

About Threshold:

The photographic exhibition “Threshold” captures instances of interactions with one of Albany’s much loved icons, the Middleton Beach Pontoon. At face value the imagery celebrates those halcyon summer days spent frolicking at this glorious location, whilst the narrative explores our shared experience and journey.

In this series the photographer identifies the surface of the ocean as a line to be crossed. It could represent a milestone, a coming of age, a fear overcome. It could represent the beginning of life or ultimately the end.

Our deliriously joyful subjects take the plunge, perhaps tentatively, bravely, with measure or with free abandon.

The ocean’s surface delineates the obvious dry from wet, but reverberates the journey from past to future, childhood to adulthood, innocence to knowledge.

The plunge demands commitment, guarantees no return and presents endless possibilities.

To purchase the Threshold prints exhibited in this gallery, please direct inquiries to the Three Anchors staff. They will happily secure your selection and process payment.

Print Information:

Exhibition Prints: 900x900mm stretched canvas (x1) - \$300
300x300mm stretched canvas (x11) - \$180 each

Printer: EPSON Pro 9900 HD Inkjet Printer

Media: PhotoArt HD Canvas

Coating: Ambrosia Print Shield coating for UV and H₂O protection

Image Capture: Nikon D800 + Nikkor 300mm + Manfrotto tripod

About Weightless: (view images on the TV Display)

The “Weightless” series of images were an almost inevitable adjunct to the “Threshold” exhibition. Witness our subjects floating, suspended at that precise moment, neither going up nor coming down. They are embedded, within the slither of time between two very different instances and between two opposing forces... weightless.

To purchase Weightless images as seen on the TV display please contact Craig on mobile 0429 172 297, email craig.keesing@westnet.com.au or www.herenow.net.au.

About Craig:

My first camera was gifted to me by my father when I was 17, the same year I commenced Graphic Design studies. The photographic units of this course allowed me to grow my darkroom skills and learn how to work with light and design. The camera was my father's much cherished Praktica SLR with a Zeiss 50mm lens. The lens was superb, the first ever to have an aperture diaphragm that could automatically "stop-down"... commonplace these days. This camera saw me through my studies and well beyond.

Subsequently, with a four wheel drive, surfboard and camera gear, my now wife (Amanda) and I set about exploring wild and remote Australia with any leisure time we had available. Our shared passion was discovering isolated locations, to hopefully surf alone or share the moment with a small band of like-minded souls. In addition we would seek to witness raw and natural experiences and phenomena that only these remote locations could offer. We loved shooting off a couple of rolls of film during a trip, and then tried to contain our excitement waiting for the slides to return in the mail. Processing was so expensive, unlike today with the benefit of instantly viewing a digital image in the camera, with its associated histogram, potentially adjusting or re-capturing the image to improve the exposure and composition.

In 1988 Amanda and I decided to share our first Nikon 35mm film camera body and a couple of high quality lenses. This helped to take our photography to a new level. In 1989 we left our regular jobs to adopt an alternative lifestyle on the South Coast of Western Australia. Although we captured many great images, film became increasingly a luxury item, as we were providing for a young family and developing our farm. After a generous gift from her father, Amanda purchased her first digital SLR camera in 2004 and really concentrated on developing her skills in reading light. This was achieved largely by sheer volume of images taken and critical and selective evaluation. Amanda has a stunning portfolio and loves to click. Her camera is never far from her side, often capturing the light that casts upon subjects momentarily.

I have to some extent, been an interested onlooker during Amanda's early digital foray, keenly observing both the imagery and the technology, calculating my time to opt in. In 2012 I jumped onto the digital SLR juggernaut. The medium has undeniable creative potential and it is exciting to be back out there. The original Nikkor lenses are holding their own and with the addition of a couple of new lenses I am capturing some really personally satisfying images.

It is impossible to ignore the beauty that our environmental and cultural diversity offers forth. Personally, in nature I try to capture the vastness and drama, but sometimes just making a record of an instant is enough. I often have a conversation in my head while capturing an image:- "As a subject, I am worthy of a photo because... ". My conversation can include a narrative, subtext, emotion or justification for existence, or simply a big dollop of fun. Ah... but then there may just be that light, a reflection, a shadow, a pattern or a colour.

Thanks to: Gallery 500, Albany Camera House, Stirling Print and especially Amanda Keesing.