

# URBAN DIFFERENCES

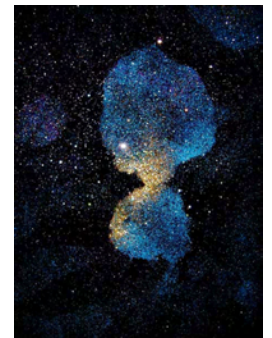
Curated by Beverley Southcott

VITAMIN [ONLINE] GALLERY  
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The photo media online exhibition, "Urban Differences", is a plethora of polarized perspectives on the urban environment with common elements of the darkly humorous to the joyful; or of everyday activities to a nocturnal otherness housed within narratives of contemporary desires and anxieties in the metropolis.

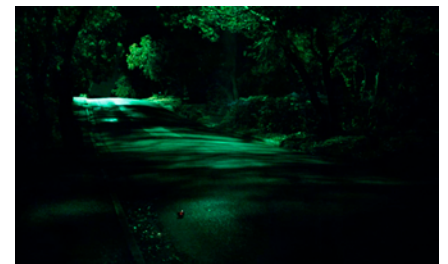
Predominantly the images of 'the nocturnal' depict the unusual, the melancholy, a meditative reflectiveness combined with a sense of uneasiness as well. The whimsy and the hopeful, implied with evocations and redefinitions of industrial architecture, for example, or subtle undertakings in guerilla art, are seen in these photo media works.

Peter McKay's documentation of 'chance' oil spills on bitumen that he has sprinkled with glitter immediately evokes the complex patterns of constellations and galaxies. Ironically, light pollution in cities at night renders the stars invisible, yet through this subtle act of guerrilla art work stars are reinstated, 'copied' at our feet. These images evoke a melancholy hopefulness, reminding us of the immensity of the universe and our need to explore and reflect upon our own 'inner universes'.



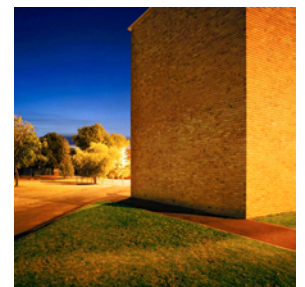
Peter McKay

Danielle Walpole's eerie and 'revisited' in-situ moments of driving along deserted roads in less populated hilly and woody areas, are brimming with uneasiness. They are disturbing yet intriguing and compelling. The patches of iridescent lighting on the road are metaphoric of re-encounters or act as indicators to memory jots of recent histories of events, laced with the human need to re-visit for further analysis and temporary resolve.



Danielle Walpole

Mark Kimber's still, subtly sublime works of urban, semi-industrial buildings resonate with strength and defiance. Reminiscent of stage sets, empty and mainly devoid of actors, these luminous buildings glow with an omnipresence of power and authority. These buildings visually seem quietly unsettling within their new night entities that are quite removed from their 'day job' roles and characters.



Mark Kimber

Lucy Cardwell's photographs are of urban back yards where friends and families socialise and relax. Air borne soap bubbles are seen as they move slowly across a summer sky, filling the air with whimsy and charm. Shot on a Diana camera, these luscious semi-lenticular, close up watery views of suburban gardens are of relaxed and basked differences that thankfully exist and are apart from the more humdrum aspects of metropolitan living.



Lucy Cardwell

In **Gregory Ackland's** works, nature is affirmed as being the underlying 'mortar' that binds, replenishes and restabilizes us. His images of street scenes are of dreams and hopes that can easily be dashed and destroyed in an instance. It is the reaffirmation or the coexistence of the natural environment that re-grounds us in the possibility of threatening human encounters. Where instinctual and 'higher' behaviours of love and protection are in conflict with primal wants and desires by others.



Gregory Ackland

**Aurelia Carbone's** work titled "Picnic at Blackheath" is of a young woman reclined and relaxed on the grounds of Blackheath common where Londoners visit for recreational purposes. However, the urban myth of the plague victims buried at Blackheath are depicted as skeletons buried underground; or perhaps these could be viewed as the skeletons of past events that lie with in all of us. Carbone's reconstructed, theatrical 'model' urban landscapes are welded together with light humour and peppered layers of every day concerns and apprehension.



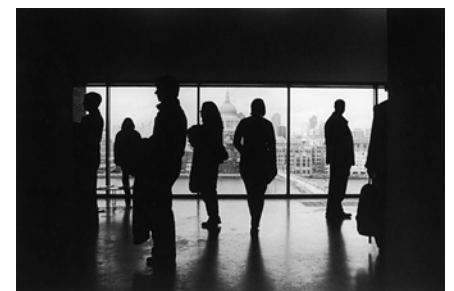
Aurelia Carbone

**Beverley Southcott's** semi-digital, montaged images are of the city and its surveillance systems. These works query the contemporary, controlled Australian urban environment that most of us mainly live in and that is; the notion of whether we feel safe and secure, or watched and controlled through the ubiquitous use of surveillance monitoring systems. Within these works too is that 'sense of otherness' where one can still find mystery beyond the daily mundane routines of every day living.



Beverley Southcott

**Mick Bradley's** black and white iconic classic images of London and New Orleans are vibrant with raw street verve. Contemporary anxieties are re-jigged in Bradley's "Transmitter Head-London 2005", poignant with historical reminders of the expansion of wireless and information technology around forty years ago. However as this image was photographed in the 21st century it becomes a nostalgic, darkly humorous work of the contemporary urban social condition, where ethical debates over current genetic and bionic engineering research spring to mind.



Mick Bradley

**Frank Grauso's** point and shoot images of the uncanny and the strange are magnified in the urban landscape. His compositions portray short contemporary urban narratives where an abandoned, presumably stolen, up market car is left burning or of a microscopic view of a petrol station photographed through a vandalized, glass paneled shelter appears visually cracked and simultaneously re-energised. The sense of the wry and understated humour is innately captured in Grauso's photography.



Frank Grauso

In summary: These images strongly reference the implied, the unusual, the imaginary and the real within the urban environment.

Beverley Southcott  
2008.