



Underexposed

**Curated by Helen Walpole. Photography by Pia Richardson, Jessica Neath and Jennifer Cane
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Underground Landscapes explore the abstract nature of man-made underground environments. Spaces encroached upon by human intervention and our apparent necessity for control over space and time. This is a world where our body-clocks are rendered unnecessary. Cycles of night and day no longer influence our rhythms of life. Artificial light provides the only possibility of vision within these environments. Darkness envelops the unknown, the true nature of a world underground, where natural daylight does not and cannot penetrate. – Pia Richardson

As a child I was endlessly fascinated by the emergence of my father's camera from a locked wooden cabinet, to serve as a documentary device for various holidays, 'special' occasions and astronomical phenomena. The occasional privilege of being allowed to hold the camera – under strict supervision, and with the safety strap placed firmly around my neck – to take a photo, has translated into a bizarre passion for all things photographic, and a penchant for the manipulation of light and lens. My first 'official' undertaking as a photographer was at the age of 10 when I documented a charity fashion parade in which my mother was a model. Unfortunately due to a lack of formal training at that age, when framing the images I cut all the models off at the knees (the shoes weren't much to look at anyway). After completing a Bachelor's degree in Creative Arts, with a major in Media Arts, I took a break from photography in favour of a career in fashion. The images displayed in Underexposed mark my return to art photography in my favourite genre: the low light image. – Jenni Cane

I photograph darkness to record the intimacy, fear and movement in spaces of low light. I am concerned with how darkness can make a space hostile or what is familiar to you seem otherworldly. The condition of low light alters the physical and emotional reaction in a space and can lead to a point of intersection between a desire to embrace and a fear of moving forward. When I am behind the camera I have the confidence to look into these spaces, to record the light that represents the shadows. As in darkened spaces we rely on other senses to experience because vision is impaired, the camera can be used to record what cannot be seen using slow shutters. In capturing the movement in grain, I endeavor to speak about the flux of experience. – Jessica Neath