

# Landslide.

Images of Inland Australia by Jane Poynter

**Australian Prospectors and Miners Hall of Fame 8<sup>th</sup> June – 30<sup>th</sup> July**

**Official opening Friday 8<sup>th</sup> June 7.30pm – 8.30pm**

The Australian Prospectors and Miners Hall of Fame is delighted to host a photographic exhibition by Melbourne photographer Jane Poynter.

The exhibition will be opened by Patrick Beale on the 8<sup>th</sup> June at 7.30pm (together with concurrent exhibition *Spectaré* (+to look)) and run until 30<sup>th</sup> July.



Poynter first began her relationship with Broken Hill more than 20 years ago when something possessed her to turn left off the highway. A residency in 2001-02 allowed her to develop this relationship. *Landslide* is the final stage of her PhD project examining the slippage between image and text in representations of the Australian landscape.

Broken Hill, the silver city, sits atop barren saltbush plains and is loaded with the symbols of Australian landscape. The city, birthplace of BHP, is the stuff of outback mythology – struggle counterbalanced with the opportunity for wealth.

The region has often been used as a stand in for the complete Australian Outback experience – Broken Hill and Silverton playing backdrop to numerous film crews from *Mad Max* to *Priscilla, Queen of the Desert*.

Poynter's intention with *Landslide* was not to contrast the urban experience but to comment on the iconic images that have become visual shorthand for the landscape of Australia.

The exhibition is comprised of two parts:

- In Part One 300 images are presented *en masse* to give a sense of the overabundance of photographs created in the world everyday. The layout of the photographs creates a landscape of their own. Each photograph is unique but often only slightly different to the image next to it. The smallness of the images creates a sense of preciousness; the viewer must peer into each image and hold it near.



- Part Two is made up of 13 details from a small selection of the images in Part One. The focus in these images is softened and sense of scale and proportion abandoned. Poynter has then overlaid text from her diary entries, made during her journeys around the area. Words such as “are we there yet?” and “it doesn’t matter where I go, everywhere I go is a long way from home” sit beside observations of the landscape. This text is both omniscient and personal. The relationship between the text and images highlights the fragility of the photographic image as a truthful artefact.



Jane Poynter lives and works in Melbourne, Victoria and has been a professional photographer for 10 years. More information can be found on her website [www.msjane.com](http://www.msjane.com)