

organic, human quality. While they share a common sonic identity, the loops’ differing lengths allow their harmonic and melodic relationships to continually shift. As they cycle through, their alignment never repeats in quite the same way, creating an evolving interplay that resists a fixed pattern.

Together, the images and tape loops explore variation, recurrence, and the quiet instability that emerges when two nearly identical forms move in and out of phase

18. Cassandra McMahon

Empty Vessels 2026

Dimensions: 131 x 107 cm

Empty Vessels is a collection of 25 prints depicting individual seashells collected by the artist. The images were produced using nineteenth century process of salt printing. Each sheet is covered in a sodium solution, then hand sensitized with silver nitrate, layered with a negative and exposed to UV light. The resulting print is toned in differing levels of gold during its development, resulting in the variations of tone. The grid construction of the work bases itself around the English conceptual photographer, John Hilliard, whose work, ‘Camera recording its own condition (7 Apertures, 10 Speeds, 2 Mirrors)’, 1971, reveals the visual narrative of this process driven work and reflects Hilliard’s use of tonality to express material method. The work also draws on the visual language of still life, particularly the symbolism of fertility and femininity surrounding shells and attempts to subvert this narrative by focusing on the absence inside each shell in repetition. The artist proposes an alternative reading that situates the repeated shells as metaphor for women who choose not to bear children. The work resists the idea that value is tied to function and that femineity is submission to biological destiny.

19. Peter Maarseveen

Keeper of a forgotten past – archaeologist 2026

Dimensions: 200 x 60 cm silver gelatine paper negative.
40 x 50 cm silver gelatine prints from 4x5” paper
negatives developed with oak leaves.

Port Arthur is steeped in history. From the indigenous people who lived off the land for thousands of years. To the colonial prisoners who were imprisoned in building they built themselves. To families who lived and farmed the land once the prison had shut. To the staff who now work to keep the history alive.

As part of turrakana Tasman arts’ portico residency I stayed on site taking these portraits, using a converted horse trailer turned into a giant analogue camera. Developing the negatives you see around you inside the camera itself. With ‘keepers of a forgotten past’ I wanted to acknowledge the staff of the Port Arthur Management Authority, who work on site to maintain the sometimes-brutal colonial prison site.

These portraits show a fraction of the around 200 people who work here, from grounds keepers, to admin, tour guides, builders, archaeologists, to cafe staff. All have an equally important role in reminding us why the history of this site is important to remember.

Along with the portrait are prints from 4x5” paper negatives of the site, which were developed with chemistry made from leave of oak trees planted on site by convicts imprisoned at the site.

20. Jenna Hawley

searching, seeping, selfseeding 2026

Dimensions: 40.6 x 50.8 cm (each)

Against the Instant

Curated by Josh Prouse.

Presented at the University of Tasmania’s Plimsoll Gallery, 14 March - 24 April 2026.

We live in a world where light pours endlessly from our screens, where algorithms anticipate our desires before we can even name them, where images proliferate faster than we can absorb them. In this constant stream of digital immediacy, something essential risks being lost: the quiet weight of the hand, the patience of process, the intimacy of creation.

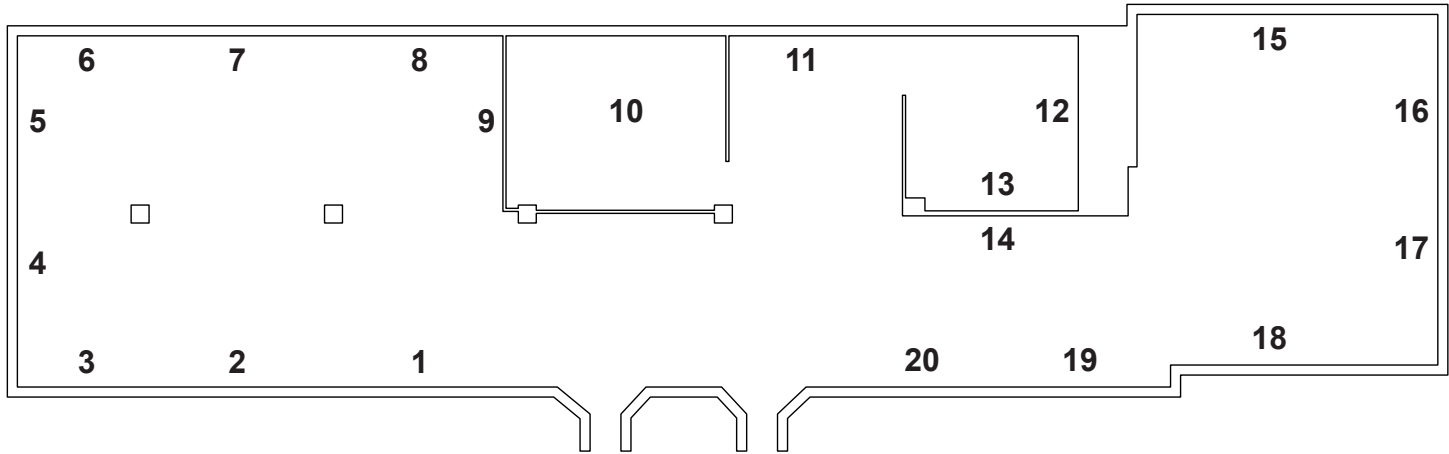
This exhibition seeks to open a space apart from that acceleration. It invites us to slow down, to step into an environment where images are not delivered instantly but emerge through touch, chemistry, and care. Here, the works of the Analogue Photographic Society guide us back into the darkroom, that site of alchemy and anticipation: the scent of emulsion rising in the air, the soft glow of red light, the gradual reveal of form and tone as a print stirs into being within a tray of developer. To stand in this space is to be reminded that the photograph, before it is an image, is a material object—shaped by process, time, and the hand of its maker.

Within each work lies more than just the final captured scene. The photograph holds the trace of decision and hesitation, of experiment and accident, of the maker’s presence embedded in every grain of silver and every fibre of paper. The softness of focus, the fragility of tone, the unexpected blemish or distortion—these are not flaws but marks of humanity. They are reminders that to make slowly is also to allow for imperfection, for chance, for discovery.

Crucially, this is not a retreat into nostalgia. Rather, it is an affirmation of what remains vital in analogue practice today. At a time when so much of our visual culture is immaterial, disposable, and endlessly reproducible, the artists gathered here insist on the importance of tactility, of slowness, of presence. Their work resists the logic of instantaneity that governs our lives, offering instead images that reward sustained attention, that call us to linger, to dwell.

The exhibition proposes analogue photography as both practice and philosophy: a way of working that privileges the embodied, the material, and the human. It reminds us that the act of making is not separate from the object made; that the photograph is not only what we see, but how it was brought into being. In slowing down, in holding onto process, these artists reveal the enduring significance of material connection in a culture saturated with the immaterial.

Within the stillness of the gallery, the analogue print resonates with quiet insistence. It does not compete with the noise of digital saturation, but instead asks us to pause, to look closely, to feel the presence of the maker through the work. In doing so, it reaffirms that to create with care, to embrace the slow unfolding of an image, is to remain profoundly—and defiantly—human.



1. Jeremy Hemming

What Did You Just Make? Is It Any Good? 2026
Dimensions: variable

When I create art, I usually look to feel a sense of play and excitement. I don't feel as inclined to follow rules that lead to perfect prints. My prints are creased, fading and imperfect. But it is these imperfections that show a human hand free of restriction and full of play, has been involved in making the works. It is not in the production of a communally agreed perfect print that I find inspiration and fun, but rather the imperfect, the damaged and the human.

2. Ursula Woods

00:00:07 (Mike at Flinders St Station) 2026
Dimensions: 51 x 36 cm

This work presents seven seconds from a longer 16mm film, shot and hand-processed for Michael Beach's music video; I'm Gonna Need Ya. Film runs at 24 frames per second; each strip shown here equals one second of footage, 24 individual frames. The work highlights the passage of time via the moving train.

3. Jenny Bird

Boyer Paper Mill, New Norfolk, diptych 2026
Dimensions: 25.4 x 20.3 cm

This diptych grew out of a recent visit to an active industrial landscape, where I found myself thinking about how photography is shaped by both material production and environmental consequence. Using analogue in-camera double exposures, I work slowly and attentively, letting shifting light, chance, and the mindful pace of the process shape each image. The final photographs emerge in the darkroom, where vegetation and industrial structures come together. The site's limits shaped my viewpoint, and these boundaries remain present in the final photographs.

4. Talita McKay Brown

Eucalyptus, Nipaluna 2026
Myrtle 800 Years, Takayna 2026
Anneke hands, Nipaluna 2026
Dimensions: variable

5. Rod Spark

Pretty in Blue 2022
Dimensions: 25.5 x 21.5 cm

Cyanotype is a photographic technique that has been around since the 1840's. Two different ferric compounds are mixed, and the resultant light sensitive mis is applied to a surface and exposed to UV light. The resultant product is called a photogram.

The colouring is traditionally a vibrant blue, but other colours can be achieved by adding other compounds such as tea and coffee solutions. The technique is very versatile as almost anything that is translucent can be used, such as plant material or a printed transparency.

6. Kelly Nerae

Magic Lives Here 2026
Dimensions: 40.5 x 30.5 cm

7. Eddie James

Great Circle 2025
Duration: 4:19 minutes

Made in collaboration with singer Donné Restom and the musicians whose presence pulses through it, this work was shot at Knocklofty Quarry on half-frame 35mm and 8mm film. This is my original, previously unseen edit.

Music and image move together, guided by instinct and materiality. Some frames are etched by hand, leaving traces of touch, time, and presence on the emulsion.

My practice inhabits hauntology, dreams, and the lingering traces of memory, letting light, gesture, and material carry feeling without explanation. I am drawn to moments that fold over themselves, fragile and persistent.

8. Cullen Butters

Nan Chauncey's Dream 16x20" 2026
Trophy Room 12x16" 2026
To Abscond, Chauncey Vale 12x16" 2026
Claud, New Town 12x16" 2026
Above the Creek 12x16" 2026
Dimensions: variable

Idling between documentary and fiction, this untitled body of work examines the legacies embedded in bush landscapes, trophy rooms, and caves across regional Lutruwita/Tasmania through ephemeral silver gelatin prints. From Chauncey Vale up to the North-West, mythmaking and its remnants reveal historical narratives that softly collide with ambiguous imagery and a resistance that carries the residue of folklore, exchanges and absence.

Printing these photos by hand, layers are exposed and hidden. Suspended between belief and doubt, the work inhabits a hybrid-space of personal story and research where the compulsion to make photos delivers both tension and serenity.

9. Anna Harrold

Great Egrets at Gould's Lagoon 2026
Thistles by the River 2026
Dimensions: variable

10. Jenna Hawley/Claude Tero

05.08.25 2026
Dimensions: 3:23 minutes

11. Josh Harvey

The Swan, submerged. 2026
Duration: 21.5 x 51 cm

In the vast spread of reeds, a swan enters the frame of a camera. Its steady drift slows, an invitation to photograph a moment. And when you do, the swan shall submerge its head.

12. Aisha Sherman-Noth

Desiccation intolerance (diptych) 2026
Dimensions: 66 x 51 cm (each)

Desiccation intolerance is a series of two constructed images assembled using collaged cardboard cutouts building a scene from a childhood memory to explore themes of image building and how these ideas can be communicated through analogue photographic practises. The work is presented like a set from a theatre performance to encourage the viewer to consider the development of the image and decisions behind elements that are used within it, and their relationships with each other.

13. Tahlee Barnes

Untitled 2026
Dimensions: variable

14. Freya Wells

Field Notes 2026
Dimensions: 5.9 x 5.9 cm (each)

Made on Lunawanna-allonnah / Bruny Island, while spending time with Louie and his family. The title Field Notes draws on the practice of spending time in a place, moving through, observing, and recording from within it. Cut from contact prints, the photographs maintain a 1:1 relationship with the negative, preserving the scale at which they were exposed.

For Louie - for sharing his place with me.

Made on the land of the Nuenonne people of Lunawanna-allonnah. I acknowledge the enduring connection of Palawa people to this Country and that sovereignty was never ceded.

15. Claude Tero

Flying Fish 2026
Dimensions: 40.6 x 50.8 cm (each)

Into the night black water went Jeremy Hemming, with torches wrapped in zip-lock bags strapped to his arms and legs. He swam freestyle back and forth until it was no longer fun but monotonous. "Flying Fish" is a series of three darkroom prints that document this repetitive motion via long exposures - it is the tracing of arms through the ocean.

16. Jun Soong

The Only Way is Through 2026
Dimensions: 25.5 x 19.5 cm (each)

Developed using seawater collected from the site, each image is an imprint of materiality and place.

17. Guy Swan

a slight continuation 2026
Dimensions: variable

This work presents two 5x7" silver gelatin prints of a single location, each photograph a unique moment in time, conveying subtle but deliberate variations. Though visually similar, they exist as distinct iterations, inviting close observation and emphasizing the nuance that emerges through repetition.

The soundscape you hear is derived entirely from the audio tape loops installed on the wall. Though they originate from the same source material, each loop evolves differently through independent processing and the natural 'wow and flutter' inherent in analogue tape playback. As the tape plays, tiny variations in speed cause the sound to bend, sway, and shimmer, breathing with subtle instability that lends the work its warmth and