



*Echoes of Process*  
Joachim Froese

September 15 - October 3, 2021

## The Sunshine of Yesterday

Harkening back to the earliest days of photography's history, Joachim Froese finds fertile ground for his latest exhibition, *Echoes of Process*, in the intertwined histories of photography and botany. Comprised of careful, close-in views of an array of seedlings, his main series *Entangled* transports viewers to a time in photography's history when the boundaries between art and science were less rigid than they are today. Through the re-enactment of the pleasures and pursuits of the past, *Echoes of Process* raises prescient questions about the perils of the present – and the realities of an ever-increasingly precarious future.

For *Entangled* Froese first photographed with a modern, digital camera Froese then prints his works using an antiquated, analogue process: salted paper, a photographic printing process introduced in 1839. Rendered in soft tones, on hand-coated paper, the delicate beauty of these prints belies the force and depth of their meaning. Through this procedural sleight of hand, in which modern technology and one of the earliest photographic procedures work in tandem, Froese interposes an element of oscillation into these images, reminding us of photography's constant wavering between art and science, and entangling technologies past and present.

Froese's careful, typological documentation of each seedling calls to mind the conventions of botanical illustration, which strives to present in great detail the key characteristics of each specimen. They recall, as well, some of the earliest photographs ever made. Namely, images of plants produced by the Englishman William Henry Fox Talbot, an early experimenter with salted paper prints, which he described as photogenic drawings. An enthusiastic botanist, Talbot took plant cuttings as his subject from the very outset of his experiments with the nascent medium of photography – often drawing them from his own herbarium. Similarly, Froese himself cultivates the botanical specimens he photographs. Through this investment in every stage of the process of producing each image in *Echoes of Process* photography and botany are thoroughly enmeshed, blurring boundaries.

Implicit in Froese's selection of which plant species to raise and document are the resounding echoes of processes of globalization that gained new vigor at the very moment of photography's inception. While foreign species may have been curiosities in Talbot's age, today, the presence of non-native plants in any given locality is inescapable, a product of a thoroughly interconnected world. Many of Froese's images document foreign flora now commonly found in Australia, several categorized as invasive species for the threat they pose to native life. Froese also turns his lens towards vulnerable species, as well as sundry crops.

As one critic remarked of Talbot's early images in the literary magazine *The Atheneum* in 1845, "photography has already enabled us to hand down to future ages a picture of the sunshine of yesterday." Froese's images hold the same promise today. In the face of the massive ecological turmoil brought on by the accelerating climate change of the Anthropocene, these images function as a record for the future, just as much as they exist as art today.

The quiet urgency of the works in *Entangled* find resonance in an untitled large-scale cyanotype work from the series *Wollemi Giants*, produced during Froese's recent artist residency at BigCi in the Blue Mountains. It consists of 56 individual prints and is presented in the exhibition adjacent to the assembled waxed paper negatives that were used to print the work. This installation confronts the viewer with a charred tree stump in duplicate at life scale. Whereas the works in his series *Entangled* depict the very beginnings of life this piece reflects on an end. In particular, the devastating losses exacted by the ever more frequent wildfires of our age. For this work, too, Froese has employed a hybrid procedure, beginning with an oversized digital image file, itself a composite of sixty-seven digital captures, that is then fragmented again into the individual waxed negatives used to make the prints. Ordinarily a bright shade of blue, Froese has toned each cyanotype print in this work with a concentrated solution of green tea, precipitating a chemical reaction that results in crisp black-and-white images.

Froese's extensive investigations into process (whether photographic, botanic, or climatic) collapses rigid distinctions (between historic and contemporary, analogue and digital, art and science) and invites sustained engagement and careful contemplation on behalf of the viewer. These works act as a call to attention, as well, subtle reminders of the complexity and entanglement of an increasingly fragile world.

—Adam Monohon

Independent Scholar and Curator of Photography.  
Previously Curatorial Assistant at the University of Arizona's  
Center for Creative Photography (CCP).

## Edition & Material Information

*Entangled* Series Pricing (Unframed) —

Edition 1: \$1,400

Edition 2: \$1,600

Edition 3: \$2,000

Edition 4: \$2,500

Edition 5: POA

Edition 6: POA

Artist Proof: POA

For *Echoes of Process* Joachim Froese applies a broad range of historical processes to translate the digital files he captures with his camera into unique hand-crafted photographs.

The salt prints from his series *Entangled* are available as multiples in a limited edition of six. As hand-crafted prints, each available image is unique, featuring individual coating marks and variations in tone, density and print colour. The archival quality of salt prints compares to other works on paper and relies on acid free storage and display. Like many of their historic counterparts, each print is varnished to provide extra saturation and increased UV protection.

For this work Froese builds his own museum quality frames from Tasmanian oak, which he stains with a tannin toner made from vinegar, steel wool, and green tea. Tannins are an organic substance found in tea and timber which was also constituted a key ingredient for some of the photochemistry used in 19th Century photography.





*Dichanthium sericeum*  
2021

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 2/6 (+ 2 AP)

\$1800

Framed — Frame custom made by the artist



*Coriandrum sativum*  
2021

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 2/6 (+ 2 AP)

\$1800

Framed— Frame custom made by the artist



*Brachychiton bidwillii*  
2021

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 2/6 (+ 2 AP)

\$1800

Framed — Frame custom made by the artist



*Acacia melanoxylon*  
2021

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 2/6 (+ 2 AP)

\$1800

Framed— Frame custom made by the artist





*Tropaeolum minus*  
2020

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed— Frame custom made by the artist



*Allocauarina rigida*  
2020

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed— Frame custom made by the artist



*Amorpha fruticosa*  
2021

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed— Frame custom made by the artist



*Banksia robur*  
2020

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed— Frame custom made by the artist



*Cucurbita pepo*  
2021

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed— Frame custom made by the artist



*Cytisus scoparius*  
2020

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed— Frame custom made by the artist



*Ficus benghalensis*  
2021

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed— Frame custom made by the artist



*Gleditsia triacanthos*  
2021

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed — Frame custom made by the artist





*Helianthus annuus*  
2020

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed— Frame custom made by the artist



*Robinia pseudoacacia*  
2020

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed— Frame custom made by the artist



*Phaseolus vulgaris (2)*  
2021

From the series *Entangled*  
Salt print, print size 20 x 25 cm, framed 36.5 x 42 cm.  
Edition of 6 multiples: 1/6 (+ 2 AP)

\$1600

Framed — Frame custom made by the artist



*Untitled*  
2021

From the series *Wollemi Giants*

56 Cyanotype prints, toned in green tea

Individual prints: 20 x 25 cm  
Overall size: 140 x 200 cm

\$POA



*Untitled*  
2021

From the series *Wollemi Giants*

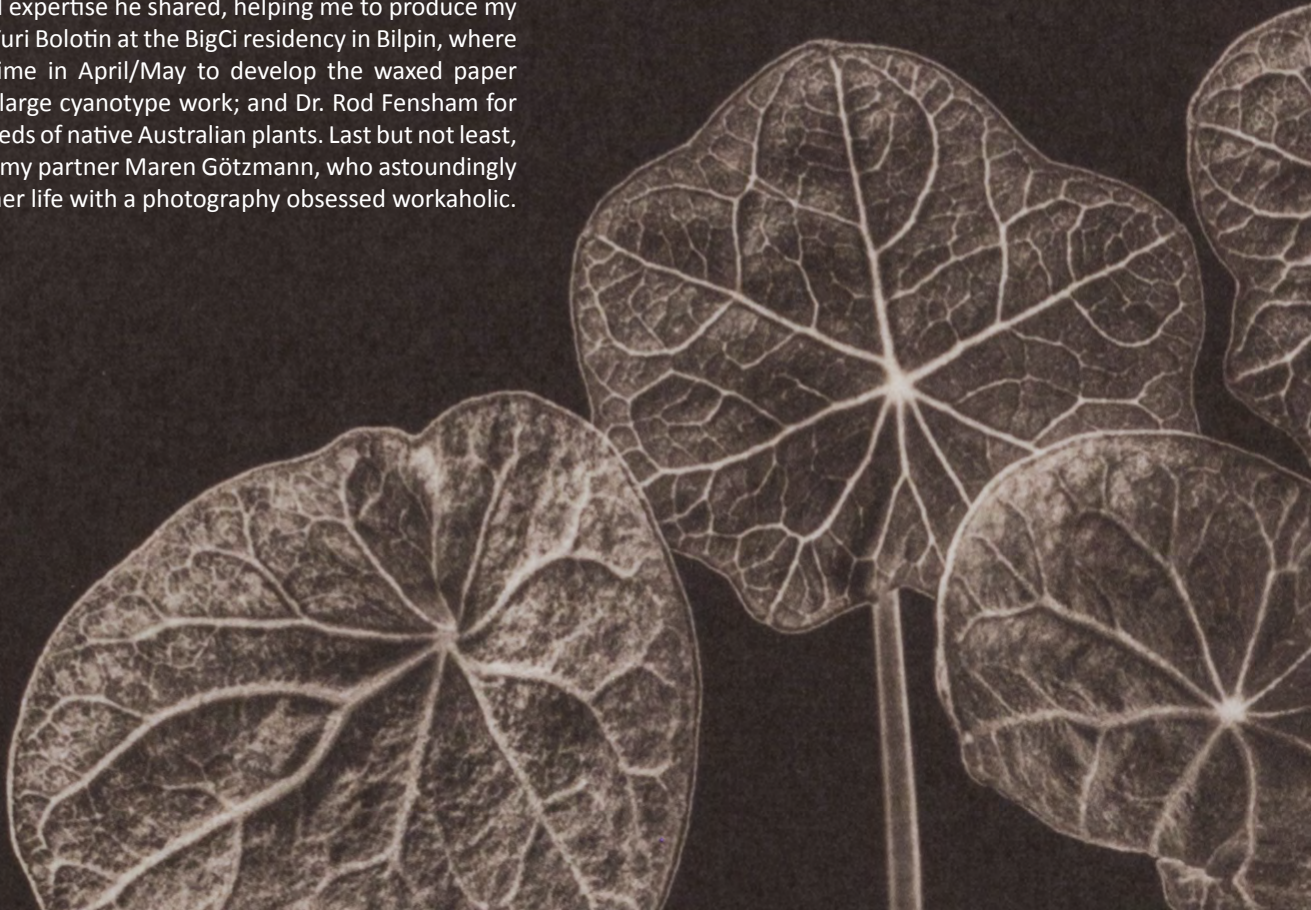
56 waxed inkjet printed paper negatives

Individual prints: 20 x 25 cm

Overall size: 140 x 200 cm

\$POA

The artist would like to thank the entire team at Jan Manton Gallery for enabling this show in rather challenging times. Further thanks go to Adam Monohon for his astute essay; master conservator John Hook for his invaluable help with archival waxes, stains and varnishes; Louis Lim for the time and expertise he shared, helping me to produce my negatives; Rae and Yuri Bolotin at the BigCi residency in Bilpin, where I spent a magical time in April/May to develop the waxed paper process behind the large cyanotype work; and Dr. Rod Fensham for his help in finding seeds of native Australian plants. Last but not least, special thanks go to my partner Maren Götzmann, who astoundingly continues to share her life with a photography obsessed workaholic.







54 Vernon Terrace, Teneriffe QLD 4005  
info@janmantonart.com  
janmantonart.com  
0419 657 768

Front Cover Image: *Cytisus scorapius* (Framed), 2021  
Page 3 & 22-23 Image: *Tropacolum minus* (detail image), 2020  
All images courtesy of Joachim Froese.

Gallery Director  
Jan Manton

Gallery Manager  
Taylor Hall