

# BETA

developments in  
photography



In Joan's garden, she slipped off her  
feathered gown, and left it folded  
in wildflowers - a last gift

**30**  
JANUARY  
2019

# The Dingo's



Judith Crispin

# Noctuary



The Dingo's Noctuary is the result of a genuine collaboration with the landscape. These prints are literally constructed from light, earth and flesh. I love lumachrome glass printing for its ability to make dead animals and birds seem alive again. It is light alone that manifests these colours and shapes- not paint or anything that can be completely controlled.

I have invented this process, which involves arranging blood, clay, sticks, leaves, seeds, resin, ochres, etc., with road-killed animals or birds, on light-sensitised paper. Exposed 24 to 36 hours, while the sun arches east to west, fibre papers produce surprising arrays of colour. Over this I layer cliché-verre plates coated with resists of wax or paint, scratched with wire to create lines.



Sometimes I run electric currents over these plates to produce crystals in the ochre. For finer detail, I use chemigram variants, painting compounds like selenium or copper chloride directly onto feathers, scales or fur. I have called this Lumachrome glass printing because light produces colours in the emulsion (Lumachrome) and I use layered glass plates.

My process is different, adaptive, for each print. If an animal is still bleeding, I paint its blood into the image during exposure. Ochres, seeds, sticks, and other materials, are sourced where the animal or bird was found. If maggots and flies appear, their tracks are incorporated into the work. When the print is complete, the creatures are respectfully buried.





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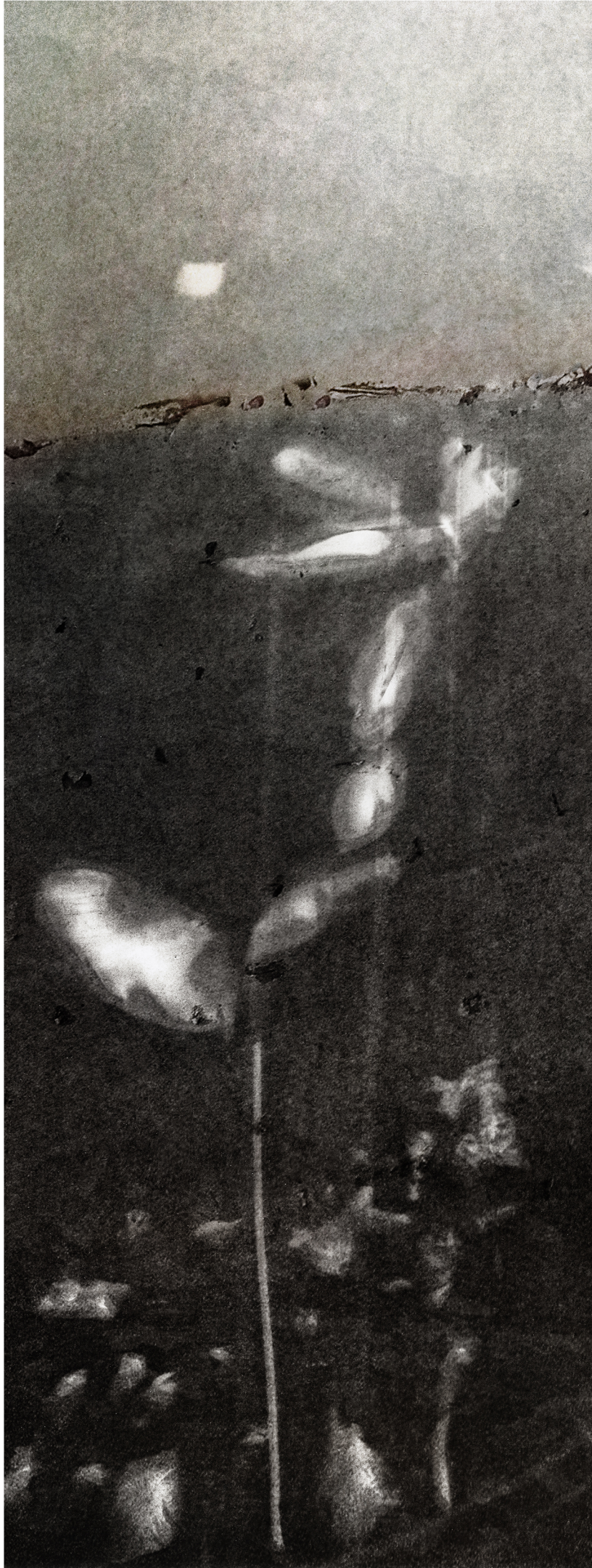






























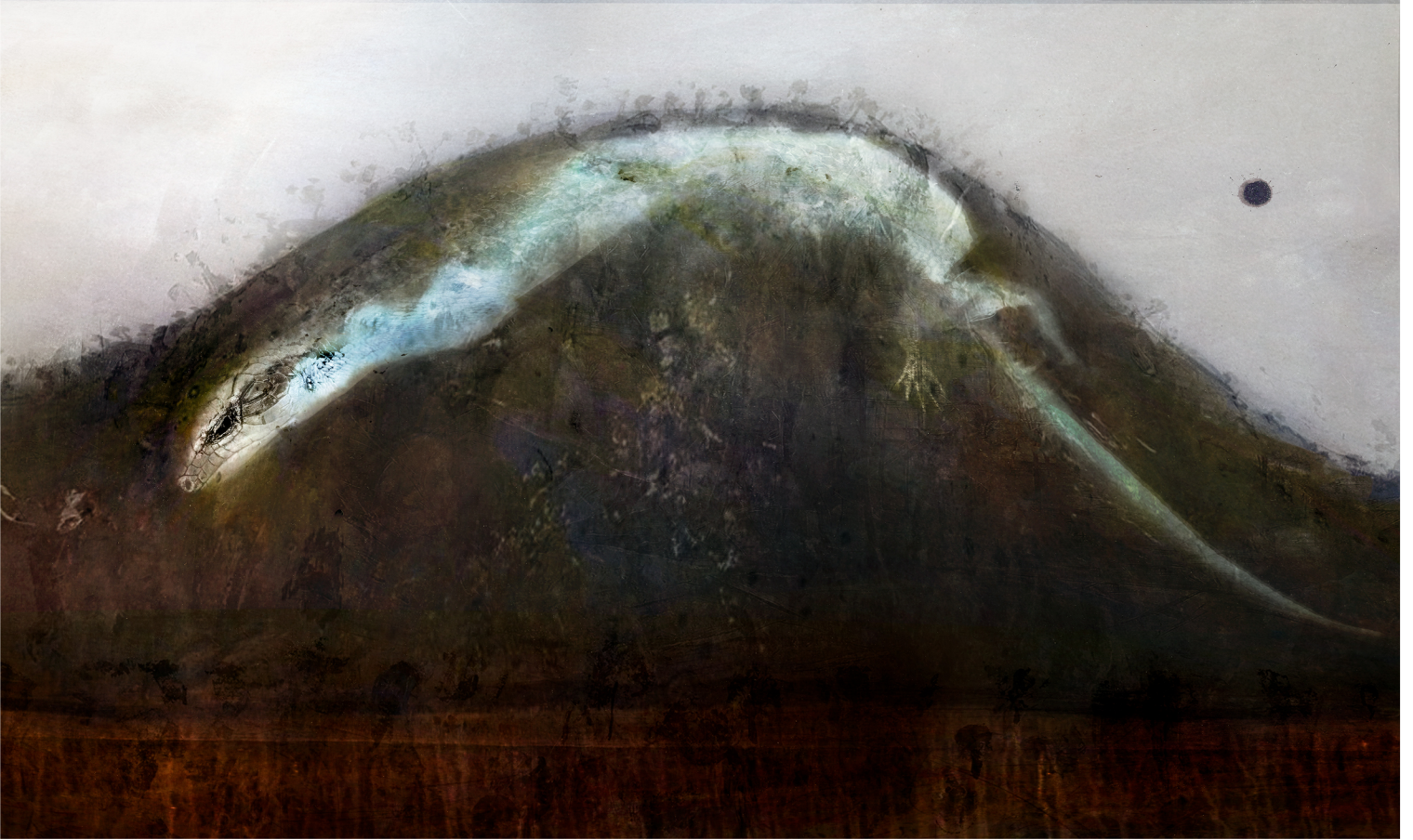












Judith Crispin is an artist and poet, living in the great dividing range in rural NSW. Her visual arts practice, which began in photography, is centred around lumachrome glass printing, a technique she has developed herself using elements of lumen printing, chemigram and cliché verre. Judith has published a collection of poetry, *The Myrrh-Bearers* (Sydney: Puncher & Wattmann, 2015), and a book of images and poems made while living with the Warlpiri, *The Lumen Seed* (New York: Daylight Books, 2017). A new photography book, currently in progress, will be published with Daylight Books in 2020.

Since 2011, Judith has spent part of each year living and working with Warlpiri people in the Tanami desert. Her work is characterised by themes of displacement and identity loss, a reflection on her own ancestry as a Bpangerang woman, but primarily Judith explores the concept of connection with Country – what a shared language with country might look like.





BY THE LIGHT OF THE MOON

A decorative crescent moon symbol, rendered in a dark, possibly black or dark purple, color. The moon is positioned centrally, overlapping the text "BY THE LIGHT OF THE MOON". The text is in a serif font, with the words "BY THE LIGHT OF THE MOON" arranged in a single line. The moon's curve is open to the right, and its points extend upwards and downwards.