An Exhibition of Documentary Photographs 2013

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An Exhibition of Documentary Photography

11 – 18 October, 2013

Station Buildings
Railway Park, Bombala

John Reid
Bombala from Endeavour Reserve 2013
54.0 x 93.0 cm
Digital print from 10x8 inch transparency
Acknowledgements

Visual artists would like to acknowledge the support and generosity of the following organisations:
• South East Arts (NSW) Inc
• ArtsNSW
• Bombala Council
• Bombala Community Technology Centre
• Bombala Historic Engine and Machinery Society
• Queensland Centre for Photography

A special thank you to the following people for their personal contribution to the Project: Andrew Gray, Sue Hastings, Sally-Ann Thompson, Karen Cash, Robert Stewart, Warren Kimber, Harry Peaon, Stewart Lee, Nigel Spoljaric, Nicholas Spoljaric, The Lunn Family, Pat Lomas, John Hood, Philip Cottrell, Carol Badwitz, Nola White, Sam Dyer, Steve Rickett, The Kids and Parents at the Bombala Show, Belinda Kocianowska

Artwork presented in the exhibition Bombala Document 2013 and in this catalogue was produced in response to a Documentary Photography Project, Photography and Media Arts Workshop, ANU School of Art, undertaken in Bombala, NSW, during March 2013.

For information: Martyn Jolly@anu.edu.au

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Catalogue design: John Reid
Expressly printed by qprint Canberra City
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Getting the Show on the Road
Documentary Photography Project 2013
Bombala, NSW

Early February
Photography and Media Arts Workshop: Project Brief
The Documentary Photography Project will involve 2 one-day group field trips to Bombala NSW. Field Trip 1 will investigate prospective photographic documentary themes. Subsequent studio development will determine individual approaches, which will be developed in Field Trip 2 in both still and video form. A curated selection of this work will be exhibited at the Queensland Centre for Photography in July 2013 and in Bombala in Semester 2.

15 February
Photography and Media Arts Workshop: Letter from the Queensland Centre for Photography
Thank you for accepting our offer on behalf of Australian National University to participate in the QCP Undergraduate Photo Media Bridging Program.
Please find attached our standard Agreement with respect to the exhibition.

• Exhibition dates: 13 July – 11 August 2013
• Installation dates: 8 – 10 July 2013
• Delivery dates: No later than 5 July 2013
• Opening night: Saturday, 13 July 5-8 pm
By 8 May 2013 the artist shall supply the QCP with:
• List of works (Title, edition, technique/medium, dimensions, and year of production)
• Artist statement
• Price list (if applicable)
• Hanging requirements including exhibition layout
• Current CV
• Images for publicity purposes: Three images at 300dpi and 22cm on the shortest side. Please note. All images must be labelled Artist Name_Title_Year.jpg
• Images for Website: Please send an image for each work in the exhibition, 72 dpi approx 700 px on the longest side. Please note, All images must be labelled Artist Name_Title_Year.jpg
• Other information and visual material for publicity and printing purposes (e.g. logos of any sponsors and funding bodies that are to be included on published material)
• Name and Title of the exhibition for vinyl wall lettering
• Educational/Didactic panels information (if applicable).
Please have the agreement executed and getting the show on the road.

21 February
Photography and Media Arts Workshop: Artist Round Table Discussion
Documentary Photography – Dot points extracted from discussion by Tiffany Roweth:
• ordered record • not constructed • a sense of truth/opinion • still an edit of the world • reporting on something • it’s an archive • enhances situational awareness • exploration of a theme or event • a type of communication • effort to determine meaning • a thing that furnishes evidence • record a memory • something for the future • identify examples • document production interferes with reality • attempt at truth/appearance of truth • documentary photographers are privileged • intent to discover • it is a thesis

Documentary Photography – Draft working definition compiled by John Reid from Artist Round Table Discussion:
• Documentary photography is an ordered record or archive of an edit/construction of the world that seeks to enunciate truth by presenting evidence or a thesis intended as a communication for the future.

Opposite page: The ‘Round Table’ with whiteboard and chairs. Photography and Media Arts Workshop.

Year 3 Studio Photography and Media Arts Workshop. Photograph: John Reid.
returned to us as soon as practicable. Clause 19 of the agreement allows for exchange of the agreement by electronic means and in counterpart. Accordingly, you may return your executed agreement to us by email in PDF format and retain our attached executed copy as your copy of the agreement. I note that items in the agreement requiring completion by Australian National University include: Confirmation of GST registration (clause 1); the title of the exhibition (clause 2).

Once we receive the executed agreement we will issue you with an invoice for the window gallery rental of $500.

Thank you again for your interest in this program and we look forward to working with you and your students on the exhibition.

Kind regards,

Belinda Kochanowska
Bridging Program Manager
20 February

Photography and Media Arts Workshop:
Open Letter to the Bombala Community

I am writing to inform you of an exciting documentary photography project from the ANU School of Art, Photography and Media Arts Workshop, that will take place in Bombala, 2013.

Drawing on the School’s expertise in artist/community engagement and based on the Workshop’s previous community projects in Crookwell and Goulburn, the Project is timed for March this year.

About 12 advanced undergraduate artists from the Workshop are involved in the Project. Workshop lecturing staff, Martyn Jolly, John Reid and Chris Fulham, will supervise the production of artwork in both still photography and video.

In keeping with the educational intent of the Project, the artists will develop artwork that will document Bombala either as place, as community or as characterised by various cultural (social/economic) factors – or as aspects of all of these.

To initiate this process of documentation, a meeting has taken place with Andrew Gray, Regional Arts Development Officer, General Manager, South East Arts, about ways to engage with the Bombala community in the short period of time that the artists will spend in the town for their creative tasks. The artists will be in Bombala on Thursdays 7 and 28 March 2013.

In consultation with Andrew, the following approach is being explored:

Thursday 7 March (Week 3, Field Trip 1)
10.30 am Artists arrive Bombala (12 seater bus). Take Andrew Gray on board and do a brief orientation tour of town.

1.00 pm Community guided or assisted photographic documentation.

4.00 pm Re-assemble at venue. De-brief. Thanks and farewell.

4.30 pm Depart Bombala for Canberra.

Weeks 4 and 5 Studio Development of photographic material gathered during Field Trip 1. Critical appraisal of photographic documentations with staff. In response, artists to formulate image-gathering strategy for Field Trip 2.

Thursday 28 March (Week 6, Field Trip 2)
10.30 am Artists arrive Bombala. At a suitable venue, artists re-establish contact with Bombala community and consultation lunch, Bombala Council Community Centre, Thursday 7 March, 2013 (Andrew Gray, centre stage). Photograph: John Reid

Opposite page: Artist and community consultation lunch, Bombala Council Community Centre, Thursday 7 March, 2013 (Andrew Gray, centre stage). Photograph: John Reid
11.15 am Artists implement Field Trip 2 image-gathering strategy. (Self-catered lunch).
4.00 pm Re-assemble at venue. De-brief. Thanks and farewell.
4.30 pm Depart Bombala for Canberra.

Between now and early March Andrew will be seeking members of the Bombala community to assist artists to access the various aspects of Bombala that might make great subject matter for the Project. If you are able to assist (on 7 and 28 March) or have ideas about Bombala community life that would be suitable for registration on the cultural record in this way please contact Andrew Gray (contact details) or John Reid, john.reid@anu.edu.au / 0439 300 895. By way of reciprocation, it is the intention of the Project to exhibit the artwork produced in Bombala later in the year. It is also hoped that interested community members and high school students may see the Project as an educational experience and become involved.

I look forward to the prospect of meeting many of you in the course of this Project.

Yours sincerely,
John Reid
Project Co-ordinator

I March
Photography and Media Arts Workshop:
Letter from Andrew Gray

Just to update on the visit next week. I have booked a room at the Bombala Council Community Centre located at Maybe St, Bombala drive down the road next to the Caltext Petrol station. I will have a simple light lunch available when students arrive. Can you confirm how many will be in the group. And do you have a budget for catering or is this something SEA will cover?

I have talking to my Bombala contact Sue Haslingden who is a councillor and also on
Board. Here are the range of people that she is following up with to see if they are interested/ available as being involved:

- John Podger - bush poet
- Kevin Turnbull - worked for the railways
- Harry Peadon - runs historic machinery shed
- Leandras O’Brien - country music studio
- Nigel Spoljaric - Literary Institute building
- Pat Lomas - horsehoe sculpture
- Steve Ricketts - historic home Bernima
- Sally-Anth Thompson - photography club
- Priscilla Atkins - Heritage Hotel/Cafe

She was also following up to see if we could get some students to:

- a shearing shed in operation. Action shots and then opportunity for portraits during afternoon smoko - about 2.30pm. weather dependent - ie fleece cant be wet
- Council depot (some good local characters in the council works area)
- Forestry related people.

The above wouldn’t be able to come to the meeting, but if we know they are available and amenable to being photographed then we would sure to get students out there

There may be others that come up, but just to give you sense of how its progressing.

Andrew Grey, South East Arts

3 March
Photography and Media Arts Workshop:
Email / One-minute video production

I look forward to meeting you all in the video intensive in week 4 and 5.

I understand you will be making the first to Bombala this week and wanted to provide some brief guidelines for those of you who wish to shoot video and may not have any experience.

I will keep the guidelines brief, and suggest you use these settings to capture smooth video that can be edited and graded in post production without any issues. We can go into this in detail in our intensives.

Set your shutter speed to be 1/50th of a second or greater (at least twice the frame rate) then ride (adjust) your aperture and ISO to obtain normal exposure. Essentially this will come down to the depth of field you choose, and how far you are prepared to push the ISO. Remember as with photographs the higher the ISO the more noise in the image. The other consideration with motion is the slower the shutter speed the more blur, the faster the more stutter. Setting your shutter speed at twice the frame rate (always 25fps on the 5D’s) will assure smooth ‘cinema’ like captures.

To monitor exposure for filming, jump into video mode, then press the info button three times and you should see the histogram. Always make sure your exposure is not crushing on the left, or clipping on the right.

To Summarise • Set the camera to manual • Set the shutter speed to 1/50th of second • Set your aperture to the f-stop for the depth you desire • Adjust your ISO to obtain a normal exposure for the chosen f-stop • In general, use a tripod.

Regards,
Christopher Fulham

7 May
Photography and Media Arts Workshop:
Revised group statement for QCP

‘Set with the task of documenting Bombala NSW, graduating Photomedia students from the ANU School of Art engaged in two, one-day field trips and subsequently curated the #Bombala exhibition based on what each artist determined to be symptomatic of the time, emblematic of the place or of future cultural importance’.

Artists,
Documentary Photography Project

15 May
Photography and Media Arts Workshop:
Letter from Queensland Centre for Photography

Thank you for providing the images and artist times and you should see the histogram. Always makes sure your exposure is not crushing on the left, or clipping on the right.

To Summarise • Set the camera to manual • Set the shutter speed to 1/50th of second • Set your aperture to the f-stop for the depth you desire • Adjust your ISO to obtain a normal exposure for the chosen f-stop • In general, use a tripod.

Regards, Christopher Fulham

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Artists, Documentary Photography Project

There may be others that come up, but just to give you sense of how its progressing.

Andrew Grey, South East Arts

Opposite page: Octavio Garcia

Literary Institute, Bombala, NSW

2013 Inkjet Print. 46.5 x 70.0 cm
Set with the task of documenting the small New South Wales high-country town of Bombala, third year Photomedia students from the ANU School of Art engaged in several field trips between March and May, 2013. They subsequently curated the #Bombala exhibition for the Queensland Centre for Photography Window Gallery based on what each artist determined to be symptomatic of the time, emblematic of the place or of future cultural significance.

What did this fieldwork consist of and why was Bombala chosen as the location? Previously, 3rd years from ANU photomedia have done annual documentary projects in NSW country towns such as Goulburn and Crookwell. For the 2013 project, the photomedia department liaised with Andrew Gray, the NSW South East Arts Regional Arts Development Officer, who suggested Bombala as a fascinating case study of rural change and an area that would benefit from this artistic engagement.

We travelled out to the town and met with the local community. We had a chance to meet some of the locals over lunch and find out a bit about their lives and work in the area. After lunch we split up with different community members for a guided tour of some of different aspects of the town. Our second trip gave us both more time and freedom; each of us either organised meetings with previous locals independently or explored new connections and areas. Some students travelled back independently to continue building on the relationships and experience of their trips and benefitted greatly from this independent exploration.

What has this group taken away from this experience and how do you think it would reflect back on your future photographic practice? Being confronted with an unfamiliar environment and asked to document it in a short time-frame ultimately proved to be both a challenging and rewarding situation for all of us. Although as a small class group we work pretty closely together, our encounters in Bombala allowed us to assist each other in a more hands on approach. This documentary style made us more aware of our own photographic practice and how it differs from that of others. The experience of working in the field and collaborating as a team towards the same goal, will inevitably be influential to our future documentary work.

Another strong impression arose from how swiftly people were willing to help and give us their time and compassion. Having the opportunity to extend these relationships to create

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Belinda Kochanowska

#Bombala at the QCP Interview with Artists

Belinda Kochanowska

(From previous page) statement. I’m really looking forward to this exhibition. As part of the promotion of the #Bombala exhibition, I would like to publish an interview in the exhibition catalogue about the project. I have drafted the following questions which can be answered as a group, or by a representative of the group. The interview will also be published in our Lucida Magazine.

Here are the questions: • What did this fieldwork consist of and why was Bombala chosen as the location? • What has this group taken away from this experience and how do you think it would reflect back on your future photographic practice? • How did your experience impact on your view of life in a small country town in Australia? What was the most memorable experience? • Did you find it difficult to adapt yourself to other people’s lives? Were there any restrictions in accessing certain areas of the community? • Are you planning to exhibit the photographs in Bombala? How do you think the community would respond to the exhibition? If you could email back to me the answers to the above questions by next Wednesday, that would be fantastic.

Kind regards, Belinda Kochanowska
animal influence was a reciprocal process – the people who were responsible for the wellbeing of large amounts of animals seemed to take on their familiarity, while simultaneously relied on them financially. Being new to Australia, I found the sheep shearing process an incredible visual metaphor for the human hand both catering to and crafting animal life.

Janis Lejins: I went to Bombala and to some extent sought a predetermined idea or image, however on arrival the actuality of the place totally shifted my approach. My project became one that didn’t seek to capture the reality of the place but instead provided a perspective of it.

At the end of the day I couldn’t concede that my work was in any way more authentic than a photograph taken by someone from the town.

Octavio Garcia: My most memorable experience took place in a rainy day, when I was complaining about the weather while visiting a farm. The farm owner there replied to me: “The rain for me is money flowing from the sky”.

Did you find it difficult to adapt yourself to other people’s lives? Were there any restrictions in accessing certain areas of the community?

Some of us entered the experience with preconceived notions about what we would encounter in a country town. However, upon arrival we were dependant on a Korean timber company, the local newspaper is owned by Fairfax, and a lot of the kids have smart phones and are plugged into a range of social media sites. Our title ‘#Bombala’ is an ironic retort to that documentary demand of categorisation in that it makes contemporary and fluid a place that we thought was stuck in the past.

Going along for a tour of Bombala with the Mayor was a memorable experience for Kaity Coombes and Ashley Clayton as it allowed them to see Bombala through his own eyes and the pride he held for his town. Others had similarly memorable personal perspectives:

Sophie Penkethman-Young: I was able to talk to someone who’s family had lived on the same property for 6 generations, which was a very foreign experience for me as I lack first hand experience with small towns. I’ve grown really interested in how the people impact the history of such a small place.

Ellé Joteva: I was stuck with the instantaneous familiarity that the Bombala community met us with. Their willingness to take time out of their days to share their perspectives and lives with us was remarkable. Having spent the last 13 years in LA, I was also inspired by their devoted connection with animal life. I observed that an intimate and diverse portrait of Bombala was highly rewarding. This positive experience has made many of us consider future documentary work in the community.

Grace Cramer: Show Kids #1 and #2 (Details. From the series Show Kids) 2013 C-Type prints from colour negatives 50.0 x 60.0 cm x 2

Sophie Penkethman-Young: Portrait of Phill 2013 6x6 Slide Negative, Digitally Scanned UV Cured Solvent Inkjet Print 70.0 x 70.0 cm. (Exhibited at QCP)
Grace Cramer
Costume (From the series Show Kids) 2013 6x6 Photograph, Digitally Scanned
UV Cured Solvent Inkjet Print
70.0 x 70.0 cm  (Exhibited at QCP)

Opposite page:
Caitlin Kozman
Bombala Portraits: Gwen (Set of six) 2013
Type C print 27.0 x 57.0 cm
restrictions in accessing the Literary Institute and the local school, but they had the opportunity to surpass them upon direct contact with the officials.

Chloe Gray: I’ve always been quite cynical about country life, too quiet – and too much time to be self-reflective. But I had the opportunity to spend an extended period of time with a local wool producer who was able to educate me not only on the hardships of country life but also the joy and satisfaction that can come from working on the land. I went back after the field trips and spent an afternoon around the family dinner table interviewing him, his wife and co-worker for my video piece. It was such an unreal experience meeting these strangers and becoming well acquainted with them in such a small time. Upon leaving that evening they invited me back again and insisted that if I were ever to be nearby again that I should come by and visit.

Grace Cramer: After initially meeting the community with the class group I wanted to further discover the locals in a setting where they were at ease and I was able to comfortably get to know them. I found myself tackling the Bombala Show where people came out from all over the region for the day. It was an interesting insight into the social culture of Bombala whilst struck with different feelings of uncertainty about accomplishing our documentary task in such an complex environment. This was swiftly alleviated by the surprisingly warm welcome of community members who were readily willing to engage with us one on one. The people we met were very generous with their time and knowledge and we found ourselves surrounding to their guidance. Cooperative, supportive and incredibly enthusiastic, they provided us with access to everywhere from the Dongwa Timber Corp, the tip, the literary institute, shearing shed, the local nursing home, the hospital, local farmers, shops and more. They threw their lives and doors open for the benefit of our photographic inspection, on days in which they were not open.

As artists we are always interested in pushing our practice further and meeting new people can often be a good way to do that. Although it can be very tiring to commit yourself to spending hours of time with new people all whilst concentrating on your photographic practice, when the stories begin to come out and the initial meetings are relinquished, there is a lot of joy in connecting with people who in other circumstances we would not have had the pleasure to meet.

Stephanie and Sophie found some bureaucratic also being an incredibly sentimental moment for myself having grown up in this lifestyle in rural Queensland. I particularly connected with the children competing in the equestrian events and I was intent on taking portraits to fulfill a somewhat undetermined period of my life I remember so vividly.

Are you planning to exhibit the photographs in Bombala? How do you think the community would respond to the exhibition? As each of us created a body of work beyond what is on display at the QCP, we hope to exhibit another show in both Bombala and Canberra later this year showing the full suite of photographs. The community is excited to see our work and we anticipate to have a group from the town come down to Canberra opening and discuss the work with us. Thanks to the large local response in facilitating our individual explorations, we have all managed to capture different aspects of this very tight-knit, hard working community. We see the exhibition of our work as a kind of thank-you, offering our creative perspectives back to them. The general feeling is that Bombala will be pleased with the results of our exhibition.

We hope that our documentary work provides an objective, but positive, view of their town which people may not have come across before, when there is so much negative media and photographic coverage of social problems in rural communities. We also believe that it is important to push our practice further and meeting new people can often be a good way to do that. Although it can be very tiring to commit yourself to spending hours of time with new people all whilst concentrating on your photographic practice, when the stories begin to come out and the initial meetings are relinquished, there is a lot of joy in connecting with people who in other circumstances we would not have had the pleasure to meet.

Stephanie and Sophie found some bureaucratic

**Sarah Nathan-Truesdale**

36.9167ºS, 149.2333ºE

2013  35mm Black and White Negative Digitally Scanned  UV Cured Solvent Inkjet Print  70.0 x 70.0 cm  (Exhibited at QCP)

Grace Cramer  Shearing Shed Bombala 2013 (Details. Two prints from a series of nine) 2013  Silver gelatin print from black and white negative 75.0 x 75.0 cm x 2
Tiffany Roweth  Table and Chair  2013 Digitally Captured UV Cured Solvent Inkjet Print  70.0 x 70.0 cm (Exhibited at QCP)

Opposite page: Stephanie Sultana Silence  2013 Inkjet print  70.0 x 70.0 cm (Exhibited at QCP)
John Reid
Stewart Lee & Co. RURAL MARKETING (Detail) 2013. Digital print: 20.0 x 70.0 cm
Opposite page, far left:
Ashleigh Clayton
Abandoned Theatre (Literary Institute)
2013 Digitally Captured  UV Cured
Solvent Injet Print  70.0 x 70.0 cm
(Exhibited at QCP)

Opposite page, left:
Kaitlyn Coombe
Sectioned  2013 Digital Captured UV
Cured Solvent Injet Print
70.0 x 70.0 cm  (Exhibited at QCP)

Caitlin Kozman
Welcome  2013 35mm Colour Negative
Digitally Scanned UV Cured Solvent
Injet Print  70.0 x 70.0 cm
(Exhibited at QCP)
Tiffany Roweth
Butterflies of Bombala (Detail) 2013
12 Digital Inkjet Prints on Board
72.8 x 11.4 cm
Stephanie Sultana
Silence 2013
Stephanie Sultana is a photographic artist whose interest lies in working with archives. For this work she explored the Literary Institute of Bombala and responded to the silence that has filled its walls and as a result has become lost in anonymity.

Sarah Nathan-Truesdale
Silence 2013
While this image of Australian Iconography could have been taken anywhere, it resides on a very specific geographic point along the Monaro Highway.

Ashleigh Clayton
Abandoned Theatre (Literary Institute) 2013
This image is part of a series revolving around the subject of decay, capturing the disintegration of an abandoned building.

Ellé Joteva
Baah-mbala 2013
Ellé Joteva is a Bulgarian artist working in Los Angeles and Australia. This series explores the nature in which photography functions as a physical encapsulation of energetic transfer. Her documentary work in Bombala, NSW is a visual contemplation on the human manipulation of animal life.

Tiffany Roworth
Table and Chair 2013
Tiffany’s practice involves action & portrait photography; she works with digital photography using both studio and natural lighting. In her work she explores what photographs can show us and tell us. “While there is perhaps province in which the photograph can tell us nothing more than what we see with our own eyes, there is another in which it proves how little our eyes permit us to see.”

‘Butterflies of Bombala’ 2013
‘Butterflies of Bombala’ is a project documenting the butterfly ornaments adorning many of the houses in Bombala, NSW. A butterfly as an ‘emblem’ represents transformation and beckons us to keep our faith as we undergo transitions in our lives. I have photographed the houses of Bombala that beckon with butterflies as a symbol of community.

Janis Lejins
#Bombala 2013
This work consists of 49 publicly accessible photographs of young girls from Bombala removed without permission from the social media website Instagram then curated and arranged by the artist.

Chloe Gray
Boy with Sheep 2013
Gray is a young emerging artist specializing in film and darkroom techniques.

Octavio Garcia
Untitled #7 2013 and Untitled #10 2013
Canberra based Artist, Octavio (Rocktavio) Garcia’s work is attached to his Mexican cultural heritage, but as an immigrant to Australia, he also seeks to engage with, explore and understand Australian culture and values.

Sophie Pinkethman-Young
Portrait of Phill 2013
This photograph is one of a series entitled ‘Portraits of Phill’. Phill is the town eccentric. He is the 6th and last generation of his family to live in Bombala.

Kaitlyn Coombe
Seventeen 2013
Kaitlyn Coombe is interested in finding & sectioning places, objects and people that already exist and reconstructing them photographically to evoke new or unexplored feelings.

John Reid
Bombala 2013
My intention was to take a photograph of Bombala township in its rural setting. I wanted to use an existing track so that my point of view could be easily found by those inclined to appreciate a similar visit.

Stuart Lee & Co. RURAL MARKETING 2013
This multiple image work seeks to combine aesthetic, ethnographic and heritage criteria of visual documentation.
A compilation of several short videos produced in Bombala for the Documentary Photography Project will be projected outdoors during the opening of the Bombala Document 2013 exhibition. A looped presentation will be screen on a monitor throughout the duration of the show.

Sarah Nathan-Truesdale
The New Mill (Video still) 2013
3:37 min.
(Councillor Sue Haslingden outside Bombala Council building)
BOMBALA
Document
2013

Station Buildings
Railway Park
Bombala

11 - 18 October 2013

Opening: 6.00 pm Fri 11 Oct

Exhibition opening times:
Please telephone Bombala Visitor Information Centre
02 64584622