2014 FESTIVAL

MEDIA KIT No. 3

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2014 FESTIVAL CONTENTS
MEDIA KIT No. 1

(Please inform 6dc if you have not received MEDIA KIT No.1 and/or No.2, we will email through to you)

Head On Photo Festival, Overview & Introduction for 2014

Westfield Bondi Junction
Richard Simpkin; Richard & Famous
Alice Blanch; Box Brownie Landscape
Grand Masters of Photography; Various

Stills Gallery
Mary Ellen Mark
Lisa Garland

St Canice Church
Erika Diettes; Sudarios

Parliament House of NSW
Head On Landscape Prize; Finalists & Winners

Danks St Complex – The Depot Gallery
Ludlites Love Light; Various
Head On Mobile Phone Prize; Finalists & Winners

Dank St Complex – Brenda May Gallery
Head On Multimedia Prize; Finalists & Winners
James Horan; Irish Horse

The Arthouse Hotel
Jarrad Seng; ALLTERVATN
Angela Robertson-Buchanan; From Little Things’ - Rainbow Lorikeet

Gaffa Creative Precinct
Sara Lewkowicz; Shane and Maggie; An Intimate Look at Domestic Violence
Presented by Alexia Foundation
Tami Xiang; Nüwa Re Awakening
Pierre Dalpé; Personae
Scott Typaldos; Butterflies Chapter 2
Chris Peken; The Lost Boys of Sudan
Nicola Dracoulis; Viver no Mei Barulho
Amber McCraig; Imagined Histories
Jasmine Poole; Breeding Ground

Crypt, St Mary’s Cathedral
Oliver Strewe; Faith at Work

Stanley Street Gallery
Johan Willner; Boy Stories
Justice & Police Museum
Photographs from the Police Forensic Archive (1912-1948)

24-Hour Workshop – Benjamin Lowy

2014 FESTIVAL CONTENTS
MEDIA KIT No. 2

Paddington Town Hall
Opening Night Launch Event

Paddington Reservoir:
Head On 2014 Portrait Awards
Chris Rainer; People on the Edge
Ben Lowy; i-Street

Ben Lowy Workshop at Apple Store
Ben Lowy Workshop

Gingko Gallery
Leon Gregory; At Last – The Seventies!

M Contemporary
Catherine Nelson; Future Memories presented by Michael Reid
Group Show of 19 photographers including Roger Ballen, Chris Rainier, Murray Fredericks, Phil Hillyard, Fiona Wolf and Jackie Ranken; The Genesis Project

Sydney Film Festival Hub
Hugh Hamilton; Rosebud

Bondi Pavillion
The Mnemonics; Memoria

He Made She Made Gallery
Alec Dawson; Nobody Claps Anymore

X88 Gallery
Chris Round; Transient Realities
Mike Bowers; Kiribati A Line in the Sand

Damien Minton Gallery
Olive Cotton & Sally McInerney; IN CONVERSATION A Mother and Daughter

NG Pop Up Art Gallery
Jing Zhao; The Marilyn Monroe Myth

Italian Cultural Institute
Valentina Vannicola; Dante’s Inferno
2014 FESTIVAL CONTENTS
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The Gallery, Intercontinental Hotel
National Geographic Live in partnership with Adventure World presents David Doubilet: Coral, Fire, & Ice – David Doubilet

107 Projects
I would Buy…10 Years On – Rebecca Hickey, Marilyn Hickey, Kathy Hickey, Cynthia Hickey, Bianca Hickey, Greg Walford, Victor Walford, Kirsty Hickey and Elizabeth Warning

Arthouse Gallery
Sang Tong – Samantha Everton

Chrissie Cotter Gallery
Of Being And Becoming – Ling Yuen

Korean Culture Office
The Visitor’s Remnants: First Australian Documentation of Korea 1890-1950 and Today’s Korea

Michael Reid Gallery
Pagan Sun – Christian Thompson
The Untold Story – Deborah Paauwe

Museum Of Sydney
Iconic Australian Houses – Michael Wee

Sherman Contemporary Art Foundation and National Art School Gallery
HOME - Chen Chieh-jen and Chien-Chi Chang

SYDNEY UNIVERSITY
The Herbert Smith Freehills Law Library
The Land – Amnon Gutman

Macleay Museum
Points of Focus: Historic Photographs from the Pacific – William Jackson, J.W. Lindt, Frank Hurley, William Lawes, Camilla Wedgewood and many more

Wedge Gallery
A Nation Fading Away – Ilona Stanska

ACAF Art Terminal
Chen Wei First Solo Show – Chen Wei
DEGENERATION – Group Show

Chinese Cultural Centre
Appearances are from the Heart – Wang Ya Xin
National Geographic Live in partnership with Adventure World presents David Doubilet: Coral, Fire, & Ice – David Doubilet

Legendary National Geographic underwater photographer David Doubilet exhibits some of his most compelling images to date. From the rich coral triangle of Papua New Guinea’s Kimbe Bay - centre of the world in terms of marine biodiversity - to the cold ice waters of Antarctica, Doubilet's powerful and emotional work connects us to the incredible beauty and the silent transformations happening within the invisible world below. David is a contributing editor for several publications and an author of 12 titles including the award winning Water Light Time. His photographic awards include numerous Picture of the Year, BBC Wildlife, Communication Arts and World Press awards. David is a member of the Academy of Achievement, Royal Photographic Society, International League of Conservation Photographers, International Diving Hall of Fame and a Trustee of the Shark Research Institute. David was named a National Geographic Contributing Photographer-in-Residence in 2001. He is recipient of the prestigious Explorers Club Lowell Thomas Award and Lennart Nilsson Award for Scientific Photography.

LISTING INFORMATION

Venue: The Gallery, Intercontinental Hotel  
Address: Ground Floor, InterContinental Sydney, Macquarie Street, 2000 Sydney, NSW  
Dates: 12 May - 8 June 2014  
Time: 24 hours a day, seven days a week  
**I would Buy... 10 Years On** – Rebecca Hickey, Marilyn Hickey, Kathy Hickey, Cynthia Hickey, Bianca Hickey, Greg Walford, Victor Walford, Kirsty Hickey and Elizabeth Warning

In 2004 8 young Aboriginal children, sisters and cousins of TJ Hickey, began collaborating on a photo exhibition about their hopes and dreams if they could buy anything in the world. 10 years later this exhibition looks at how they have grown and what their hopes and dreams have changed into today. 'I would buy...' includes photos from the previous exhibition, which won the Sydney Esquisse audience award 2005, hung beside portraits of the now young adults and the photo they have each taken to represent their most wanted desires a decade later. It is a must see moving celebration, if I could, I would buy.

**Sugar** – Katelyn-Jane Dunn

Coming of age within regional Queensland is an experience saturated with the images and identifiers of a male dominated culture; where sports, agriculture, and a mantra of “hard yakka” reign supreme. Combining documentary photography with site-specific performance, Sugar explores existing tensions within femininity, womanhood and familial identity. Performing within the artist’s grandmother’s home, and using tactile objects and materials, the images work to reconcile, reclaim and reflect upon a multidimensional femininity; ultimately asking; “what is it to be feminine in a regional context?”

**LISTING INFORMATION**

**Venue:** 107 Projects  
**Address:** 107 Redfern Street, Redfern, NSW 2016  
**Dates:** 22 May – 8 June 2014  
**Time:** 12pm – 5pm (Thursday – Sunday)  
In this series artist Samantha Everton brings to vibrant life the tension and drama of the inner world of children adopted from Thailand in hyper-real photographic art. Her latest series, Sang Tong, is a series of portraits of young children adopted from Thailand and now living in Australia, including Everton’s son. Everton captures the children in fantastical scenes that reflect their innermost thoughts and emotions, bringing to life a hyper-real version of each child’s personality. Everton has deliberately avoided the digital manipulation of images, and her latest series takes her creative ability to a new level, as she has constructed each image entirely in front of the camera. Shooting vertically down from a height of 6 metres, Everton used an elaborate set including a custom-built glass stage to position her models and create the worlds of their imagination with complete artistic freedom.

LISTING INFORMATION
Venue: Arthouse Gallery
Address: 66 McLachlan Avenue, Rushcutters Bay, NSW 2011
Dates: 28 May – 14 June 2014
Time: 9.30am – 6pm (Tuesday – Friday) 9.30am – 5pm (Saturday)
URL: https://headon.com.au/event/sang-tong
Of Being And Becoming – Ling Yuen

Of Being And Becoming is a series of photographic portraits that explore the dynamics of genealogical repetition and mimesis through the re-enactment of intergenerational family photographs. Simultaneously, this deliberate act of re-embodiment reveals familial divergence, measuring the cultural distance travelled and traversed by intergenerational bodies. The photographs examine how our familial narratives contribute profoundly, not only to our sense of unique individual identification, but also to our notions of collective historical belonging. The series fosters a dynamic exchange of personal experience with cultural memory that interplay between photographer, subject and viewer. The series articulates human experience as an intersection of historical fact and personal mythology, deeply interconnected with the retelling, reviving and reliving of family narratives.

LISTING INFORMATION

Venue: Chrissie Cotter Gallery  
Address: Pidock Street, Camperdown, NSW 2050  
Dates: 22 May – 31 May 2014  
Time: 11am – 6pm (Thursday - Sunday)  
The Visitor's Remnants: First Australian Documentation of Korea 1890-1950 and Today’s Korea

125 years ago Australian missionaries landed in Kyung-Nam, Korea and left behind honest photo journalists who went on to witness some of Korea’s historical moments at the end of the Joseon dynasty - the Japanese colonial period and Korean War. While staying in the Jinju and Busan areas of Kyung-Nam, the beginnings of modernisation was vividly captured and these photographs are remnant of a long-gone everyday life. The present Kyung-Nam’s urbanised scenes contrast interestingly to these photographs depicting the folk culture from a century ago. In celebration of HeadOn Festival 2014, returning of such photographs to the homeland of the photographers leaves another comment on these historically valued photojournalists again.

LISTING INFORMATION

Venue: Korean Culture Office  
Address: Ground Floor, 255 Elizabeth Street, Sydney, NSW 2000 
Dates: 21 May – 25 July 2014 
Time: 10am – 6pm (Monday – Friday)  
URL: https://headon.com.au/event/korea-then-now
MICHAEL REID GALLERY

Pagan Sun – Christian Thompson

Christian Bumbarra Thompson occupies the forefront of contemporary Indigenous art. Working in photography, video and performance, Thompson’s work addresses pertinent issues of identity, cultural hybridity and history. In this new body of work, Thompson continues to use self-portraiture to create striking images which explore his unique take on contemporary photographic practice. Thompson has exhibited widely both nationally and internationally, having been included in exhibitions such as unDisclosed, 2nd National Indigenous Triennial, National Gallery of Australia, Canberra, Collection, Valencian Institute of Modern Art, Valencia, Spain. Hijacked III, QUOD Gallery, Derby, United Kingdom. Shadow life Bangkok Art and Cultural centre, bangkok, Thailand. The beauty of Distance/ Songs of Survival in a Precarious Age, 17th Biennale of Sydney, Cultural Warriors, National Indigenous Art Triennial, National Gallery of Australia, Canberra, and the Royal Academy's survey show, 'Australia' in 2013. 1 - 31 May Pagan Sun is showing.

The Untold Story – Deborah Paauwe

In 1994, Deborah graduated from the South Australian School of Art, University of South Australia with a Bachelor of Arts Degree (Visual Arts) and in 2000 completed her MA in Fine Art Degree at the Chelsea School of Art, London. “My work concerns itself with fictions distilled from the real. Using girls and women as subject matter arranged in tableaux form I try to move across the shifting and interlocking world of childhood memories and their impact on adult life.” The Untold Story is showing 5 June – 28 June.

LISTING INFORMATION

Venue: Michael Reid Gallery
Address: 44 Roslyn Gardens 2011 Elizabeth Bay, NSW
Time: 11am – 5pm (Tuesday – Saturday)
Iconic Australian Houses – Michael Wee

*Iconic Australian Houses* is a stunning behind-the-scenes exploration of 30 of the most important Australian homes of the past 60 years. Immerse yourself in vivid photography, rich illustrations, 3D models and filmed interviews as you explore the design and stories behind the buildings that have shaped modern Australia's distinctive approach to architecture. “These houses were chosen because of their innovation, design and response to climate and place,” says Karen. “They are the best representation of the extraordinary calibre of architects and thinking that Australia has produced over the past six decades. The whole process of putting together the exhibition has been really fascinating. I’ve loved working with the highly professional team at Sydney Living Museums and it's been a wonderful learning experience.”

**LISTING INFORMATION**

**Venue:** Museum of Sydney  
**Address:** Corner Phillip and Bridge Streets, Sydney NSW 2000  
**Dates:** 12 April – 17 August 2014  
**Time:** 10am – 5pm (daily)  
SHERMAN CONTEMPORARY ART FOUNDATION 
AND NATIONAL ART SCHOOL GALLERY

HOME - Chen Chieh-jen and Chien-Chi Chang

Sherman Contemporary Art Foundation (SCAF), Paddington in association with the National Art School Gallery (NAS), Darlinghurst presents work by two pre-eminent Taiwanese artists, Chien-Chi Chang and Chen Chieh-jen.

NAS exhibits three works by Chien-Chi Chang, including his powerful photographic series *The Chain* (1993-1999), a collection of 45 portraits of psychiatric inmates who provide free labour on Taiwan's largest chicken farm. This internationally-respected Magnum photographer has always been fascinated by the human conditions of alienation and connection, and his work focuses on people whose bonds to society, family and community have been severed.

SCAF presents a newly commissioned immersive installation by Chen Chieh-jen, comprising four major filmic artworks focusing on the Longsheng Sanatorium construction site in Taiwan. The artist has invited four very different women to share their unique connection to the Sanatorium and subsequent displacement from this 'home'. The short films are complemented by four audio interviews with marginalised women; visitors to the Wayside Chapel in Potts Point, Sydney, who also share their personal experiences on the theme of 'home'.

LISTING INFORMATION

**Venue:** Sherman Contemporary Art Foundation and National Art School Gallery  
**Address:** SCAF – 16-20 Goodhope Street, Paddington, NSW 2021  
NAS – Forbes Street, Darlinghurst, NSW 2010  
**Dates:** 24 May – 2 August 2014  
**Time:** 11am to 5pm, Monday to Saturday  
In June 2002, the government of Israel decided to erect a physical barrier to separate Israel and the West Bank in an attempt to minimize the entry of Palestinian terrorists into the country. “Growing up in a war conflicted region, I have always been deeply aware of the possibility of loss. Photography empowers me to share this insight, demonstrating the horrible, equalizing moment of the possibility of loss, the universality of vulnerability. There is nothing clearer, nothing more precious than the preservation of the life force in the face of violence and disease. This is what I am attempting to articulate with my black and white images of the world.” – Amnon Gutman

**LISTING INFORMATION**

**Venue:** The Herbert Smith Freehills Law Library, Sydney University  
**Address:** Eastern Avenue, University of Sydney 2006 Darlington, NSW  
**Dates:** 6 May – 10 June 2014  
**Time:** 8am-10pm (Monday – Thursday) 8am-8pm (Friday) 9am-5pm (Saturday) 10am-5pm (Sunday)  
Points of Focus: Historic Photographs from the Pacific – William Jackson, J.W. Lindt, Frank Hurley, William Lawes, Camilla Wedgewood and many more

The historic photographs from the Pacific: The result of complex cross-cultural encounters; their stories are many and varied and continue to unfold as we learn more about them. The images in this exhibition span close to a century, the earliest dating from the late 1850s when photography was in its infancy and rapidly growing as a means of recording and communicating ideas. In this period the camera rendered the vibrant hues of the Pacific in shades of black and white. This exhibition is drawn exclusively from the Macleay Museum’s extensive historic photograph collection. It includes colonial government and missionary images, as well as those of traders, anthropologists, educators and tourists. Through the themes of community, sea & land, governance, spirituality and the market, the images are used as points of focus to examine aspects of Pacific history. The exhibition explores how photographs shape our understanding of the past and continue to provoke new ideas about the Pacific today.

LISTING INFORMATION

Venue: The Macleay Museum
Address: A12 Macleay Building, Science Road, Camperdown, NSW 2006
Dates: 1 April – 1 November 2014
Time: 10am – 4.30pm (Monday - Friday & first Saturday of each month)
URL: https://headon.com.au/event/points-focus-historic-photographs-pacific
A Nation Fading Away – Ilona Stanska

Polish labour emigrants after 2004 (membership of EU) have slowly but surely been disappearing into that EU abyss. My artwork show the aspects of social, political and cultural issues of these people. My vision is to do something new in a world of photography, that is why I turn my photographic paper the wrong way and print, then paint my photographs. I call this "prating" I hope you understand.

LISTING INFORMATION

Venue: Wedge Gallery
Address: Kinokuniya Books Level 2, 500 George Street, Sydney NSW 2000
Dates: 8 May - 2 June
Time: 10am - 7pm (Monday – Wednesday) 10am - 9pm (Thursday) 10am - 7pm (Friday & Saturday) 11am - 6pm (Sunday)
Chen Wei First Solo Show – Chen Wei

With a new generation artist such as Chen Wei, we enter a world in which nothing is certain. Although his preferred medium is photography, Chen Wei’s scenarios are constructed like sculptures or theatre sets. These images may be disarmingly low-key but as we keep looking they reveal a broad range of possible meanings. Chen Wei’s images are open to multiple interpretations. There is a surreal aspect to much of Chen Wei’s work, as in a picture of a pair of feet joined by tied shoe laces, or a plaster statue that has crumbled into powder. These scenarios are plausible but unlikely, filled with pathos and dark humour. They make us think that something strange has happened, or is about to happen. This sense of expectancy may be the most constant factor in a body of work that constantly plays on the viewer’s imagination, making each image seem like a still from a lost movie. Exhibition 12 May – 12 June 2014

DEGENERATION – Group Show

This is a contemporary Chinese art exhibition showcasing ten of China’s most highly acclaimed young ‘new media’ artists and curated by internationally renowned curator, Mariagrazia Costantino. Originally shown at the OCT Contemporary Art Terminal Shanghai. The artists participating in DEGENERATION are perhaps the first, within the system of contemporary Chinese art, to be part of a genuinely transcultural circuit of art production and exhibition. It is about the inevitable change of standards, of whole societies and ideologies. It also reflects the contributing artists’ refusal to be part of a "generation" within the confines of the current Chinese art world but to see themselves as part of a wider commentary on the whole evolving critical assessment of the plight of humans on the planet. The exhibition is presented by the Australia China Art Foundation and The Bridging Hope Charity Foundation and sponsored by local property developer, Auswin TWT Developments. Exhibition runs until 8 June 2014.

LISTING INFORMATION

Venue: ACAF Art Terminal
Address: Chen Wei Exhibition 62 Atchison Street, St Leonards & Group Show Degeneration 9-11 Atchison Street, St Leonards NSW 2065
Time: 2pm – 7pm Wednesday – Saturday or by private appointment
Appearances are from the Heart – Wang Ya Xin

From birth, a child’s appearance is scrutinised by all those around them. Whilst growing up, children hear sentences such as: “you look like your mother” or “you look like your father”. Traditionally, people believe that looks are inherited but are they really a question of genetics? As children grow older, they are subject to different environmental and psychological factors.

Combining all these questions, the artist decided to take photos from a female’s perspective and hence chose women as the subjects. The focus is the daughter’s obvious genetic resemblance to her mother and the context is their living environment and psychological state. Communication during the early stages of shooting revealed that the subjects had a perfect mutual understanding of each other and were startling similar. Hence through the process, the subjects naturally ended up as the creators of the photos. The subjects were asked to try to pose similarly but at the same time with noticeable difference in order to preserve their personalities and ensure that viewers could see each woman’s individual characteristics and mannerisms. This was in the hope that the exhibition would be viewed through unbiased eyes and that the viewers could reach their own conclusions.

LISTING INFORMATION

Venue: Chinese Cultural Centre
Address: 151 Castlereagh St, Sydney NSW 2000
Dates: 20 May – 6 June 2014
Time: 10am to 4pm Tuesday to Saturday
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