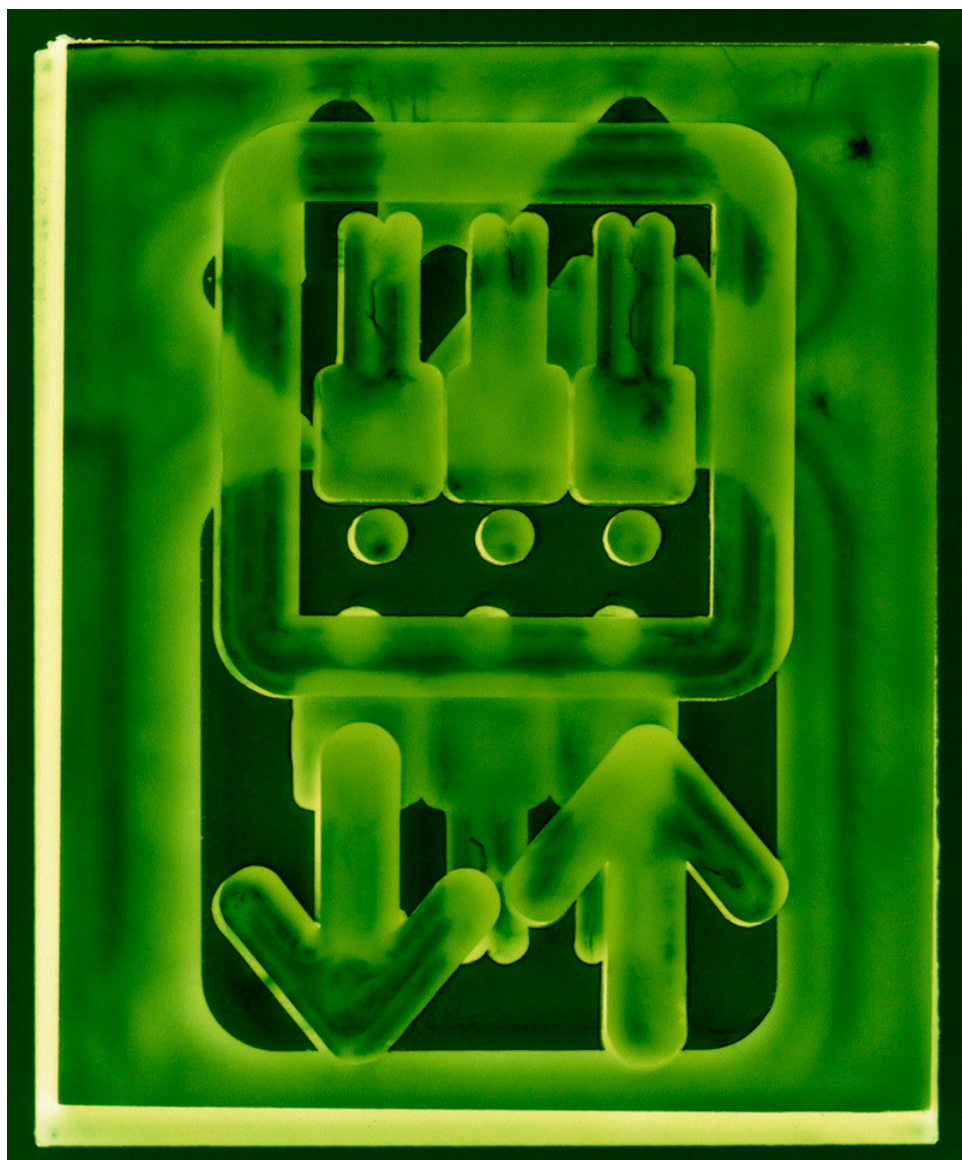


Double Trash  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 21 cm  
Edition of 3 + 1 A/P  
\$900

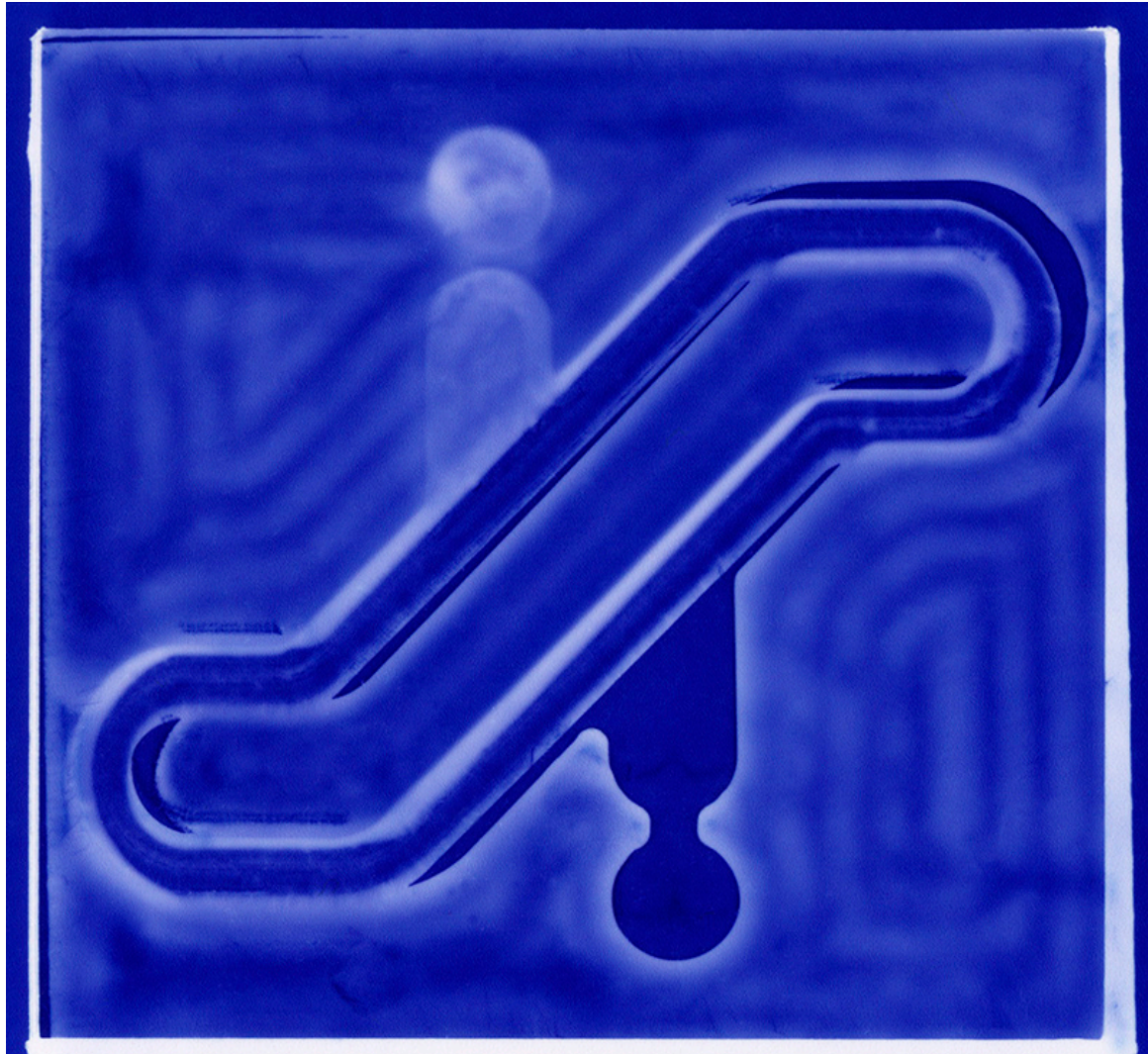


Double WC  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 32 cm  
Edition of 3 + 1 A/P  
\$900



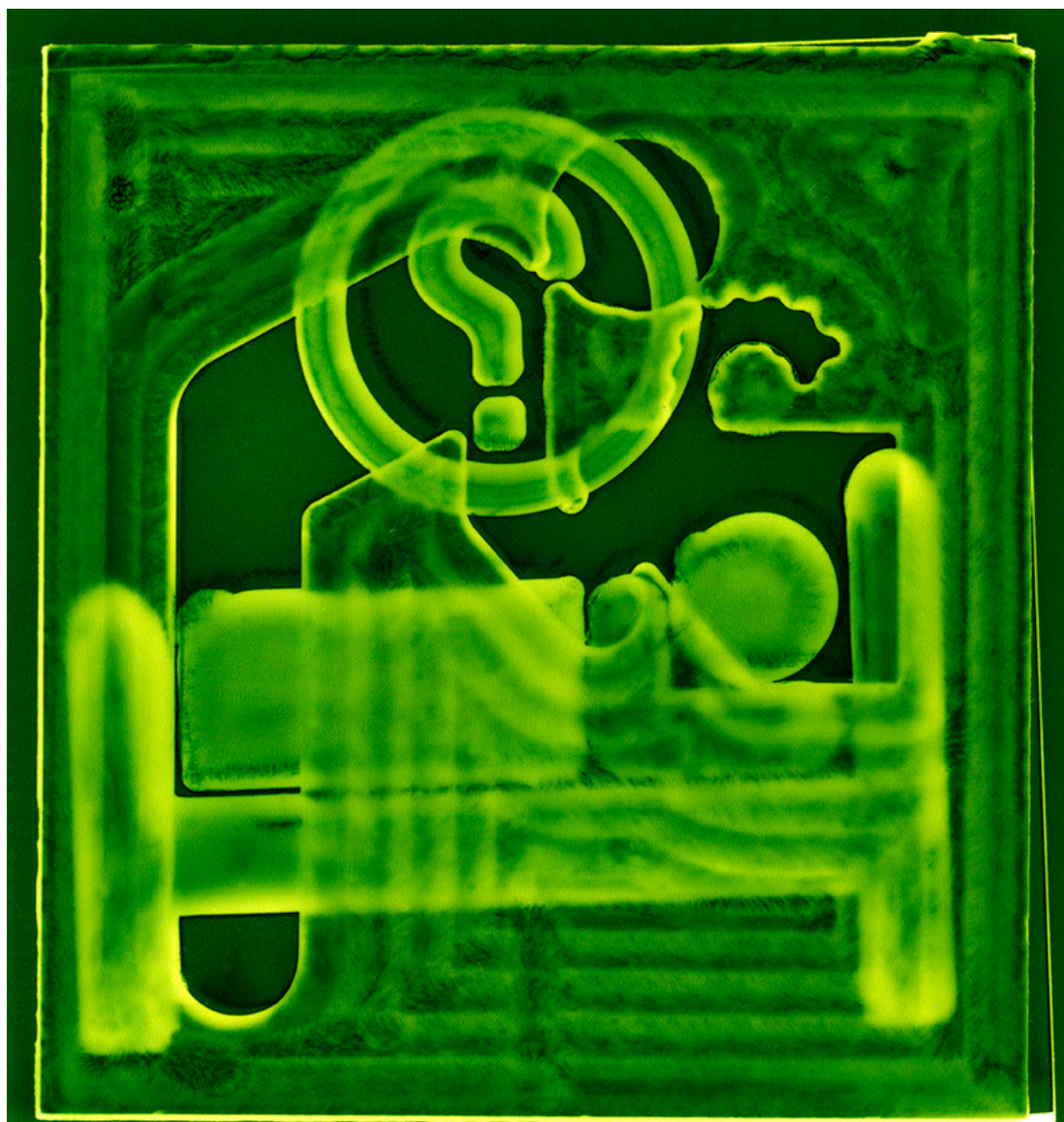


Elevation  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 25 cm  
Edition of 3 + 1 A/P  
\$900



Escalation  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 32 cm  
Edition of 3 + 1 A/P  
\$900





Fountain Accommodation  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 29 cm  
Edition of 3 + 1 A/P  
\$900



Fountain  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 28 cm  
Edition of 3 + 1 A/P  
\$900





Hail  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 22 cm  
Edition of 3 + 1 A/P  
\$900

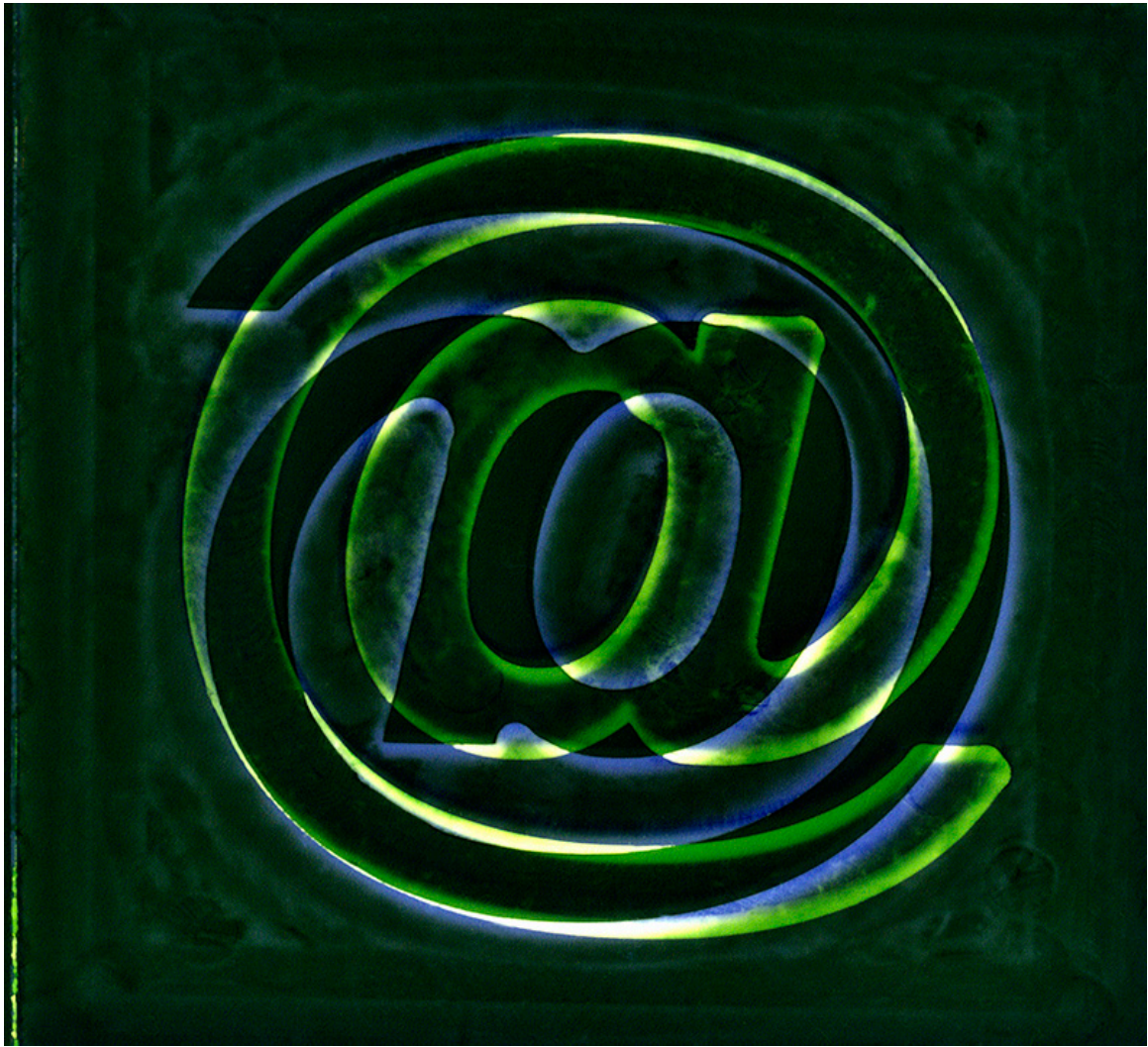


Hazard  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 32 cm  
Edition of 3 + 1 A/P  
\$900



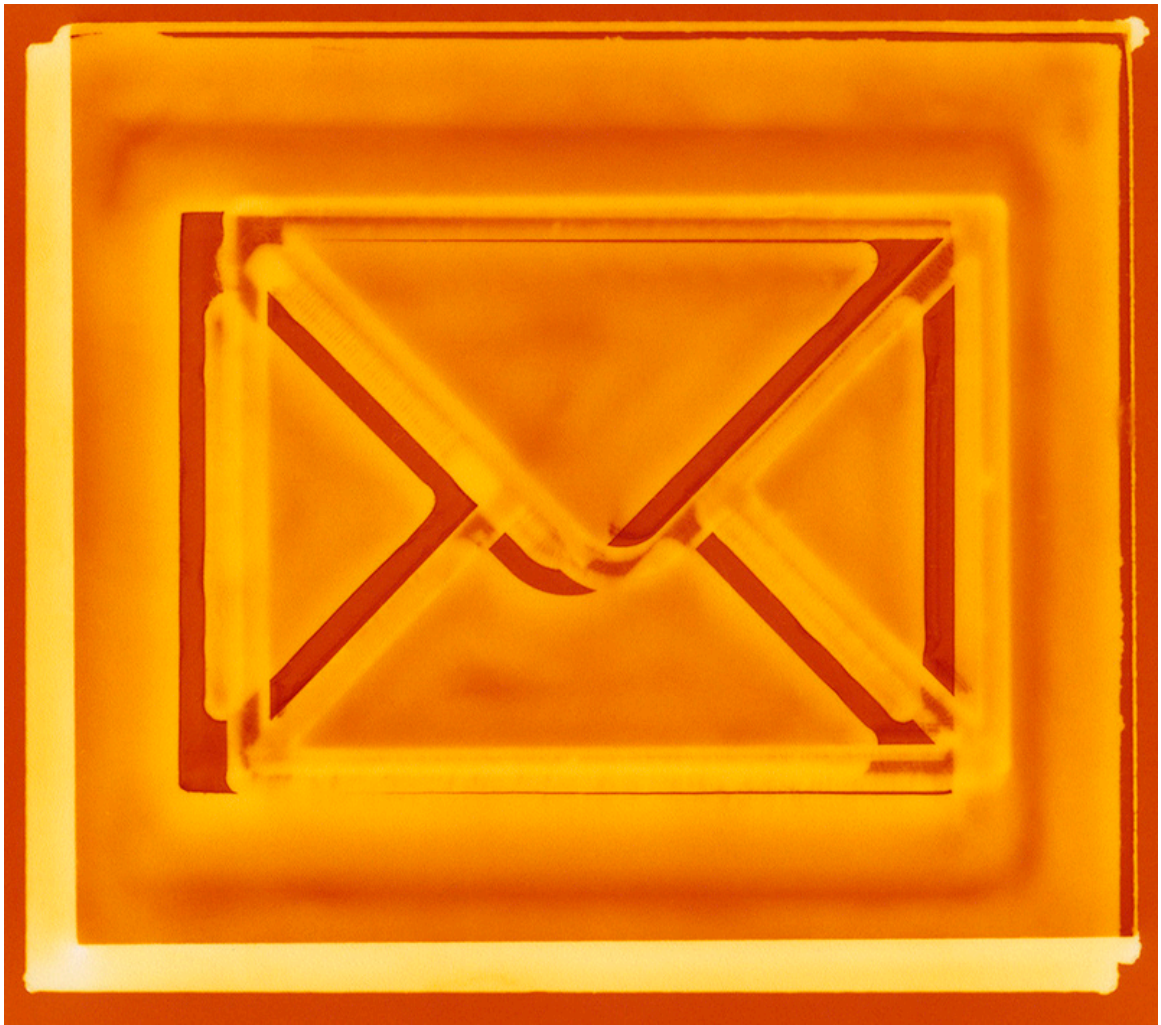


Nameless Information  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 30 cm  
Edition of 3 + 1 A/P  
\$900



Nameless  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 33 cm  
Edition of 3 + 1 A/P  
\$900



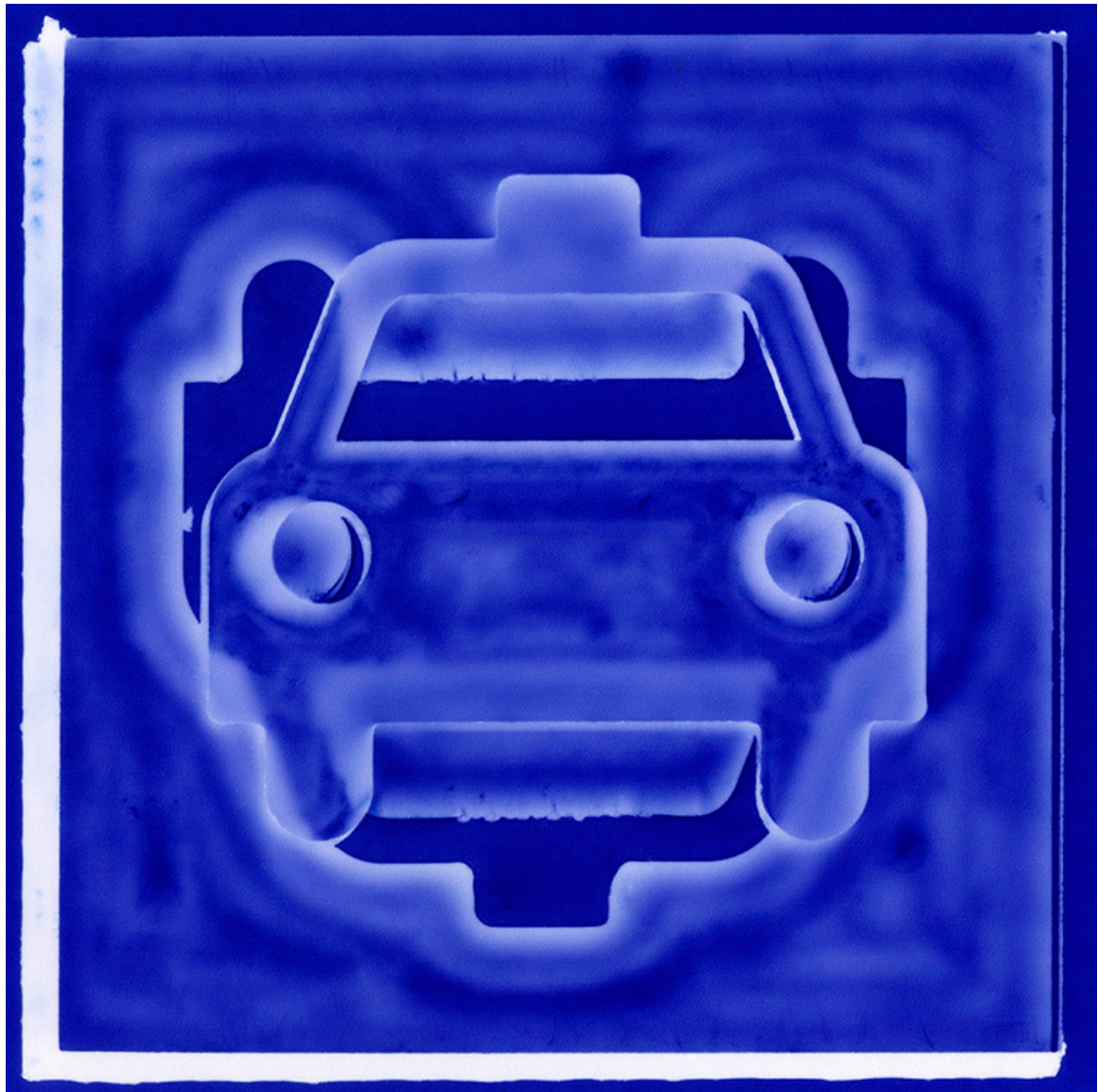


Post  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 34 cm  
Edition of 3 + 1 A/P  
\$900



Prohibition  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 30 cm  
Edition of 3 + 1 A/P  
\$900





Rank  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 30 cm  
Edition of 3 + 1 A/P  
\$900

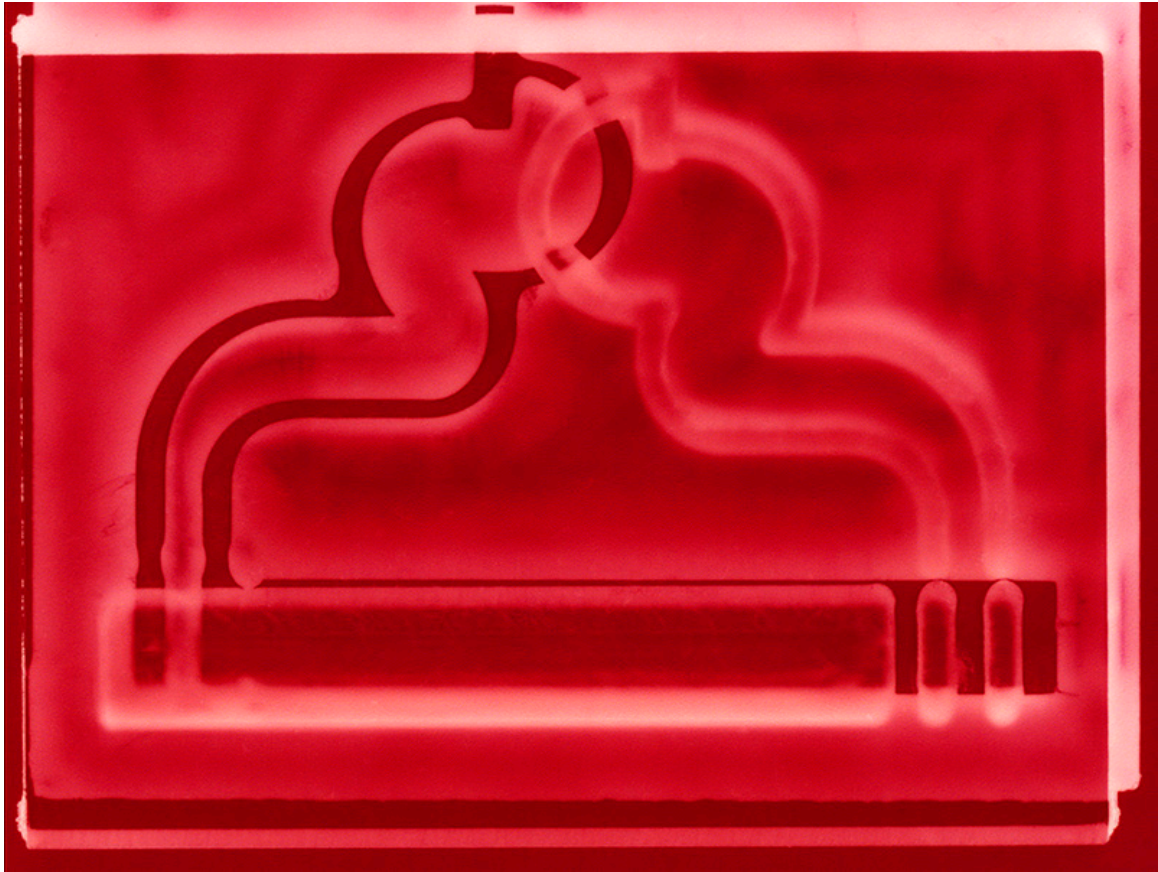


Rubbish Hail  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 23 cm  
Edition of 3 + 1 A/P  
\$900





Rubbish  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 22 cm  
Edition of 3 + 1 A/P  
\$900



Smoke Stack  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 40 cm  
Edition of 3 + 1 A/P  
\$900





Toilet Ticket  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 31 cm  
Edition of 3 + 1 A/P  
\$900



Waiting  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 27 cm  
Edition of 3 + 1 A/P  
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\$900

Double Trash  
2017  
Ilford Metallic Photograph facemounted to Perspex  
30 x 21 cm  
Edition of 3 + 1 A/P  
\$900

# [MARS]

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[www.marsgallery.com.au](http://www.marsgallery.com.au)

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Smoke Stack  
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