



**PROOF**  
PHOTO ESSAYS FROM THE TOP END



*Cover Image: Clive Hyde, The Eyes Have It, 1982; 'Lindy Chamberlian is driven away in a prison vehicle after the guilty verdict at the Northern Territory Supreme Court, 1982'*

# PROOF

PHOTO ESSAYS FROM THE TOP END



Exhibited at Northern Centre for Contemporary Art (NCCA) and Darwin Waterfront, May/June 2014  
Curated by Maurice O’Riordan, Crystal Thomas & Glenn Campbell

NCCA, 3 May to 1 June 2014  
Glenn Campbell, Brian Cassey, Daniel Hartley-Allen, Régis Martin & Frédéric Mit, Made Nagi, Martine Perret, Andrew Quilty, Ed Wray

Darwin Waterfront, 2 May to 25 May 2014 Elise Derwin, Clive Hyde, Baz Ledwidge, Megan Lewis

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## INTRODUCTION

The ‘Top End’ is a broad canvas, stretching across the NT, WA and Qld and, depending on your vantage point, also inclusive of Australia’s northern neighbours: East Timor, Indonesia and Papua New Guinea, for example. Onto this broad canvas lies a myriad of lives and landscapes, layers of history and drama both epic and everyday. How we see or understand this region and its people is largely the challenge of the photojournalist, charged with capturing the sense of a real-life character or event through the lens of their camera and their readiness to put themselves ‘there’.

The NCCA proudly premieres *PROOF: Photo Essays from the Top End* as a tribute to photojournalists working in this region and to the multi-layered richness of the region itself – its stories and subtexts, topical and timeless. Representing the work of veterans in the field and emerging talents, *PROOF* includes photo essays spanning the careers of longstanding Territory photographers Clive Hyde and Baz Ledwidge alongside the work of established Darwin-based photographer Glenn Campbell and relative newcomers Daniel Hartley-Allen and Elise Derwin. Darwin-based Régis Martin and Paris-

based Frédéric Mit interpret the ‘Top End’ quite literally through their iPhone ‘snaps’ comparing a year of skies in both cities, while award-winning photographer/writer Andrew Quilty’s *Cyclone Yasi Aftermath* investigates the fallout from more menacing skies in the cyclone-prone tropics.

From Megan Lewis’s award-winning *Conversations with the Mob* series/publication, portraying Martu life in the Great Sandy Desert, to Martine Perret’s acclaimed *Trans Dili* series focusing on transgender life in East Timor, to Ed Wray’s disturbing *Monkey Town* exposé of a street performing monkey in Indonesia and Made Nagi’s paeon to Indonesia’s tall ship fleet (*Dewa Ruci*), *PROOF* reveals the power of photography as witness to the diversity, endurance and mystery of the human and cultural condition.

*PROOF* takes a leaf from Sydney’s Reportage Festival, Australia’s premier forum for national and international documentary photography which grew out of an informal show-and-tell between fellow photographers in a Bondi lounge-room in 1999. An event like Reportage which presents its





Megan Lewis, image from *Conversations with the Mob*, 2002-05



Ed Wray, image from *Monkey Town* series, 2011

photography through gallery display and screened in public spaces, underscores documentary photography's inherently powerful reach as well as its appreciation as art. Many of the photographers in *PROOF* have regularly crossed the art/press photography divide, working across a range of still and moving image projects; others have been content to show to a broader news audience or are still in the early years of their practice.

The calibre of the work in *PROOF* is impressive, and includes several Walkley Award recognised photographers among its contributors. NCCA is grateful to all 13 photographers for being part of this inaugural edition, and to Daniel Hartley-Allen for suggesting the 'PROOF' title. I am particularly indebted to the exhibition's co-curators Crystal Thomas and Glenn Campbell for their invaluable work and networks in helping to realise *PROOF*, and indeed to Darwin Waterfront for their key support as a host venue.

**Maurice O'Riordan**, Director, NCCA, May 2014



## GLENN CAMPBELL



Glenn Campbell trained in photography at art school in Brisbane however his real learning of the discipline came about, he says, while working as an assistant to industrial (mining) photographer Esko Klemola in Campbell's hometown of Mount Isa. Campbell has been producing image-driven stories from around Australia and Southeast Asia for nearly 20 years, including the past decade or so when he moved to Darwin. His work has featured on the front page of every major Australian newspaper over the course of his career. In 2011, Campbell was honoured with a Walkley Award for his photo essay *Stolen Spirits* documenting the return of ancestral remains to tribal lands in Arnhem Land. Apart from his newspaper reportage-related work, Campbell has also been an Official War Photographer for the Australian War Memorial (2009), and he has initiated several photographic and multimedia projects for exhibition, mostly reflecting his interest in sites of wartime and memorial interest.

### Operation Anode

*Operation Anode* is a body of work that Campbell produced while based in the Solomon Islands in 2009 as an official war photographer for the Australian War Memorial. Operation Anode was the official name of the Australian Defence Force's contribution to the Regional Assistance Mission to the Solomon Islands. During this peacekeeping mission, Campbell was embedded with the troops: 'I was living with the soldiers, sleeping in the same tents, in the barracks, travelling in the cars with them, doing what they do', says Campbell. This familiarity is strongly communicated in the series through a range of portraits in both formal and less formal settings. Also strongly communicated is the military history of the Islands, manifest through World War II relics such as tanks and grenade shells. 'Military symbolism formed my visual aesthetic early', says Campbell, in recognition of a Vietnam veteran father who would commemorate ANZAC Day with fellow Vets by putting on a slide show of their war photos.



*'An Australian Soldier off duty at the Rove Prison OP on the outskirts of Honiara, where troops from the RAMSI force are providing security', 2009*



## BRIAN CASSEY



Cairns-based Brian Cassey was born in London ‘almost with a camera in my hand’. His first camera was a VP Twin 127 Bakelite model (2/6d at Woolworths) and his first pictures were of the HMS Queen Elizabeth leaving Southampton. Cassey honed his craft photographing football and found regular publication in London’s metro and suburban press before he moved to Australia in 1973. Cassey has photographed throughout Australia and in the region covering events such as the tsunami aftermath in northern Papua New Guinea (1998), the coup in Fiji (2000), the 2002 Bali bombings, and the category 5 Cyclones Larry (2006) and Yasi (2011) in northern Queensland. His work has been recognised with numerous awards both in Australia (including several Walkley Awards) and internationally, and he is a member of the fotostrada collective of acclaimed photojournalists in Australia.

### Aak Puul Ngantam Stockmen

Aak Puul Ngantam (APN) Cape York is an Indigenous organisation based at Aurukun which runs a muster camp which Cassey visited over three days in 2013. ‘Aak Puul Ngantam’ is Wik language for ‘our father’s father’s country’. Cassey’s *Aak Puul Ngantam Stockman* series comprises fourteen portraits which, as he describes, capture ‘the mustering crew as they return exhausted to their camp on Cape York Peninsula’. Setting each portrait against a uniform studio-like background, Cassey depicts the stockmen along with the roustabout, helicopter pilot musterer, ‘Cook Mum’, teacher and junior jillaroos, to frame an overall picture of collective purpose and commitment. The series was previously exhibited as part of Sydney’s Head on Festival (2013, with one of the portraits winning a major prize) and in Cairns (2014).

Winstom Marpoondin – Stockman, from Aak Puul Ngantam Stockmen series, 2013



## ELISE DERWIN



Elise Derwin's photographic career began in music, working as an assistant to a Sydney-based photographer whose music portraits were regularly published in Rolling Stone and commissioned by record companies. Derwin moved to Darwin in 2010 and began work as an *NT News* photographer shortly after. In a short space of time she has produced a considerable portfolio of Top End-related work, with several essays emphasising the physicality and sporting contest of NT life: bull-riding, muay thai boxing, bodybuilding, and the Masters Games in Alice Springs, for example. She ventured further for her *Schoolies in Bali* essay (2013), a thoughtful exposé, even celebration of youth. Derwin also continues to specialise in music photography, working for Darwin-based NOOK Events to cover the acts they bring to the Top End.

### Elite Saltwater Classics 2011

The Elite Saltwater Classics 2011 was held at the Darwin Convention Centre, 16 October 2011, a bodybuilding event which attracted entrants from around Australia. Derwin's essay covering the event captures its sense of spectacle and extraordinary human feat as well as its feast-of-flesh bizarreness. Bodybuilders are photographed on stage in full pose and behind the scenes or in offguard moments to suggest a sense of the person behind the athlete, the body, but Derwin also appears to revel in the hyper-physicality of the contest.





# DANIEL HARTLEY-ALLEN



Daniel Hartley-Allen’s photography career began in the United Arab Emirates where he worked as a photographic assistant, shooting planes and cars. On his return to Australia he completed a newspaper cadetship in 2010, and worked as a press photographer for News Corp in Melbourne. In 2012, Hartley-Allen relocated to Darwin to work for the *NT News* where he distinguished himself as NT Press Photographer of the Year (2013) and earned a Young Walkley Photographer of the Year nomination. Hartley-Allen currently works as a freelance photographer.

## Kurringal Flats

Hartley-Allen’s photo essay on the housing commission estate known as Kurringal flats in Fannie Bay, Darwin, accompanied the investigative account by *NT News* journalist Sarah Crawford; both Hartley-Allen and Craford spent a week living in the flats for their reportage. Crawford’s story, ‘Welcome to the Real Block’, earned her a Best Feature Writing category at the 2013 NT Media Awards, with Hartley-Allen’s accompanying photo essay earning him this Awards’ Best Photography of the Year. Central to Hartley-Allen and Crawford’s mission was the need to humanise the residents of Kurringal, commonly referred to as ‘one of Darwin’s worst addresses’ even while it belongs to one of the city’s more well-heeled suburbs. ‘Sure we are poor and not much of us had a lot of education’, says Ziggy Wilhelmsen, one of the subjects for Hartley-Allen’s essay, ‘but we are a real mixed group here’.



image from *Kurringal Flats* series, 2013; at home with Gilbert Shaw



## CLIVE HYDE



Clive Hyde's career in press photography began in Melbourne, 1962, at *The Herald and Weekly Times*, when he was 16 years old. 'When I first started going on the road', he says, 'I didn't have a driver's licence; that really wasn't a problem because *The Herald* in those times had drivers – there were guys who would pull up at the front door. I thought I was the greatest thing in the world; I had a suit, I had a camera – the big old press camera.' In the mid-1970s he moved to Darwin where he began working for the *NT News* and News Limited which saw occasional assignments for *The Australian* and throughout Asia. After over 30 years at the *NT News* and almost 50 years in the news business, Hyde retired in 2009, bringing a close to an award-winning career which covered many key events in recent NT and Australian history. Hyde still lives in Darwin and continues to work as a freelance photographer. He is currently working on a book chronicling the past 3 decades of photojournalism at the *NT News*.

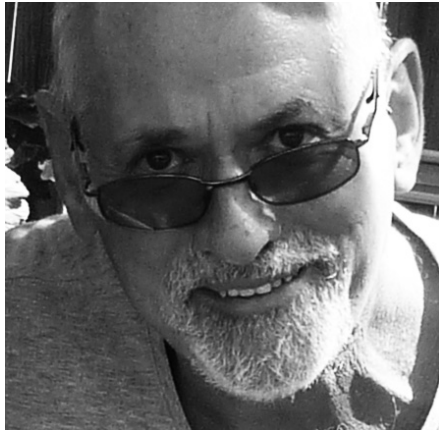
### A Portfolio

The selection of Hyde's photographs in *PROOF* spans about 20 years of a 5-decade-long career, focusing on his work in the NT and broader Top End region which chronicles significant events such as the 1988 Barunga Festival where then Prime Minister Bob Hawke was presented with the Barunga Statement, or the trial of Lindy Chamberlain in 1982. Hyde's iconic photograph of Chamberlain was taken after her guilty verdict in Darwin's NT Supreme Court, when she was being taken to prison. 'It was night', Hyde recalls. 'We had to use flash and, generally speaking, if you hit a car with a flash light, it's going to bounce back at you off the windows. For some reason, I don't know how, my light went straight through it, it lit Lindy up; it lit the whole thing up'.

Brother's in Arms, 1980; Charles Tipungwuti and Pumaralli teammate Andy Mullins leave the ground after losing the Tiwi Islands Grand Final, 1980'



## BAZ LEDWIDGE



Baz Ledwidge moved to Darwin in 1974, not long before Cyclone Tracey, one of Australia's worst natural disasters on record. He was one of the first to photograph Darwin in the wake of the cyclone's aftermath. Ledwidge's photographic career began with a cadetship at age seventeen working for the *Wagga Daily Advertiser* in his hometown Wagga Wagga, New South Wales. There he was thrown into the thick of it, 'sent from football matches to murders, car accidents to street parades'. After a variety of jobs in London and Papua New Guinea, Ledwidge picked up photography again when he settled in Darwin, employed for twenty-two years as the photographer at the Northern Territory University (now Charles Darwin University). Ledwidge continues to work in Darwin as a freelance photographer.

### A Portfolio

Ledwidge's images in *PROOF* span the mid-1970s to mid-1980s, a period in Top End history punctuated by defining issues such as uranium mining and Aboriginal land rights, and events such as Cyclone Tracy (1974). Ledwidge's photograph of the top end of Smith St the morning after Cyclone Tracy is a sobering document, more so no doubt for those who experienced this natural disaster. Ledwidge was also there to photograph Queen Elizabeth and Prince Philip during their visit to Darwin in 1982. The fact that the setting is an Aussie Rules football game at St Mary's Gardens Oval only seems to add to the occasion in a Top End/Darwin/Antipodean sort of way. Ledwidge's 1976 photograph of Darwin's iconic Beer Can Regatta was taken in the event's early days. The brainchild of Lutz Frankenfeld and Paul Rice-Chapman and with support from Top End Tourism, the Regatta was first held at Mindil Beach in 1974 with over 60 boats competing.



*Beer Can Regatta, 1976; 'beginning of one of the many races that day at Mindle Beach Regatta, 1976'*



## MEGAN LEWIS



Megan Lewis was born and raised in New Zealand where she began her career photographing for provincial newspapers before moving to Sydney in 1993 at the age of 21. In Sydney, she began work as a junior staff photographer for Reuters International news agency which led to her being published by newspapers including *The Washington Post*, *The International Herald Tribune*, and by *Time Magazine*. In 1998, Lewis relocated to the Perth bureau of The Australian where she continued to cover national and international stories before venturing into the Great Sandy Desert in 2002 to live with the Martu people, culminating with her acclaimed publication *Conversations with the Mob* (2005). The photographs comprising this book led to a Walkley Award for Lewis as well as winning The Nikon Photographer Choice Awards (2005). Lewis has also worked as a stills photographer for many film and TV productions including *The Bombing of Darwin* (2011, History Channel) and *Japanese Story* (2003; Director: Sue Brooks). Lewis has held exhibitions in Australia and Europe. She is based in Perth and works as a freelance photographer.

### Conversations with the Mob

*Conversations with the Mob* is an intimate photographic portrayal of the Martu Aboriginal people, one of the last Indigenous groups in Australia's Great Sandy Desert to come into contact with Europeans. The project was published as a book in 2005 after Lewis had spent 2.5 years living with the Martu people, accepted into the community on the understanding that she would take photographs to share with outsiders. The project also became a powerful vehicle through which Martu were able to look at themselves, and as a process of reconciliation. Lewis completed working on *Conversations with the Mob* until late 2008 and has maintained her connection with Martu communities through her work in helping to establish and run nutrition and broader health programs.





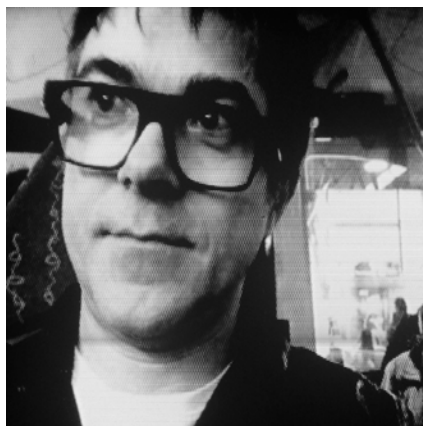


## REGIS MARTIN

Régis Martin has worked as a professional photographer for over 28 years, travelling on assignment in Europe, Africa, USA, Australia and Asia. Born in Paris he first visited Darwin in 1997, and returned here after some years based in Melbourne as a freelance press photographer. Martin graduated with a Master of Visual Arts from Charles Darwin University (2007) and was employed as photographer at the Museum and Art Gallery NT. These days Martin tends to photograph in a more casual way, playing with the smartphone, for example – ‘tool of emancipation and freedom’, he writes.

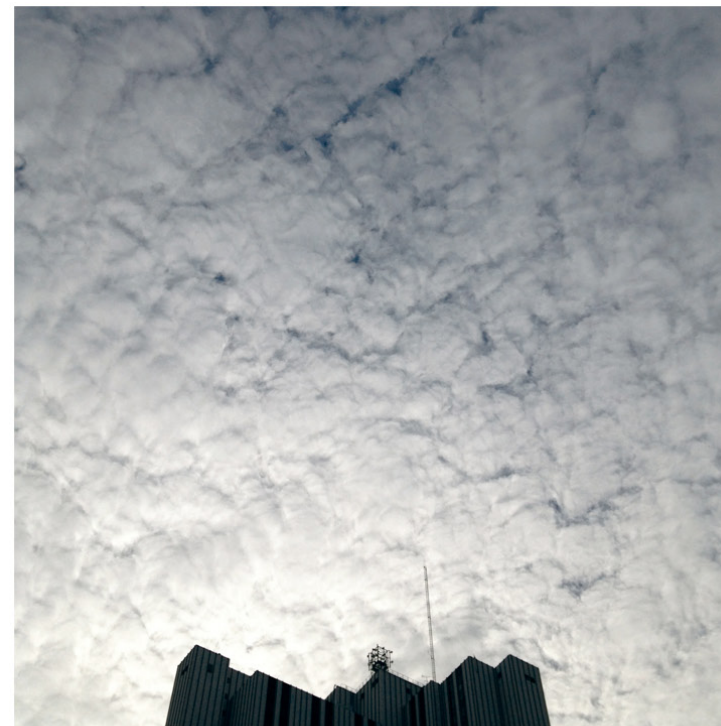
## FREDERIC MIT

Paris-based Frédéric Mit was for many years a correspondent for the photographic agency KR Images Press in the Paris region and distributed by the photo library Diaphor. After a 12-year break from photography, Mit picked up his cameras again and also uses a smartphone to explore subjects away from current events.



### Sky Two Countries, Ciel Deux Pays

*Sky Two Countries* is a recent body of work by Régis Martin & Frédéric Mit and their first collaboration. Buoyed by the newfound photographic freedom with their smartphone cameras, the pair embarked on a project to link disparate cities of residence – Darwin and Paris – over a period of time. For a year between 2012-13, they would daily file an image of the sky to each other, taken at various times of the day and from varying vantage points and without any prompting from each other. The resulting dual-portrait of their respective cities and of their collaboration reveals rich synergies and contrasts of sky along with a poetic curiosity. Their essay on the ‘top end’, quite literally, is as much an escape from reportage as its expression in a more subtle and accessible form.



22.09.2012

Paris Darwin



2012.09.22



## MADE NAGI



Made Nagi is a photographer based in Bali, Indonesia. In 2005, after working for 2 years for a local newspaper, he joined with European Press Agency (EPA), and was one of two photographers in Bali chosen to participate in the Bali Photo Workshop with John Stanmeyer and Gary Knight from VII Photo Agency. In 2007, he participated in the workshop for Young Asian Photographers at the Angkor Photography Festival in Siem Reap, Cambodia. Made's work has been recognised through numerous awards including first place (Portraiture) in Tempo Best of Photojournalism, and first place (Art and Culture) in Anugrah Pewarta Foto Indonesia (2009). His work has been exhibited in Bali and Jakarta.

### Dewa Ruci

Made Nagi's *Dewa Ruci* essay is a tribute to the KRI Dewa Ruci, a Class A tall ship owned and operated by the Indonesian Navy. Used as a sail training vessel for naval cadets, the Dewa Ruci is the largest tall ship in the Indonesian fleet and its construction dates from 1932. The Dewa Ruci also serves as a goodwill ambassador for Indonesia's international relations. The ship is named after the mythological Indonesian god of truth and courage. Made's series captures a sense of the drama and nostalgia of the vessel, and of the choreography of the ship's crew acting in the line of duty.



## MARTINE PERRET



Photo: David Dare Parker

Martine Perret began her professional career as a freelance photographer in Sydney in 1999, including a stint as both photographer and desk editor at *The Australian Financial Review*. Her interest in photojournalism took her to Timor-Leste in 2003, and to Burundi in 2004 as part of the United Nations mission there. She has worked with other UN missions – in the Democratic Republic of Congo (2006), Timor-Leste (2007-12), Western Sahara (2010) and South Sudan (2013). Perret's work has been widely published and she has exhibited her photography since 2002, including in Sydney's Head On Photo Portrait Prize (2010, 2004), FotoFreo (2010, where she previously showed *Trans Dili*) and at the UN Headquarters in New York where she has exhibited other work relating to Timor-Leste: *Momentum* (2012) and as part of the touring group exhibition *Dlan Nabilan* (2009). Perret currently resides in Margaret River, Western Australia.

### Trans Dili

*Trans Dili* records the lives of a small community of men in Timor-Leste who believe they should have been born women, against the grain of the nation's Catholic majority and at the cost of family and homeland ties in some cases. Perret's portraits of Melody, Pepy, Suzy and Tuta locate them in domestic spaces – in contemplation, in the act of looking/posing, with lovers, dressing up and dressing down. Despite the underlying sense of struggle, *Trans Dili* affirms the dignity and aspiration of its subjects. The overall series was photographed over a number of years (2007-09) during Perret's second stint in Timor-Leste, working as the official UNMIT photographer.



'Melody and her partner after sex at home', from *Trans Dili* series, 2007-09



## ANDREW QUILTY



Andrew Quilty's career in photography began with a gift from his uncle of a Nikon F3 which then accompanied him on a road trip around Australia in 2001. A photography graduate from The Sydney Institute of TAFE, Quilty began working for *The Australian Financial Review* with his first big editorial break stemming from his coverage of The Cronulla Riots in 2005 which was published by *TIME Magazine*. His work has since been published by other leading news publications such as *The New York Times*, *The Guardian*, and *Le Monde*. In 2008, Quilty received a World Press Photo Award (for Sports Feature Single Category) and The Inaugural Walkley Young Australian Photojournalist of the Year Award, followed by an invitation to join Oculi, the prestigious Australian photographic collective. His work has been shown in numerous exhibitions since 2005, including in Reportage, Sydney, and the touring Oculi group exhibition *Terra Australia Incognita*. Quilty is currently based in Sydney and New York.

### Cyclone Yasi Aftermath

Category 5 Tropical Cyclone Yasi made landfall between Innisfail and Cardwell in Far North Queensland in the early hours of February 3, 2011. While the cyclone caused one human fatality, its effect on the region's infrastructure, agriculture and property was widespread and devastating, amounting to losses totalling around AUD\$3.5 billion. Quilty visited the region's worst-hit areas, documenting the scale of destruction and the effect on its residents. His image of a washing machine sitting upright on a Cardwell beach points to the force and apparent absurdity of the disaster; in another image a Cardwell resident peers into the darkened-room remains of her beachfront property. Quilty's record of the natural disaster is filled with pathos and a prosaic edge. He has also photographed in the wake of other recent natural disasters such as the Queensland Floods (2011), and Victoria's Black Saturday bushfires (2009).



*'A yacht washed up on Pallarenda Beach in Townsville a few days after Cyclone Yasi swept through to the north', 2011*



*'An Australian flag flies in a tree on the beach at Cardwell after it was largely destroyed by Cyclone Yasi', 2011*



## ED WRAY



For the past 10 years, US-born Ed Wray has been a photographer for the Associated Press, based in several capitals in Southeast Asia, most recently as Chief photographer in Jakarta. His portfolio includes coverage of significant events in the region: Pakistan in the aftermath of Bhutto's assassination, Nepal elections, Padang earthquakes, and unrest in Timor-Leste. Wray approaches his work with a keen eye for 'in-between' states where people and situations are on the brink of change. A graduate in International Relations, Wray is represented by Polaris Images. His photography has featured regularly in newspapers and magazines around the world, including *Time*, *Newsweek*, *The New York Times* and *Le Monde*.

### Monkey Town

Ed Wray's *Monkey Town* series came about after spending time working as a freelance photographer in Jakarta where performing monkeys may be seen on the street. 'When I first saw a monkey with a rubber baby doll's head stuck over its head as a mask', said Wray, 'it immediately struck me as horrifying and beyond weird'. Wray moved from the street and into Jakarta's 'monkey village', Kampung Cipinang Besar, where he observed the lives of the monkeys and their owners. 'Once I saw the village and the condition in which the people there lived alongside the monkeys, another grim layer was added to the pictures and to my thinking about the monkeys', said Wray. 'The idea came to me that the disturbing image of the monkeys wearing the masks is a visual distillation of the kinds of horrible things that happen when people are driven to desperation by poverty.' Images from *Monkey Town* were previously exhibited at Foto8 Gallery (formerly Host Gallery), London.

