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# Long Exposure:

## The Legacy of Prahran College

**Ballarat  
International  
Foto  
Biennale**

[ballaratfoto.org](http://ballaratfoto.org)

**Australian  
Premiere**

**23 August  
19 October  
2025**



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FRONT COVER:

Robert Ashton, *Bush Zebra*, 2024.

Wet plate collodion glass plates.

Courtesy of the artist

*Long Exposure:*

*The Legacy of Prahran College*

The Miners Tavern,

120 Lydiard St Nth, Ballarat

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Philip Quirk: EC

This book is published by the *Prahran Legacy Project* Curatorial Team, Melbourne, Australia: [Prahranlegacy.org](http://Prahranlegacy.org)

First published 2025 under the auspices of the Ballarat International Foto Biennale.

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Printed in Australia by Southern Colour

A catalogue record for this book is available from:  
the National Library of Australia

Acknowledgements:

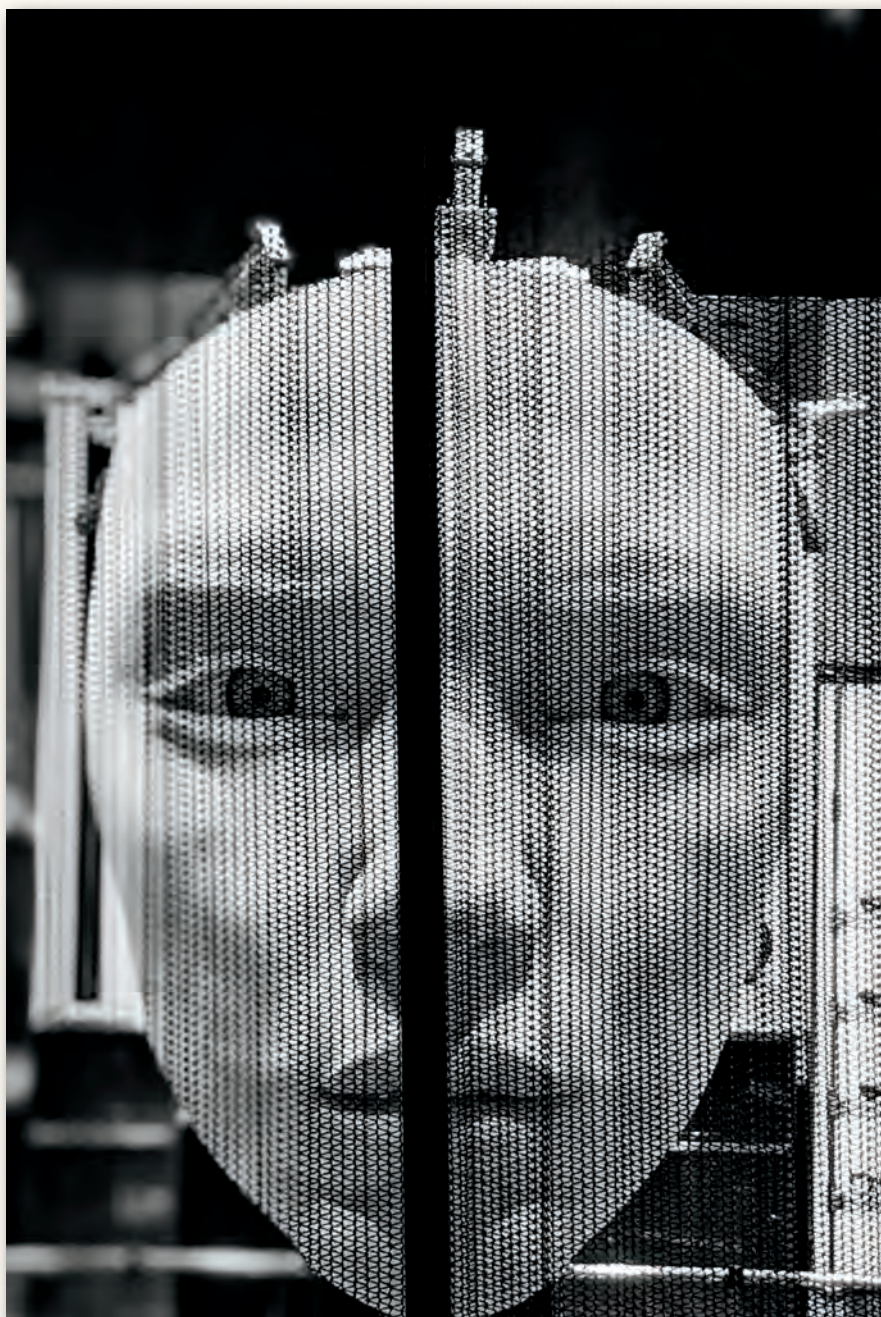
Many thanks to the alumni of Prahran College for permission to publish their work and texts and for their financial support for the publication. We are grateful for our inclusion by the Ballarat International Foto Festival 2025 in their core program, and for their generous support and publicity for this exhibition.

ISBN 9870 9872 498 2 1



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# Long Exposure: **The Legacy of Prahran College**



Leonie Reissberg (PC 1974-76), *The future is here*, Japan, 2024

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More than half a century ago, photography first joined the traditional media in the art school as a creative equal when sculptor Lenton Parr invited Paul Cox to lecture in his “Australian ‘Bauhaus’ called Prahran College”.<sup>1</sup> Of that radical moment, we the exhibitors, are the glad inheritors. Photography has sustained our careers and forever enlightens our lives and ideas.



James McArdle (1975): Athol Shmith presents a class on portrait lighting in Room A4. Peter Bowes, behind Athol, lines up the shot, Julie Millowick models and at left is Bill Henson

<sup>1</sup> Paul Cox (1998), *Reflections: An autobiographical journey*, Currency Press, p.74



**Australian photography blossomed in the revolutionary late 1960s and 70s** when a new wave of feminism, sexual freedoms, ever-louder anti-war rhetoric, a thwarted swing to the left in politics, new music, conceptual and performance art whet students' passions and coursed through their imagery produced on threadbare budgets. In the 1980s postmodernism brought new, revisionary and self-critical perspectives as photography became part of less media-specific international art. These were the formative years of the artists in *Long Exposure*.

And the place? Prahran College of Advanced Education, Melbourne, where legendary masters – the Dutch photographer-turned-filmmaker Paul Cox, society portraitist and fashion photographer Athol Shmith, and commercial photographer-turned-landscape artist John Cato, nurtured a crop of brilliant students including the now internationally known Carol Jerrems, Bill Henson and Polly Borland.

At Prahran the artists in this exhibition learned the silver-based photographic processes of the era and embraced colour imaging and video, then emerging, and cinematography, during the period 1968-1991, when the College flourished before merging with the Victorian College of the Arts. Their student images are a screen display in this exhibition, while another monitor shows Peter Leiss' and Nicholas Nedelkopoulos' twenty-five video interviews about the Prahran years.

Starting in 2006, alumni Andrew Chapman and Phil Quirk discussed plans for a Prahran exhibition, as did Ian Wallace, Jon Conte, and Peter Leiss in 2011. Quirk also consulted John Brash and Jim McFarlane at the BIFB launch of John Cato's biography in 2013. Through their investigations, advised by Graham Howe, and via a Facebook group, 'Prahran Legacy Alumni', growing numbers of graduates were contacted and samples of their work were collected and catalogued.

This is a new show, but it follows increasing exposure of the importance of Prahran CAE. The first, at Michael and Susanne Silver's Photonet Gallery in Fairfield, Melbourne, a 2014 anniversary exhibition *Prahran 40*, devoted mostly to the 1974 cohort, was conceived by alumnus Colin Abbott. Then the Museum of Australian Photography (MAPh) presented an exhaustive survey *The Basement*, 1 March to 25 May 2025 curated by Angela Connor, MAPH Senior Curator and Stella Loftus-Hills, MAPH Curator. This focussed on the pioneering period—1968-1981—of Australia's first photography course taught in an art school, Prahran College. A substantial illustrated monograph with commentary essays by significant scholars and past students accompanied the exhibition. In the last month of the MAPH exhibition, contemporary work by alumni showed simultaneously at MAGNET Galleries in Docklands, Melbourne.

The focus of *Long Exposure*, in the heritage Miners Tavern, Ballarat, is the more contemporary works by the same artists. Further exhibitions and a major publication are planned to set pioneering Prahran College into the context of the explosive growth of the medium that followed, across Australia.

Inclusion as a core exhibition in the Ballarat International Foto Biennale further recognises the enduring influence of Prahran CAE and its lecturers. Students were educated as artists and exposed to painting, sculpture, ceramics, printmaking and sculpture in a multilevel building in High Street Prahran in the stimulating, multicultural working-class suburb that was Prahran.

Participants in *Long Exposure* are all mature photographers for whom photography has been a powerful tool for recording life, its ineffable beauty and levity, its stress, pain, and heartbreak. The individual histories feature in the video interviews and on our website [prahranlegacy.org](http://prahranlegacy.org) where a digital download of this catalogue may be obtained. As they have matured in the forty to sixty years since, each of these exhibitors has gone their own way into diverse fields: photojournalism, commercial work, advertising, photo agencies, public relations, exposing humanitarian issues, documenting medicine and science, teaching at all levels, serving the film industry and exhibiting as artists, and all have invented new means and originated their own visual language.

Succeeding in a wide range of careers in this medium, their photographs carry their life histories and narratives of experience. They are still photographing, and thus amplify the theme of this year's Biennale 'Life Force.' Curated by Merle Hathaway, former director of Horsham Regional Gallery, this show exposes a gamut of photomedia; montage, collage, silver bromide, collodion, ambrotype, pinhole imagery, cyanotype, prints on fabric and metal, hand colouring and more... it is ideal viewing for schools and students of photography with so much to see, and learn about.

Silver-based or similar chemical processes were transposed as the (then) logical interfaces of early digital imaging software such as Photoshop, and are imitated in social media apps like the filters in Instagram, while artificial intelligence, incapable of original creation, plunders our imagery.

Photographs in *Long Exposure* and in this catalogue serve not merely as visual records but as vehicles for transmitting and amplifying the life energy they capture; connections between photographer, subject and viewer that transcend conventional aesthetic and documentary purposes.

**James McArdle, Editor**

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## *Herding cats:*

for six months in 1969, I majored in sculpture at Prahran Technical School, before it became Prahran College of Advanced Education.

Coming from the excellent but much more traditional School of Mines Ballarat,

I found it an exciting and creative learning environment; I was with people who have gone on to have major careers in the arts.

Sadly, I did not know of the burgeoning photography department in the basement.



Mimmo Cozzolino (1968): Hand painted sign facing the quadrangle in front of the new six level building first occupied at the beginning of the 1968 scholastic year

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**In December 2021 I drove to Castlemaine to discuss with James McArdle an intriguing proposition.**

A group of photographers needed my assistance to create awareness, through an exhibition, of the importance of the photography course at Prahran College of Advanced Education in the 1970s and 80s. They believed that Prahran was critical in changing the course of photography in Australia from a purely commercial activity to acceptance as an artform.

I had also attended Prahran Technical School for 6 months in 1969; coming from the excellent but conservative School of Mines Ballarat, I had found it an exciting and creative learning environment. Sadly, I did not know of the burgeoning photography department in the basement.

So began an exciting and enjoyable four years working on what became the *Prahran Legacy Project* with a small team of enthusiastic and wonderfully skilled people.

When I joined the Curatorial Team, Phil Quirk had already assembled hundreds of images, assisted by Julie Millowick, in discovering and recording the whereabouts of the Prahran alumni. Another early instigator of this project, Peter Leiss, had filmed, and continues to film, interviews with many of them. James McArdle had created a fascinating web blog called *On This Date in Photography* (<https://onthisdateinphotography.com>). It is a fascinating read, both scholarly and personal. For our project he created <https://prahranlegacy.org> with its growing collection of biographies based on interviews and accounts of the lives and work of the Prahran alumni.

Colin Abbott had instigated in 2014 an exhibition of some of the 1970s photographers with Photonet Gallery, Fairfield (later became Magnet Galleries). A patron of the Prahran Legacy, he has valuable experience in the production of photography books. Another alumnus, Mimmo Cozzolino (graphic designer/photographer) has produced elegant flyers, posters and this catalogue. A substantial book is in planning to coincide with the inclusion of Prahran alumni in the 2026 *World of the Book* at the State Library of Victoria. More recently Ilana Rose has joined the team as a conduit to the 1980s students. Ilana has been invaluable assisting photographers prepare their work for this exhibition.

The Museum of Australian Photography (MAPh) was identified as the ideal venue for the first major exhibition. Our concept was to highlight the students and the teachers who had inspired them, and to show the later, mature works of the artists. We were delighted when MAPH agreed to take on the exhibition. Their curators, Angela Connor and Stella Loftus-Hills produced an elegant and extensive exhibition that they called

*The Basement*, and a comprehensive book about Prahran CAE in the 1970s. That exhibition ran 1 March to 25 May 2025.

Although this was a major achievement, we had always wanted to demonstrate that the students had gone on to forge significant careers in a variety of fields and most are still active today. The MAPH exhibition was limited to 1968–1981, so most students of the 1980s were not included and no contemporary work was shown.

We therefore organised a second exhibition at Magnet Galleries, now in Docklands. This time the work of the 1980s students was included and the focus was on work produced since 1991. *Beyond the Basement: The Prahran Legacy* was shown 4 to 25 May 2025.

The Ballarat International Foto Biennale has allowed us one last opportunity to show a more extensive and organised range of the work of the Prahran students, with a catalogue and education kit. We were delighted to be included as a core exhibition in this year's festival, and to be given a spectacular, large, heritage space. It has never been used as a gallery. Meanwhile the number of exhibitors grew to fifty and the number of works to almost 200.

I have curated forty or so exhibitions over the years, but organising something this large, and without a staff to assist – as I had at Horsham Regional Art Gallery – is probably a form of madness. Several artists have told me it must be like 'herding cats'. In truth, it has been a delight.

The energy of the artists / photographers has been apparent throughout. Despite a range of debilitating illnesses, and other little disasters that life throws as we age, our artists show enormous resilience. They have impressed me with their willingness to participate, to try new ways of working and new techniques. They are still pushing boundaries.

I have worked for years in the public gallery world – as director, curator, education officer, and as a community arts officer and project manager for local government. As well as utilising all the skills learned in those positions, this project has also pushed my boundaries but has been thoroughly rewarding.

Working with the Curatorial Team and more than fifty artists over the past few years has been a pleasure. I will sorely miss the experience when this project inevitably ends.

**Merle Hathaway, Curator  
The Artist's Cat.**



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# The Exhibitors

Colin Abbott  
Robert Ashton  
Chris Beck  
Peter Bowes  
Andrew Chapman  
Lyn Cheong  
Nigel Clements  
Kim Corbel  
Mimmo Cozzolino  
Christina de Water  
Robert Earp  
Duncan Frost  
Robert Gale  
Sebastian Gollings  
Jill Gocher  
Luzio Grossi  
Naomi Herzog  
Graham Howe  
Clive Hutchison  
Peter Johnson  
Ashley Jones-Evans  
Linda Jullian  
Peter Kelly  
Paul Lambeth  
Peter Leiss  
Carolyn Lewens  
Steven Lojewski  
Ian Macrae  
James McArdle  
Bill McCann  
Jim McFarlane  
Julie Millowick  
Peter Milne  
Richard Muggleton  
Greg Neville  
Glen O'Malley  
Anne Palamountain  
Courtney Pedersen  
Viki Petherbridge  
Philip Quirk  
Leonie Reisberg  
Ilana Rose  
Robert Rosen  
Stella Sallman  
Greg Scullin  
Miles Standish  
Maria Stratford  
Geoff Strong  
Lisa Walker  
Lynette Zeeng



Top: Port Campbell Beach Vic, 2024. Above: Two exuberant Dogs, Lake Tooliorook Lismore Vic, 2011

I grew up in Adelaide, moved to Hong Kong, and then to Sydney in 1972, where for a year I photographed in Surry Hills, learning by doing street, and some landscape, photography, then joined Prahran College's Photography course in 1974. Passionate about photography throughout my life, it wasn't to be

my career. John Cato, a lover of the bush, provided a model of how to be a landscape photographer while deriving an income from another source. Over the 1980s and '90s I became involved with local environmental issues along the Merri Creek. Family connections led me to landscapes in southwest

Victoria. My introduction to digital photography by Michael Silver and Andrew Chapman renewed my photography. These are from travels to NSW, WA and Japan over the past 18 months, with a couple from southwest Victoria taken in January and April 2011 to document the breaking of the Millennium Drought.

Colin  
Abbott



*Bush Zebra, 2024*

## Robert Ashton

My grandfather was a street photographer in St Kilda and although I didn't know him when I went to Prahran College in 1969 from the working class suburb of Pascoe Vale, I decided to study photography. I was very fortunate to have Paul Cox as a teacher/mentor. He showed me a way of looking which has shaped my practice for

the past 50 years, from documentary work in Asia and here in Fitzroy, to an evolving personal vision which connects the found to the imagined, from 35mm and 120mm film to digital capture and back to large format film and then photogravure and more recently, wet plate collodion. The digital world is too precise and too perfect.

I love to make things and I love what happens between the intention and the execution. These images are from an ongoing series called *Bush Theatre*. They are wetplate collodion plates on glass (ambrotypes).





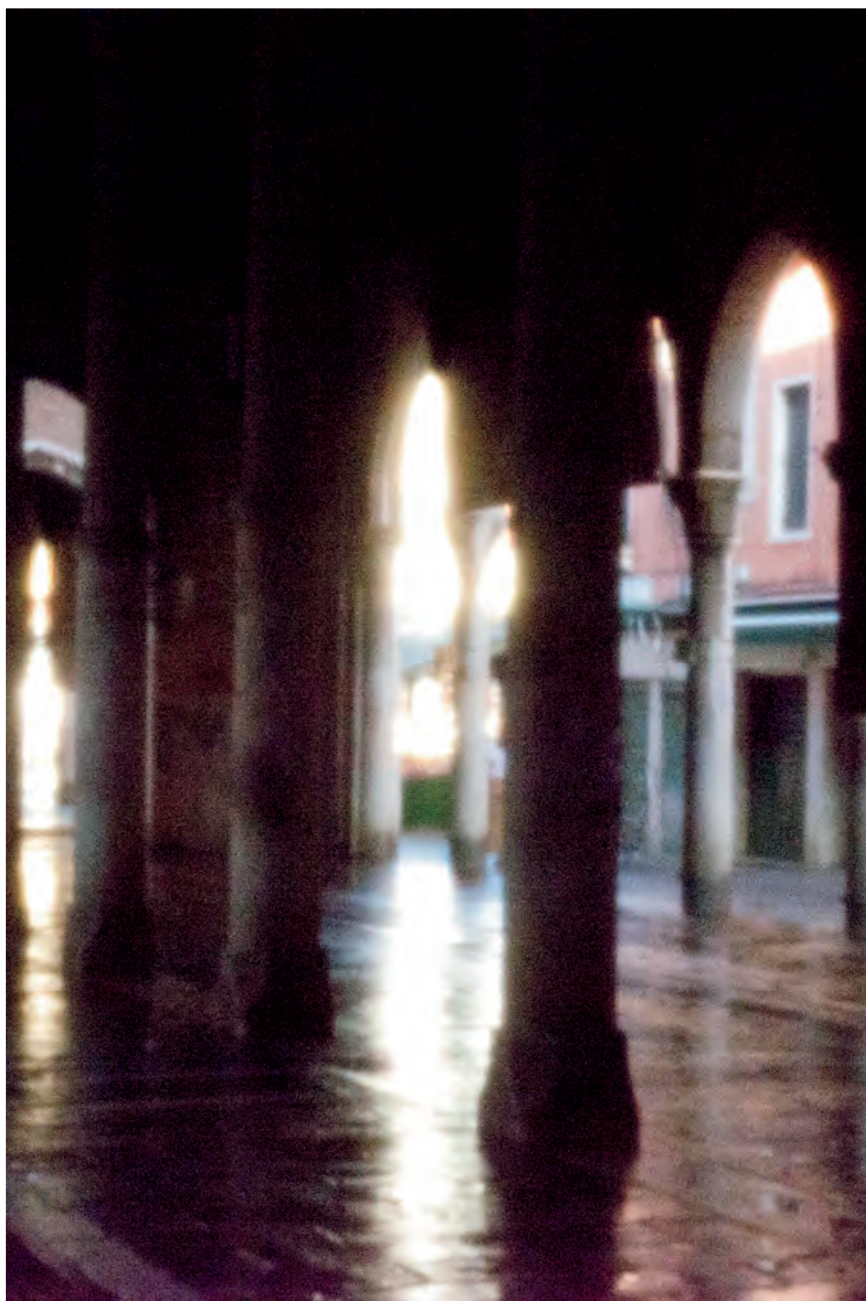
*Choir member, Simon, 2006*

In 2006/2007 I was commissioned to produce photoessays and portraits of the *Choir of Hard Knocks*; mostly homeless people brought together to share something special. These images are from over a hundred used for the ABC television documentary series and subsequent book of their adventures. When first busking in the city, a volunteer

warned that onlookers might make fun of them, but they didn't care. The choir sang pretty badly that day, but were dedicated to the task and not at all self-conscious. I sought to capture their collective optimism, self-deprecating humour and determination. None could foresee just how far the choir would go. Over months of rehearsing, busking,

touring, recording a CD (100,000 sales) and spending Christmas day together, they were a unit, full of joy and love, revelling in ultimate success with sell-out concerts at Melbourne Town Hall and Sydney Opera House. And they sang beautifully.

Chris Beck



La Luce series, *Pinhole 3*, 2022

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## Peter Bowes

I have been making pinhole photography for half a century and these, from the series, *La Luce*, are my most recent. Although my first pinhole images were made with hand-made wooden cameras, these were made with a professional digital camera. In place of the lens was a brass shim with a tiny hole, and that's where

the magic happens; the rest is just technology. The pinhole photograph lends itself to portraying stillness and a sense of time suspended. The overall "softness" and infinite depth of field of the resulting print has some of the colour qualities of Impressionist painting, and the shadow areas have a velvety quality which lends

depth and mystery. Compress the whole world through this tiny aperture and on the other side is created a better, more beautiful, more mysterious place; one more ordered, more tranquil than the one in which we spend our days.



*Rosie and Mandy, 2025*

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At 71 years of age I am now into my 55th year of photography. As the song goes, some days have been diamonds and some have been dust. I find myself as passionate as ever and though the mind is still willing, the body is starting to tell me

otherwise. So whilst I can, I will keep photographing, but only subjects that interest me, visually and out of curiosity. This portrait of my granddaughter Rosie and her mother, Mandy Del Vecchio, was taken in my available light studio at Warragul. In reality my glorious available light studio is a small space in a bedroom and I love the

light it provides. Rosie had come to visit with mum and was keen to show me the camera and tripod they had built together. We were all excited and a mutual portrait session ensued. Who knows, maybe photography is in the genes!

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Andrew  
Chapman  
OAM





*Ceiling of the Cathedral of the Holy Cross and Saint Eulalia, 2023*

## Lyn Cheong

Religious and sacred spaces are amongst the most impressive and permanent buildings created by humanity. They are centres for private and personal worship, prayer and meditation. The interiors in my photographs were created from the 7th through to 15th century and are a combination of Islamic and Christian art and

architecture. The mosque-cathedral is a centuries old dialogue between these two cultures, representing co-existence, conciliation and the potential for unity. The older Islamic spaces are designed to allow air to flow and natural light to highlight, punctuate and warm the interior expanses. The light, architecture and decorative arts create a

numinous stillness and beauty that encourages a sense of serenity and peace. In our loud and chaotic world, spending time in these pockets of tranquillity facilitates quiet contemplation and reflection, nurturing that spirit which animates the living.



*Las Vegas, 2023*

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In 1991 I was in Prahran's final cohort before the move to the VCA. The College felt worn out and John Cato's advice to me was "just keep on doing what you are doing." After he retired, the school was dismantled and all the old equipment relocated to the new VCA campus— large, grey, and sterile by comparison.

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Chris Köller took over. One of the first things he said was, "Your work belongs in the 1960s, start again." I continued street photography through my second year, experimenting with camera formats, eventually settling on a Mamiya 6 x 7— though it left me with a torn neck muscle and chronic pain. In my final year, I embraced Köller's

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ideas and moved into the studio, recreating scenes from my 1971–75 boarding school days. As in this exhibited image I am still taking street photographs, however Glaucoma now has changed what I see.

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Nigel  
Clements





*Brentwood L.A. CAL., printed 2007*

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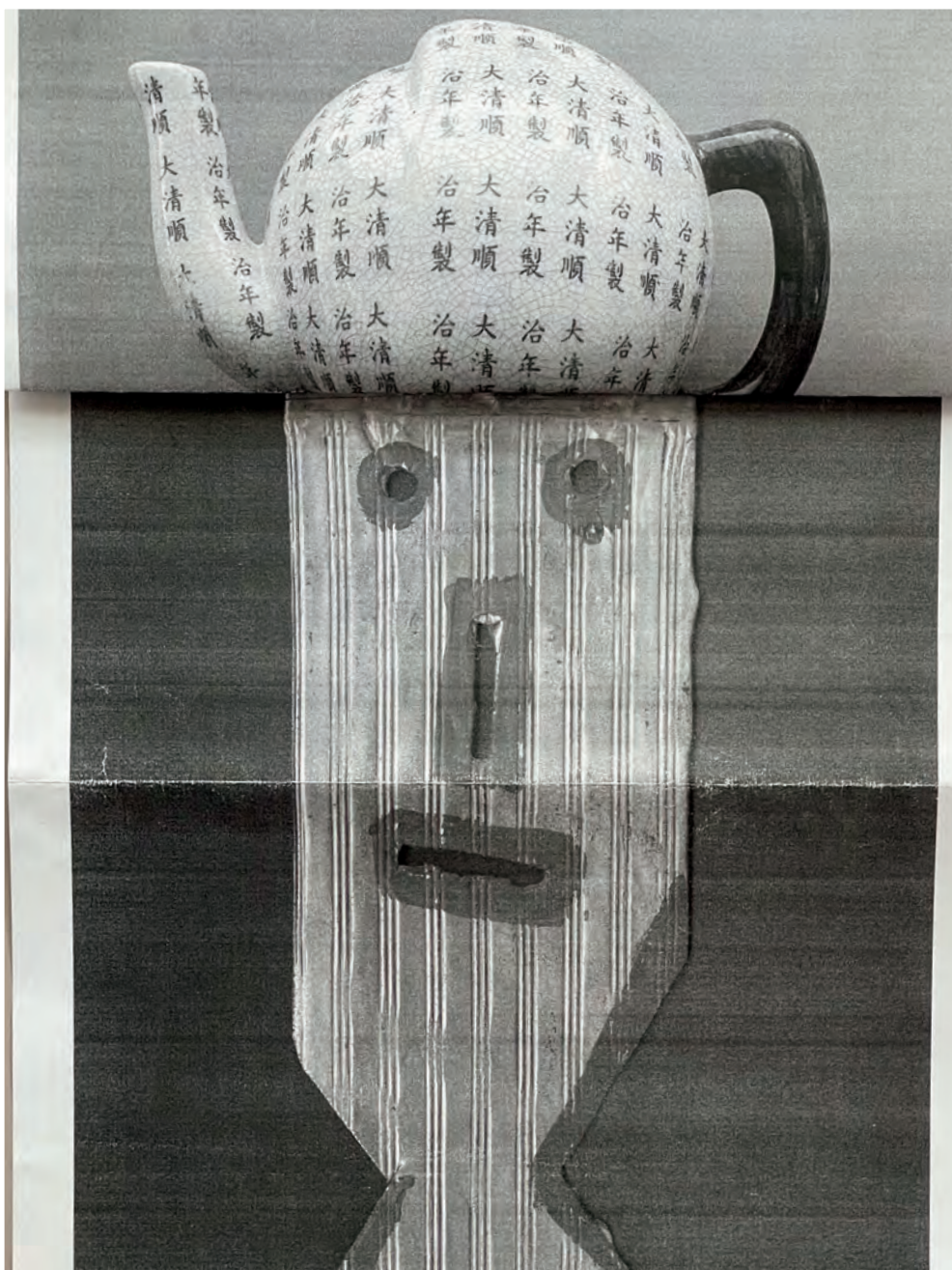
## Kim Corbel

During the inevitable transition to digital photography, I took what felt in 2007 to be my last chance to work with conventional chemical practises to make these prints from *American Light*, shot between 2003–2006 in the US. The work is a homage to Modernism and Stieglitz's equivalents, intended to be objective, unromanticised

observations— universal and timeless— while also disrupting conventional methods of reading images. At art school, I was influenced by the American social landscape school— Friedlander, Winogrand, Cummings, Robert Adams— interest which deepened during my US travels, where the light and subject matter felt immediately familiar.

I studied Photography at PCAE from 1975–77, formative years among remarkable peers. Later, I gained a teaching qualification and a Master of Media Arts, teaching for 16 years at TAFE and Deakin. My practice spans installation, sculpture, moving image and photography, shown locally and internationally.





*Collage on the run #28, 2024*

Before I enrolled at Prahran in 1968 I had developed a fascination for photographs through the family albums my Dad brought to Australia. He was an amateur photographer and those albums consisted mostly of his snaps. I studied the albums often, captivated by the stories my parents recounted. In 1970 I graduated in graphic design from

Prahran CAE where I also studied photography as an elective. In 1972 I was back at Prahran enrolled in photography. Alas, I could not juggle the pressure of study and a job, so I left after six months. In my mid-fifties I exited design to study art. In 2003 my series *Arcadia del Sud* won the Leica/CCP Documentary Photography Award.

In 2012 I completed an MFA at Monash University— a journey that reignited my love of photography. I have experimented with video, photography, drawing, painting, printmaking, digital imaging, AI and 'collage on the run' (above). I love playing— it keeps me sane. To see more of my work head to [www.mimmocozzolino.com](http://www.mimmocozzolino.com)

Mimmo  
Cozzolino



*Star Jump, Noorat Victoria, Postcards from Terang series, 2022*

## Christina de Water

Born 1951, The Netherlands. Graduating in 1974 from Prahran, I had finally grown up. Paul Cox and Athol Shmith appreciated my photos and gave me first class honours and the confidence to go to Sydney, into fashion magazines, advertising agencies, film and television, enhancing my visual skills. In 1974, when employed at the the

Australian Centre for Photography, I encountered exciting individuals photographing our diverse Australia. On a trip to Europe I experienced photography at an international level. In Sydney I co-founded and managed the unique *Wildlight Photo Agency* where I set aside my own photography, but not my love of the medium. In 2022 I received a grant to record

life in the town of Terang, Victoria. There, my *Postcards from Terang* exhibition documented peoples' passions, their quiet inner beauty, and the strangeness of the land. I captured the essence of this in the 'girl in the red dress' (above), whose spontaneous transformation into a star is a ghost of my own past innocence. [www.christinadewater.com.au](http://www.christinadewater.com.au)





*Hugger Mugger, 2024*

I'm a Melbourne-based fine art photographer who creates intricate, surreal worlds inhabited by unusual characters and concepts. My work discovers hidden vulnerabilities, anxieties, and delightful oddities that shape our human experience—those parts we often keep concealed. I'm fascinated by the tension

between beauty and the quiet dread of imperfection, the playful yet unsettling contradictions of identity and transformation. Collaboration is at the heart of my creative process. Working closely with artists across disciplines, I build richly layered, fantastical environments where daydreams live. I aim to enchant and unsettle

viewers, crafting images that balance whimsy with psychological depth—worlds where the surreal feels wonderfully real. Daydreaming fuels my imagination and guides my work; it's a vital tool for turning ideas into vivid visual stories that invite viewers to look closer and question what lies beneath the surface.

Robert  
Earp





Costa Rica, 2017

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## Duncan Frost

Migrating from England in 1950, aged 18 months, I grew up in Sunshine.

In my mid teens with my father's folding Kodak I photographed star trails; my dog Rex dressed up; friends in mock battles; crashing waves; all appearing a week later at the chemist; such wonder, excitement and mysterious sense

of purpose!

Prahran Photography in 1970 inspired me, building confidence in what I could do with a camera; I am eternally grateful. Leaving Prahran I was Assistant Photographer in the Science Museum and Department of Immigration. I joined Jon Conte and Johann Krix in *Peace in Chaos* (1973) at Brummels Gallery.

Graham Howe published my work in *New Photography Australia* and *Art and Australia*. My solo exhibition, *Stolen Moments*, was at Gallery 18 (1981) and The Alice Springs Art Foundation purchased a work. After several career changes, I retired in 2010 and continue avidly to develop my photography.



*Australia 2018, from the series Transported*

As a student at Prahran College from 1976-78, I am forever grateful to have studied at an exceptional institution during that historic time – it changed my life. After graduating, I worked as a photographer for a local Richmond newspaper and as a colour printer for Bryan Gracey at CPL Services. Years later, I was represented in the

US by the world's leading corporate assignment agency Liaison International, working as a commercial photographer across Australia and internationally for corporations, magazines, architects and hotel chains. Since 2007 I have taught photography at RMIT in Vocational Education. My work has been exhibited at MAPH,

the Daylesford Foto Biennale, Brunswick's Counihan Gallery and has been a finalist in the Moran Photographic Prize, the Blake Prize, and the Head On Awards. These images are from my series *Transported*. The work illustrates the ways we are impacted as we navigate large cities and crowded environments.

Robert  
Gale





*The Widow, 2022*

## Jill Gocher

I went to Prahara in the early 1970s, which was life changing. After time spent in Melbourne, due to a series of extraordinary occurrences I found myself in Singapore and in those years I became a travel photojournalist journeying all over

Asia and working closely with the Indonesian Tourism Board helping to promote that wonderfully interesting country and visiting little-known remote areas.

Headly times.

I have authored or photographed more than ten books— including *Asia's Legendary Hotels* and I've had work published in *Time* and

*National Geographic* as well as numerous other magazines. Thank you Prahara for all the lessons!





*Kira with pins, 2019*

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I attended Prahran College from 1981 to 1983 and was inspired by people such as John Cato, Paul Cox, and occasionally Bryan Gracey. "The Basement" was a special place where I specialised in still life and portraiture. After graduating, I

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found my way into advertising photography. After years in Melbourne, I decided to try New York: it was tough, and you had to specialise in one type of photography. Again I was lucky; I worked in advertising and editorial there, focusing on product photography before deciding to move back to portraiture. These

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images represent my still life and portraiture, linked stylistically by the lighting. The portrait is of my daughter Kira whom I lost in 2018. In every marathon that I run, I pin that small print to my shirt with the safety pins.

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Sebastian  
Gollings



*Ride Naked, World Naked Bike Ride Melbourne, 2013*

## Luzio Grossi

Born in Italy and raised in Melbourne, the camera is my instrument of fun. Studying photography at Prahran, my first solo was at the 1987 Melbourne Comedy Festival—*Speak Only When the Chicken Pisses*—a title as playfully rebellious as my pictures. Then being official Australian Bicentennial photographer for Edinburgh Festival (1988)

launched my creative career. My work is exhibited and held in MAPH, Australian Performing Arts, MAMA, and Deakin University collections, and elsewhere. *Vogue*, *Rolling Stone*, *Harper's Bazaar* featured my commercial and editorial photography. Photojournalism for *The Age*, *The Australian*, *Herald-Sun* and *Financial Review*, and top ad agency

campaigns has included celebrities—even President Trump! A privilege was to establish, as manager and senior lecturer, a photography school in New Delhi. I live by Prahran's spirit and what I learned there: "There are no rules in photography—only guidelines. If there is a rule, break it." [www.luziogrossi.com](http://www.luziogrossi.com)



*Ania Walwicz—poet, writer and king, 2015*

I was at Prahran from 1990-1992, part of John Cato's last cohorts before retiring. I soaked up every minute, scraping up enough cash for film and paper, long hours in the darkrooms, often overnights, processing, printing, exploring. The darkroom for me was an endless world of discovery. Influential figures like John Cato, Julie

Millowick, Norbert Loeffler and James McArdle left a lasting impact. John's voice is still a compass in my practice. I have worked as a photographer and multidisciplinary artist in the arts and university sector for over 25 years. My work often explores social, cultural, and political themes through portraiture, landscapes, and

documentary projects. I've exhibited widely, with works included in the NGV collection, and been a finalist in the Head On Awards, the Bowness Prize, and the Olive Cotton Award. My multimedia and film projects have been showcased with Experimenta, ACCA, and screened with SBS, ABC, & Cinemedia.

Naomi  
Herzog





*Antarctic Peninsula, Danco Coast region, Antarctica, 2024*

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## Graham Howe

My secondary education took place in Melbourne, Canberra, and Singapore, where I spent three formative years at the RAF Grammar School in Changi, studying painting, drawing, sculpture, printmaking, ceramics, and photography. I began my tertiary art education in photography at Prahran College in 1971. At Prahran, I photographed friends

and a changing city, while exploring personal identity. In 1972, I moved to London to produce exhibitions at The Photographers' Gallery, and soon after became founding director of the Australian Centre for Photography. I earned an MFA in Photography from UCLA in 1979. While my curatorial practice has often taken precedence, I have consistently pursued my

artistic work with a passionate persistence, developing a visual language rooted in ambiguity, irony, and philosophical inquiry. My work explores the interplay between perception, performance, and sculpture. I have used humour, satire, and abstraction to challenge photography's truth-claims and reframe the way we interpret images.



*PNG Independence Day— Traditional Dress, 2005*

I was a student at Prahran CAE from 1971-74, commencing with the multidisciplinary preliminary year and later completing the Diploma of Art and Design (Photography). These were influential years during which I was exposed to new levels of process, inquiry, and creativity. The experiences at Prahran, especially mentoring of staff and

fellow students, led to a lifelong love of photography. My ensuing photography career included time spent in secondary education, advertising photography, video production and tertiary photography teaching. I have participated in several individual and group shows as well as in multi arts festivals, primarily in North

Queensland, where I have mainly lived since 1999. This image is one of a series created as part of a Master of Creative Arts Degree at James Cook University in 2005. The image depicts a young warrior from the highlands of PNG in traditional dress celebrating PNG Independence Day in Port Moresby.

Clive  
Hutchison





*Tagliatelle, 1994*

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## Peter Johnson

A keen photographer from age twelve, it was as a junior art director at George Patterson that I realised my hobby could become an occupation. B&W images published in *The Australian* got me into Photography at Prahran in 1971: extraordinary times, an eclectic bunch of students, and legendary lecturers, Paul Cox, Gordon De'Lisle,

Bryan Gracey, Derrick Lee, and Athol Shmith. Finishing second year I was employed by Brian Brandt as his assistant. Though he later fired me, I'd discovered studio work and lighting. I loved natural light, so with cutters, scrims and shadow-makers I could modulate studio lighting to replicate any locale, time of day,

and season. With my passion for food and eating, I enjoyed a long, fulfilling life as a food photographer. When judging my own work, I had one yardstick: 'if you wanted to eat the page, I had succeeded in sharing the sensuality of food.'





*Bucket Boy, 2024*

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Following a year at the Photography Studies College, I applied to Prahran College, was accepted, and then spent three transformative years in *The Basement* under John Cato, immersing myself in masterful guest lectures from the likes of Paul Cox, Athol Shmith, William Kelly,

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Les Walkling, and Bill Henson. Following this, I commenced in a career as a commercial photographer and film director, honing my craft over twenty years with the guidance of many highly accomplished professional practitioners. Every frame was meticulously crafted, every pixel sharp and perfect.

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There's always a pivotal returning point in one's work: "Where we begin is where we end". We establish rules for ourselves, of correctness and technical perfection, then spend years deconstructing them. Now reaching a place of my own visual truth, I have never loved photography more.

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Ashley  
Jones-Evans



*Gerrard, 1991–2025*

## Linda Jullyan

I attended Prahran College from 1984 to 1987, under mentors like John Cato, Athol Shmith, and Norbert Loeffler. Photography was explored as an art form that challenged established perceptions of photography. Immersed in this multidisciplinary environment, new concepts reshaped my approach to photography and in particular the

portrait. Through deliberate chemical fogging, fingerprinted negatives are intimate pieces juxtaposed with larger prints of the sitter, expressing solitude and identity as silent, metaphysical states. My current work explores the landscape through mixed media—encaustic painting and cyanotypes—with photography as my source. Since

Prahran, I've earned two further degrees, exhibited widely, and worked with at-risk students, refugees, and Northern Territory indigenous communities. My works are collected in the NGV, City of Port Phillip, and City of Boroondara collections. The friendships, inspiration, and bold creativity of Prahran and a passion for photography still shapes me.



*Silent Protest, Melbourne, November 2023*

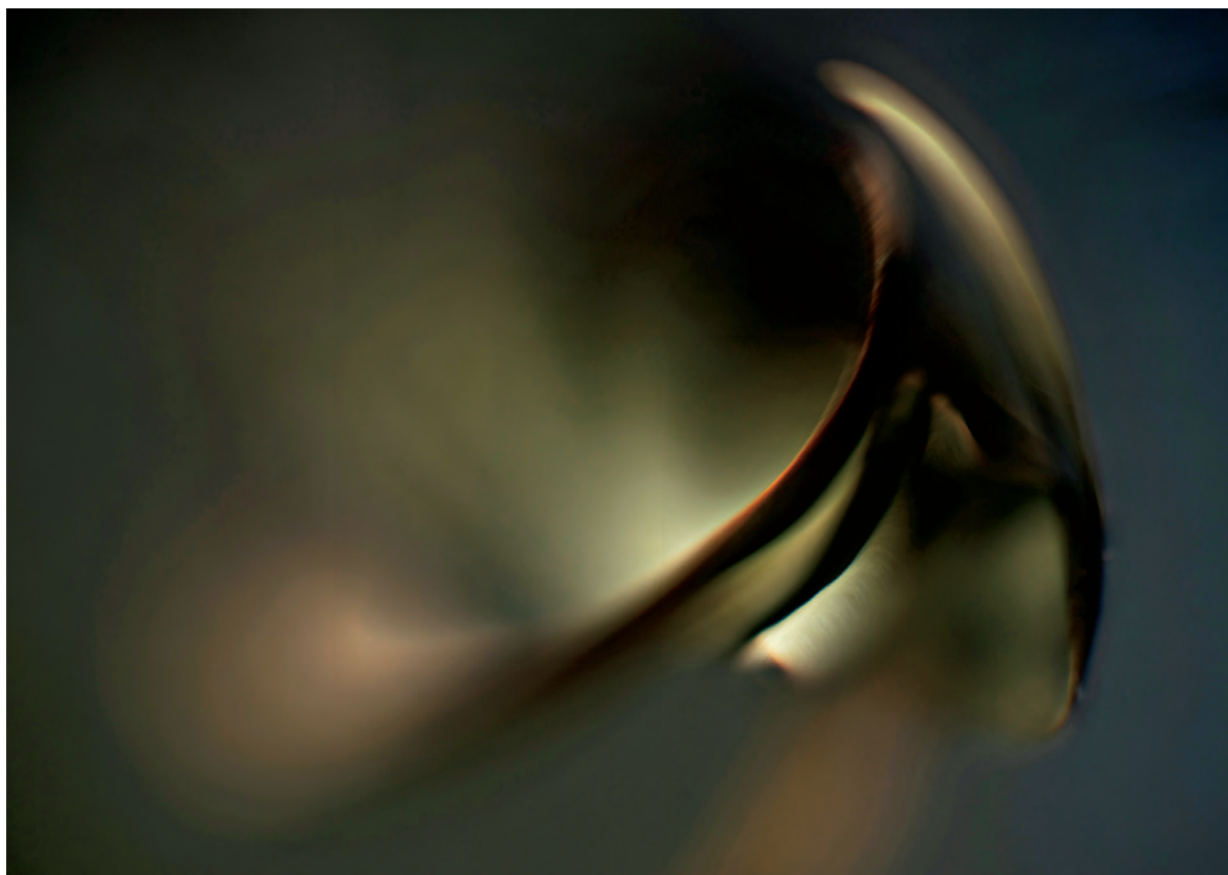
A student at Prahran from 1973-76, I loved the place; an historic time that turned my life around. After graduating I freelanced for some years before doing a teaching diploma for a further career in TAFE fine Art/Photography education. My photography featured in several exhibitions and is held in major collections. I still photograph;

*Silent Protest* was taken in Melbourne city in November 2023 on an iPhone with the consent of the subject who, over a week, was otherwise largely ignored, with only an occasional fist bump from passers-by. I am a product of the burbs; the routine, the trivial, the day at the shops, or catching the train into my city of Melbourne

where the 'burbs come together, in a street party, a protest, a horse race or a footy final, offering instants that intrigue—the ol' cliché of the 'decisive moment' is apt and compelling!

Peter  
Kelly





*A Moment in the Time of Quietism #46, 2025*

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## Paul Lambeth

My work has long been driven by an engagement with the natural environment and the subtle ways it reveals itself over time. I am drawn to landscapes that carry traces of change—seasonal, climatic, or human—and to the quiet resilience of ecosystems under pressure. By spending extended time in a place, I search for atmospheres that speak

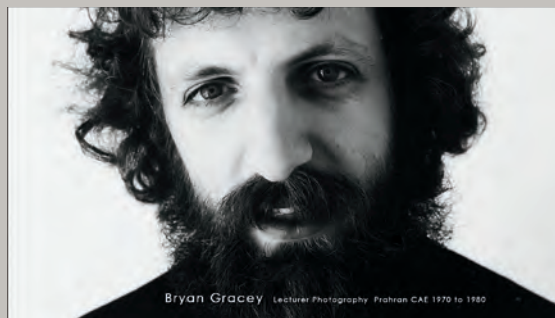
to its character and fragility. Rarely am I drawn to grand or dramatic scenes, I focus on understated moments and hidden detail: the way light moves, the stillness of a dry creek bed, the interplay of wind and grasses. These details often hold a quiet power, inviting a slow and attentive way of seeing.

My practice reflects a respect for the complexity of natural systems and a desire to create work that fosters awareness of our connection to, and responsibility for, the environments we inhabit.

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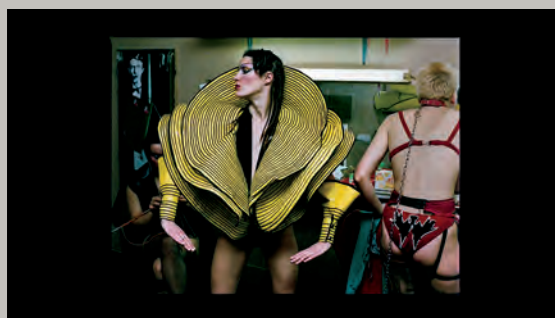
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19



Peter LEISS,  
Julie Higginbotham  
with Jon Conte, c 2017

Peter  
Leiss

In 2017 Peter Leiss and Jon Conte decided to interview as many ex-Prahran College students as possible to record their experiences of that institution and its time. When Jon passed away, Nicholas Nedelkopoulos assisted on the project with as much devotion as had Jon. The outcomes are these interviews of one lecturer and

twenty students who studied the art of photography between 1968 to 1980. Prahran CAE order of interviews: 1: Christina de Water, 2: Duncan Frost, 3: Graham Howe, 4: Bryan Gracey, 5: Ian Macrae, 6: Andrew Wittner, 7: Julie Higginbotham, 8: John Tweg, 9: Bill Henson, 10: Philip Ingamells, 11: Geoff Strong

12: Glen O'Malley & Peter Kelly, 13: Robert Ashton, 14: Nicholas Nedelkopoulos, 15: Mimmo Cozzolino, 16: Mick Cullin, 17: Peter Leiss, 18: Philip Quirk, (production by Jason Busch), 19: Stella Sallman.

Total Time: 1:35. Videos will play in the gallery for the duration of the exhibition.



Detail— *Watermarks: Swamped* Carolyn Lewens (with Neil Stanyer) installation, 2005

## Carolyn Lewens

Long after Prahran, inspired by John Cato's landscape photographs, I ventured into the wetlands. *Watermarks: Swamped* interprets their enigmatic splendour through ecological installation, our fifth. It consists of fabric cyanotype photogram hangings of towering reeds to present the seasonal flux and flow of Sale's wetlands.

Ephemerality immerses us in the uncertainty of swampy ground. Swaying blue veils trace out the light and shade of abundant life to echo the fecundity of *Phragmites australis* with no fixed point of focus or familiar points of reference. The sheer scale of wetlands requires caution; their crowded repetition questions our relationship to place.

Uncertain ground and unseen boundaries convey the eeriness of such places where heroes can get sucked under the mud or lost. Like the Bush, one can become part of it. Wetlands are nature's purification system supporting high biodiversity—now seriously under threat from human-induced climate change, habitat destruction and pollution.





*Bus Stop, Flood St, 2021*

The early '70s at Prahran were exciting times for many young photographers as fine art photography was developing in Australia. My understanding of how to think about the medium and its place in society matured in the school's program. Since graduating from Prahran, my documentary work has been exhibited in public

and private galleries and published in books and periodicals. I have been honoured to participate in the C.S.R. Photography Program and Parliament House Construction Project, to receive the Leica/CCP Documentary Photography Award (2001), and to see my work in public collections across Australia. I enjoyed teaching photography at

the Photographers' Gallery and the Phillip Institute, Melbourne, then at Sydney College of the Arts, The University of Sydney. My photographs reflect my engagement, discoveries and interactions with my surroundings; the flaneur experience still thrills, giving me purpose and creative satisfaction, for which I am grateful.

Steven  
Lojewski



*Man and Geese, 2012*

## Ian Macrae

In 2011, I fortunately received permission to follow the judges at the *Mercato delle Gaite* in Bevagna, Italy to document that medieval competition. Highlights of the festival are the performances spoken in the language of the 13th and 14th centuries, and re-enacted scenes of daily life. This collection captures not only the ancient

atmosphere but also the dedication of participants who bring history to life. To blend into the setting, I dressed in period costume and worked only with available light—often just candle glow—so many shots, made on a Canon EOS 550D and 18–200mm lens, required handheld exposures of several seconds, for which I relied on my

subjects' stillness. Inspired by Caravaggio's dramatic use of light and shadow, I aimed to evoke the spirit of the era. Fifty-four photographs were later exhibited in Bevagna in 2012–13, and 155 published in a book that same year. [www.ianmacrae.net/](http://www.ianmacrae.net/)





*Nestled, 2025*

My idea is to represent the experience of walking among the trees and rocks of Lanjanuc (Mount Alexander). In 1833 John Herschel observed that when in motion, if we look aside at any object, "but at the same time not entirely withdraw attention from the

general landscape" we will see "the whole landscape thrown into rotation, and moving round that object as a centre." Here, the camera, rotated around the subject of attention produces the traces of conscious human sight, isolating stillnesses in the surrounding blur of 'wild' motion. It is a late resolution of my

inspiration from John Cato's animist idea that the landscape is alive with the spirits of rocks, water and plants; and draws from effects in the subjective 8mm camerawork of Paul Cox's c.1975 short *Island*.

James  
McArdle





*Untitled (Laneway in Prahran), 2024*

## Bill McCann

I was at Prahran from 1981 to 1983, some good ol' days, with Departments of Photography, Printmaking, Art History and a favourite, the Department of Furious Discussions, located just off-campus at Nick's Special Cake Shop in Chapel Street (\$1.80 for a cappuccino). Prahran was highly motivating, and

graduating was a licence to put on your skates, chase jobs, shoot, develop, print, criticise, problem-solve . . . work! I was a member of Working Pictures (1985-89) with Carolyn Lewens, Stephen Henderson and Bernie O'Regan. Then gradually, a parallel TESOL teaching career took over. I've been in various group shows

and held two solo shows: *TV plunder and a fortune of lies* (1989, Artists Space, North Fitzroy) and *Pretty Ugly* (2006, PITSpace). Here are some recent pictures of the Murray River, the Heads in Sydney, Esperance, and a laneway in Prahran—close to the old cake shop and some of their recycled leftovers!



*Boy, Niger famine, 2007*

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Entering Prahran CAE changed my life forever and completely. Having worked for five years in the motor industry, I leapt at the opportunity when the Labor government's TEAS scheme meant I could return to study, 1978-1980. Suddenly I was plunged into a world of ideas and critical thinking, it was such an exciting time that

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energised us and fuelled our enthusiasm for photography into the future. I became interested in documentary but knowing how difficult it was to make a living, I chose the commercial path. After my commercial work dried up, I went back to documentary, working mostly in refugee camps in places like Jordan, Gaza, Lebanon and

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Bangladesh. Through sales of books and prints we raise money for NGO's and charities. Our work has been exhibited in over 10 countries. At Prahran, nobody told us that, through photography, a fulfilling, stimulating and fascinating life awaited us!  
[www.jimmcfarlanephotographer.com](http://www.jimmcfarlanephotographer.com)

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Jim  
McFarlane





Client: *Punctum, River Rites, Flood, Berri Salt Plains*, 2015  
(River Rites Concept & Artistic Direction by Jude Anderson, Costume Glenys Leske & Nicci Wright)

## Julie Mallowick OAM

Prahran College was an extraordinary and life changing experience. After graduation, I began the challenge of breaking into industrial photography. In 2021 Angela Lynkushka wrote: *Your industry work is pivotal. . . for women. You pioneered this male dominated area.* Hard won clients included Mayne Nickless, Shell, Arts Centre Melbourne,

BP, Wool Corporation, Wheat Board. Whilst working commercially I continued my personal documentary photography and in 1977 this was exhibited in *Australian New Work* curated by and exhibited at the NGV. In 1993 with Sally Mann, Nan Goldin and Jacques-Henri Lartigue, my images were exhibited in *Intimate Lives*, International Fotoeis, Edinburgh,

directed by Alasdair Foster. Recently, *Surrounding*, a 37 year documentation of the Central Victorian post-goldrush environment was exhibited at Castlemaine Art Museum. My work is in the NGA, NLA, MAPH, SLV, NGV. Photography is my life, the very core of my being. Thank you wonderful Prahran College (Athol, John, Bryan, Paul, Derrick).





*Untitled from the series, 'Yo Ho Ho and a Bottle of Rum', 2024*

In 1950 Disney studios released a live-action adaptation of the swashbuckling classic *Treasure Island*. This was just a few years after WWII, when democratic capitalism had beaten back tyranny and the spirit of freedom was ascendant. The Disney film created

a renewed enthusiasm for pirate-related popular culture, with romantic, adventurous anti-heroes whose violence and rakish, deceitful guile were supposedly redeemed by their resolute sense of honour and justice. This series of photo media collages revisits the iconography of pirate culture with the tired eyes of one

who has lived through six decades of triumphant late capitalism and finds less to celebrate. I now see this kind of mythology as more a testament to toxic masculinity and naked greed than any reflections of chivalrous ideals.

Peter  
Milne



*Nude, 2000*

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## Richard Muggleton

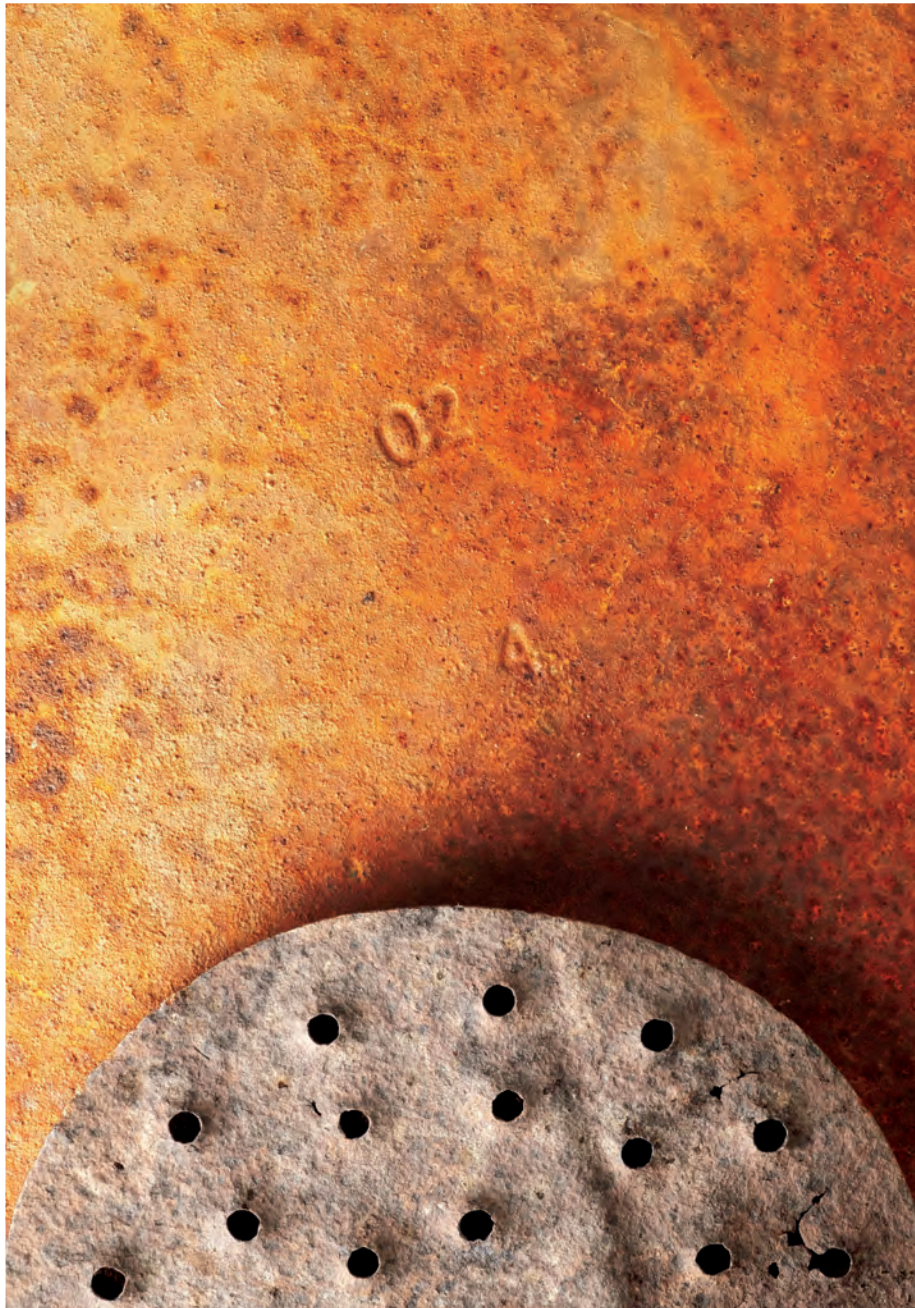
In my school at Quirindi NSW, girls studied Art and boys took Agriculture. At fourteen I was an apprentice aircraft engine fitter in the RAAF, but after seven years I deserted to go to Prahran CAE. Preliminary year was in temporary spaces before moving, in second year, into the new building. Lacking prior art education, I struggled, so switched from

Painting to Photography. Ian McKenzie brought a commercial perspective, while Paul Cox focused on cinema and fine art. Drawing and Printmaking complemented my studies.

My first job was at Victorian Plastic Surgery Unit establishing a medical photography department. I was photographer on a scientific team

during 1971 and 1973 camping 17 weeks on the Carstensz Glacier, West Irian. I was then TAFE and tertiary Lecturer in Photography between c.1975-2000 and exhibited at Avago Gallery, Sydney, The Dolls House Gallery, West Preston, and in Caulfield Institute's Art Staff exhibition, UK.





*Rust 8, 2025*

The *Rust* project is a series of still-lives of burnt and rusted metal fragments I've found in rural locations. Their colours and textures make strange, intriguing combinations. The special beauty of decaying objects is a recurring theme in my work. This was seen in the sculptural wood forms in my still lifes in the recent exhibition at

Magnet Galleries. In *Rust* the lifeless objects are animated through lighting and colour which removes them from the everyday and gives them a second existence in the theatre-space of the still life composition. My underlying interest is the opposition of order and disorder. This is exemplified in the efforts of science and technology

to control nature and nature's reverse tendency towards disorder through entropy. The photographs contrast the geometric shapes of once useful man-made objects with the inevitable processes of rust, decay and dissolution.

Greg  
Neville





*Hard Boiled Wonderland, 2018*

## Glen O'Malley

In Queensland I'd trained in many art media and was an art teacher for three years until photography found me in a summer school at East Sydney Tech. Then I worked with friends and published in student newspapers. Studying at Prahran in 1973 developed my already forming style; the lecturers, particularly Paul,

patiently helped me through first year, but I decided to return home. I was darkroom operator for an architectural photographer, and first exhibited in 1975, with Ray Hughes Gallery and the ACP. I am now Queensland's longest-exhibiting photographer with forty-plus national and international solo exhibitions and over 200 group shows.

At Queensland Art Gallery I had work in *Suburban Sublime* and was interviewed about my fascination with suburbia by *Art Guide*. At Prahran, Peter Kelly and I struck up a lifetime friendship and collaboration resulting in shows together from 1978 to the present, once with Rennie Ellis.



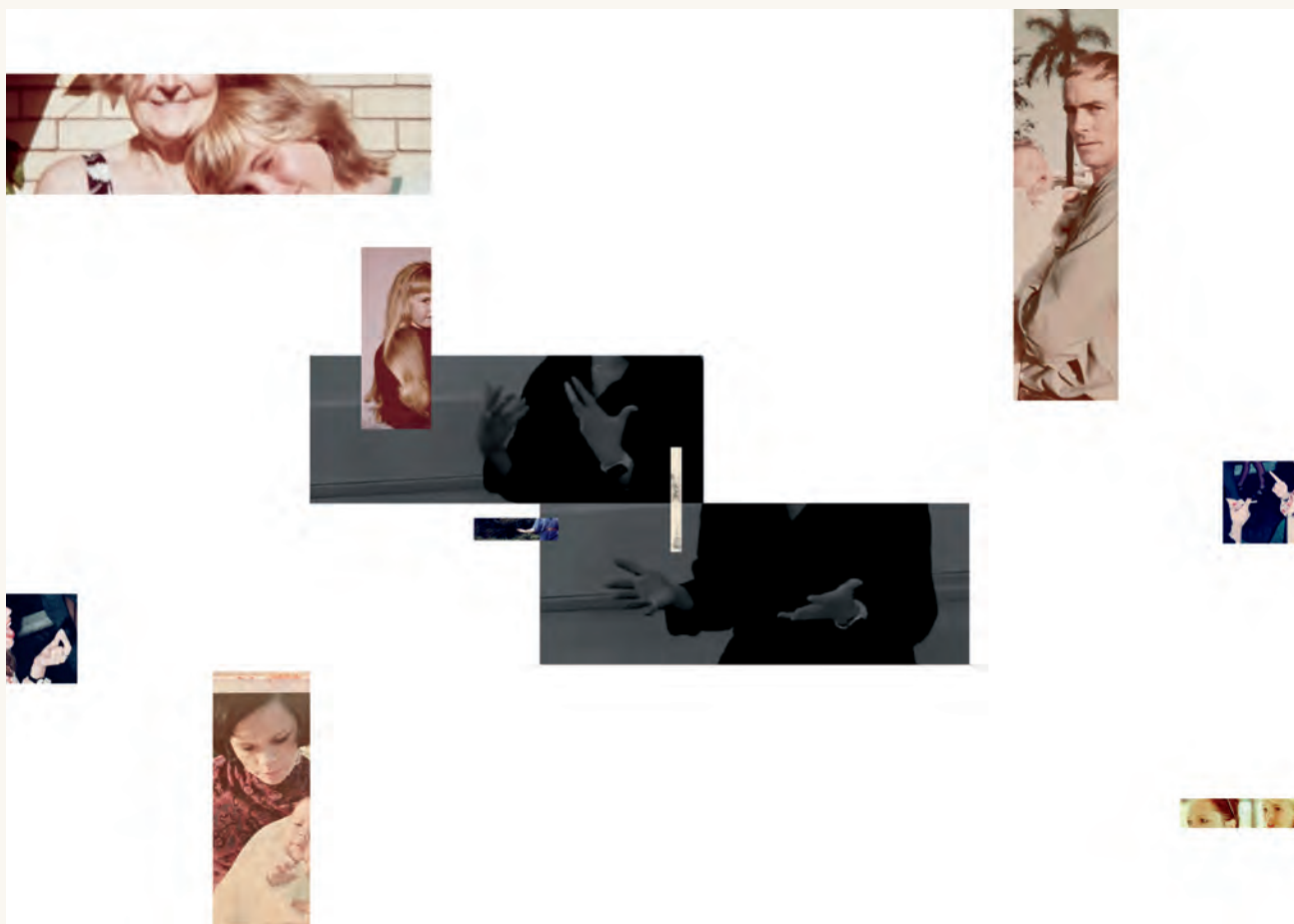
*Trin Warren Tam-Boore #2, 2019*

I attended Prahran from 1984 to 1986. These years in the basement were exciting and inspirational under the guidance of John Cato and many other artists. I picked up a camera as a teenager, inspired by a lifelong passion for birdwatching and a love of the Australian landscape. I arrived at Prahran with years of experience working in several

photography laboratories including Bond Colour in Richmond. I learned so much there printing the work of many accomplished photographers. I went on to a career as a commercial photographer in many Melbourne studios and eventually as a freelance photographer. In the ensuing decades I enjoyed working with many clients, art directors and

stylists in the fields of product, fashion, food, architectural and portrait photography while still pursuing my personal passion for photographing the natural world. It is a privilege to be included in this exhibition with so many talented artists from the Prahran basement.

Anne  
Palamountain



*It was never straight 1, 2025*

## Courtney Pedersen

Luckily among the last Prahran cohort taught by John Cato, I value his teaching: that we learn from structure across artforms; that image-making can be an act of love; and, when in doubt, study the edge of the frame. That last idea—literal and metaphorical—guides me in imaging stories that fall between categories and disrupt

inherited narratives. During the digital shift, these principles informed my multidisciplinary practice spanning sculpture, installation, participatory art, and collecting personal and archival images. Prahran's encouragement of curiosity and responsibility continues to shape my pedagogy and creative making. In this current

work, *It was never straight*, I am intrigued by how we visualise the omissions, silences, and deceptions that make the tidy stories of nuclear families possible. These genealogical assemblages contrast Hogarth's 'line of beauty' with the rigidity of 'lines of inheritance'—ever-unfinished works probing the edge of the frame.





*Oscillation of Disclosure, 2025*

Arguably, Hepburn artist Kim Percy was Paul Cox's youngest student at Prahran, held in her mother's arms, before "mum returned to Prahran as student counsellor, and my grandmother worked in the library—I've few memories of childhood, yet Prahran is in most." Kim's work is displayed in an annex of *LONG Exposure*, and in this

catalogue, despite not having studied in the degree major, but at Prahran TAFE (1989). Her installation—overlaid with references to her dyslexia—in its evocation of a print in a developing tray, is photography in essence. Percy's work exemplifies how deeply entrenched in art education our medium had become, validating

its first inclusion in an Australian art school by far-sighted Lenton Parr and Paul Cox: twenty years later, Kim studied it at TAFE under Graeme Hare (1952–2020), a postmodern "artist-who-used-photography", himself taught by early Prahran alumna Carol Jerrems in 1975 at Preston Institute of Technology.

Kim  
Percy



*A cultured woman, 2020*

## Viki Petherbridge

My passion has always been black and white photography, and I often hand-paint the images to create unique images. I work in the figurative and still life genres. The figurative works are sometimes

imbued with social comment, often resulting in a series, one example being *The Red Hand* set which presented ideas and expressions associated with being 'red-handed'. My large photographs are often embellished with jewels, feathers or other items intrinsic to the message I am trying to convey. The still life images are created in my studio

and are often hand painted. In an edition, no two photographs are the same, due to variation in the painting.





*Oxford Street Profile*\*, 2011, Edition 13/15, 24.0×29.3×732.5cm

\*An accordion folding book with hard covers and slip case. When fully extended 24 pages and 732.5 cm long. The work documents both sides of Oxford Street from Queen St Woollahra to Taylors Square Darlinghurst.

I was photographing around Torquay when I met Melbourne fashion photographer Bruno Benini in 1969. He encouraged me to apply to Prahran College where I was interviewed by Paul Cox. Cox had won Ilford's *Age of Aquarius* competition in 1970. He remembered I'd been a finalist and placed me in the 1971 class.

I learnt so much at Prahran, but exhibiting in the ACP's first exhibition (1974) encouraged my move to Sydney where I began working for magazine and book publishers. Participation in the *Day in the Life of Australia* book project (1981) is why I co-founded *Wildlight Photo Agency* (1984). I shot assignments here and in

S.E. Asia for US, UK, European and Asian publications. Travelling enabled me to explore the Australian landscape using large format cameras. The solitude and vast empty spaces were inspiring. Prahran led me to a life in photography— the rest I did myself.

Philip  
Quirk





*Explorations of an Older Woman, Hawks Nest, 2022*

## Leonie Reisberg

Looking is a way of making sense of the world I live in. Photographing that perception offers me the opportunity to process and understand. I find places, objects and people (usually friends and family) to interpret through the camera.

Having faced much loss in my early life, being able to snatch something in less than a second is to hold onto something fleeting. With the benefit of age and hindsight to understand why, what and how, I am grateful that I never stopped making images. They are a thread woven through the last fifty-five years of my life. A companion and

an internal voice that has guided me to see and to trust what is important to capture. The themes that are most important to me are: humour, juxtaposing the real and the unreal or false, and emotional honesty.



*Sophie at 17, 2022*

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For over 35 years I have been a professional photographer and photo-journalist for some of Australia's most respected media outlets, including as a Foreign Correspondent in the UK. Among my clients have been arts organisations, NGOs, record labels, film companies and Victorian Government departments. I could not have accomplished that without

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the fire in my belly ignited at Prahran College Photography by Department Head John Cato's inspiring arts-based teaching approach. That helped shape my individual perspective and instilled a deep commitment to visual storytelling. My deep passion is to illuminate social justice issues and those overlooked by mainstream media, and

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to advocate for underrepresented communities by generating powerful visual narratives to highlight their humanity, strength, and resilience. I've exhibited in Australia, New York, China and New Zealand, and public galleries and arts organisations. The Powerhouse Museum Sydney, The Victoria State Library and the City of Melbourne have collected my work.

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**Ilana  
Rose**





*Hand on my heart*, Tunji, art student at Andrew Logan's studio London, 2013

## Robert Rosen

Around me at Prahran Tech in 1971 were fascinating, talented people like Carol Jerrems. Paul Cox understood my experimental photos of friends, while other teachers were dismissive, comparing me to Andy Warhol. When I wanted to screen-print like him, they said it wasn't photography, so I quit Prahran Tech

after 18 months, went to Sydney freelancing for magazines, then to London in 1978 as a society photographer for trendy publications like *Midnight Magazine*. They assigned me to photograph Warhol. Squeezing through crowds of press, I approached him trembling, 'Oh my God, I'm meeting Andy,' but he nicely agreed to

pictures, then invited me to tea at the Ritz; we chatted for ages. I thought: 'if those teachers at Prahran Tech could see me now!' After 30 years work for *Vogue*, *Harper's Bazaar* and others and 27 international exhibitions, I'm living in Bali and my photographic exhibitions aid underprivileged Indonesian people.





*I'll show you who's Boss, Melbourne, 2018*

I intended to study Fashion Design at RMIT but at Prahran CAE I discovered the magic of photography through the esteemed fashion and society photographer Athol Shmith. The 1970s were heady, exciting times of massive social change and I revelled in seeking and making images. Inspired by people like Rennie

Ellis and his entering into peoples' worlds with a lack of inhibition and constraint, I left Prahran with a trained eye, and drawn to the punk movement as an expression of rebellion. Those bold people became the subject of my first exhibition, at Brummels in 1978. After travelling and exploring, I worked in colour labs but found it

unsatisfying, so studied Interior Design & Decoration and had my own retail consultancy. Only recently have I come back full circle to practise photography in the ever-changing digital age, with works collected by MAPH, William Mora Galleries and City of Port Phillip.

**Stella  
Sallman**



*Rye Beach stars, 2011*

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## Greg Scullin

A mature-age student, my 1981 foundation year at Prahran College convinced me to join the diploma under John Cato and other inspiring lecturers who taught me craft, visual literacy, and the magic of silver halide. Influenced by Frank, McCullin, Koudelka, Arbus and the FSA, I gravitated to work in print media before joining the Melbourne

*Herald* (1987–88) and freelancing for the *Sunday Age*, *Sunday Herald*, *The Australian*, *Bulletin*, *Eureka Street*, and others. A long stint at *The Weekly Times* followed, with the camera a passport to diverse experiences. Driven by new purpose, I documented the underprivileged in the Olympic Village, learning to stay true to my subjects and edit

discerningly— skills I owe to Prahran. Today, I slow down to interpret nature in images designed to evoke emotion, occasionally walking the coast with my camera for both therapy and thrills. My gratitude remains with the College and those visionary teachers.





*Fiona Scott-Norman, 2011*

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I studied photography at Prahran College in 1984/85. I loved art school, and adored John Cato (the head of department), but was too immature and bratty to properly appreciate what the College and John were offering me. Suffering a lifestyle-induced mental health crisis, I dropped out in second year.

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After a couple of years as a tram conductor, I returned to uni to study law, and I've worked as a lawyer for the last thirty years. Around 20 years ago my passion for photography reawakened, and I have photographed ever since, mostly as a dedicated amateur but occasionally as a professional. I have always been a portrait

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photographer. The best portraits create a space for the viewer to experience a meaningful internal conversation mediated, but not overwhelmed, by the subject of the image. I aspire to make portraits which enable such a conversation.

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Miles  
Standish



*Detail, Mursi Warrior, Omo Valley, 2017*

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## Maria Stratford

Most of the images I'm exhibiting are from various visits I made to Ethiopia between 2008–2020. I was shooting a documentary film for my PhD as well as gathering information for my dissertation. Ethiopia is a huge country with very distinct groups, nations and ethnicities who are situated in

different regions. I visited many areas and was fascinated by the peoples and their cultures. My latest adventures have been to West Africa and I plan on returning in 2026. My interest in photography began in 1976 when I spent 12 months in Kingston, Jamaica and attended the photography program at the

Jamaica School of Art. When I returned to Australia, I wanted to continue learning more about the craft and I became a Prahran basement dweller from 1980–1982. I am currently working as an academic at RMIT and have been there for 19 years.





*Boatshed 1, 2013*

This photo series is a paean to the light of Port Phillip Bay seen via a family boatshed, a light I loved when I moved to Melbourne 50 years ago. I was eight when I became fascinated with photography thanks my Sydney family's Box Brownie. Aged 12, a small 35mm camera came next. The following year we moved from

Sydney to Brisbane, where I taught myself film processing and printing. I worked as a journalist, eventually covering state politics at the *Courier Mail* before before being accepted into the Prahran CAE photography course in 1975. After finishing there, I returned to journalism, mainly working at *The Age* in Melbourne. Briefly a media

advisor for a Victorian Premier and Ministers, in the early '80s, I also served as *The Age's* photography critic. I credit Prahran with teaching me visual observational skills that proved unexpectedly useful in my later career as a senior writer and columnist.

**Geoff Strong**



*My Still Life 3, 2004*

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## Lisa Walker

I attended Prahran CAE in 1984 to 1987, my memories of this time are rich, inspiring and full of creative inquiry and free expression. After graduating I began freelancing as an editorial photographer in fashion and portraiture, whilst directing segments on a music program at the ABC in Elsternwick. Within a couple of years I packed

my camera and went traveling. With the knowledge and visual intuition I had gained from my time at Prahran, I began to record my experiences, which I continue to this day. My multidisciplinary practice spans film, photography and mixed media, often exploring ephemeral themes in nature and the human experience.

Through a lens of poetic observation I have an enduring interest in luminosity, and search for beauty within impermanent states. My work is held in many private and public collections, and I am currently represented by William Mora Galleries.





*Perfect Imperfections* 1988 - 96 / 2025. Digitized Polaroid transfer, Inkjet print on 100% Cotton Rag Paper in concertina book. Unique state

After graduating from Prahran, I began as a colour darkroom printer before moving into advertising, where I became a studio manager and later established my own photography business. My commercial work included collaborations with major Australian design studios, publishers, and magazines. In the 1980s, I became captivated by

Polaroid transfers— a passion that led to my role as a Polaroid Ambassador, running workshops across Australia. My art and commercial practices converged when I illustrated *Stephanie's Seasons* by Stephanie Alexander. This predated any books wholly illustrated with Polaroid transfers. I've received national awards for both

photography and teaching and have lectured at several universities. My creative focus lies in historical processes that create singular unrepeatable handcrafted images. This culminated in my PhD researching single-image processes— celebrating the perfect imperfections that continue to make photography a deeply engaging art form.

Lynette  
Zeeng



# Interdisciplinary studies: a 'new' concept of art education at Prahran College in 1968

The 1968 *Prahran Technical School Handbook* notes how the new building that students were to first occupy that year supported a new concept of art education and a unique opportunity for interdisciplinary studies for photography students:

*the various technical workshops, printing workshops, painting, sculpture, photography studios, design and graphic studios, the facilities for film and television design— all these constitute a working environment which caters for many interests, many skills, many widely separated personal goals.*

One student who revelled at the opportunity to be involved in other disciplines was Graphic Design major Mimmo Cozzolino.

Each year he was at Prahran he enrolled in Photography as an elective. He enlisted the superior skills of Photography students like Robert Ashton, Peter Crowe and David Porter for his own design projects and the design and production of *THIGH*, the Prahran SRC student rag.

Mimmo art directed six issues of *Thigh*, all shown at approximate relative scale on this spread. The issue that stands out for him is the 'paper hat' number from September 1969 (opposite).



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(01) Architectural sketch of the new purpose built art school opened in 1968. Reproduced on page 7 of the 1967

*Prahran Technical School Handbook*

(02) *Thigh*, first issue, May 1969

(03) *Thigh*, June 1969

(04) *Thigh*, August 1969

(05) *Thigh*, September 1969, folded

(06) *Thigh*, September 1969, flat

(07) *Thigh*, February 1970

(08) *Thigh*, April 1972, (four years old)

(09–13) *Thigh* working bee, Prahran

Design Studio, September 1969

(09) L to R, Tony Ward (lecturer), Robert

Reid, Susan Russell, Izi Marmur

(10) Assembly line

(11) Izi Marmur— hat quality inspector

(12) Robert Reid folding

(13) L to R, Grant Shallard, Susan

Russell, Geoff Cook (seated)



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"In 1969 I was in the third year of a four year Diploma of Graphic Design at Prahran. I took photography, a subject I loved, as an elective. Paul Cox was the lecturer to whom I gravitated. He was generous with his feedback and equipment. He once lent me his personal fish eye lens for an assignment. My design lecturers encouraged collaborations not only with photography students, but with students from other disciplines. The spirit of collaboration expedited the design and production of the SRC student magazine *THIGH*.

I designed the September 1969 issue as a paper hat. It had to be folded by hand because we didn't have the budget for the printer to do it. I organised my class mates into a working bee to fold 1000 flat, printed sheets into hats in our Prahran design studio on level five of our new building. As a finishing touch we raided the cleaner's cupboard and pinched feathers from his feather dusters and stuck one on each hat with a red paper seal. I documented the working bee with my camera." Mimmo Cozzolino



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# Timeline of Photography at Prahran College

- **1854:** The Prahran Mechanics' Institute establishes in Chapel Street Prahran
- **1864:** formal art classes commence
- **1870:** School of Art and Design establishes
- **1961:** Prahran Technical College offers the first Design Diploma course major in Photography
- **1966:** Lenton Parr appointed Head of Art and Design. Construction of five-storey Art building commences
- **1967:** affiliation with Victoria Institute of Colleges. NGV establishes a photography exhibitions department
- **1968:** Prahran Technical School, funded by the Education Department moves into the new building, corner High and Thomas streets, Prahran. Department of Photography set up with Ian McKenzie full time, assisted by 0.5 appointment, Paul Cox
- **1969:** McKenzie resigns and Derrick Lee appointed full time in March, followed by Gordon De'Lisle as lecturer-in-charge in October. The department has 22 students
- **1970:** Thirty-four students across all years. Paul Cox made full time, Bryan Gracey appointed full-time technician. Carol Jerrems completes final year
- **1971:** Total photography student numbers 43. De'Lisle retires
- **1972:** Athol Shmith commences as Head of Department
- **1972:** December, Brummels Gallery opens
- **1973:** John Cato with others founds Photography Studies College, where he teaches. Cox, Williams, McNicol and Thyssen found The Photographers' Gallery and Workshop
- **1974:** Alumnus Graham Howe, founding Director of the Australian Centre for Photography, publishes *New photography Australia: a selective survey featuring 14 Prahran students and Cox and Cato*. Shmith appoints Cato part time and Murray White as technician full-time. Total photography student numbers 55
- **1975:** Cato becomes full time lecturer. Norbert Loeffler begins teaching art history and theory
- **1976:** Joyce Evans opens Church Street Photographic Centre gallery and bookshop
- **1978:** Loeffler departs to conduct international group tours
- **1979:** Athol Shmith retires and Cato is made Head of Department. Paul Cox departs to concentrate on filmmaking
- **1980:** 19–21 September, Alumni Euan McGillivray (Photo Curator, Vic. Science Museum) and Matthew Nickson (RMIT) convene 'Working Papers On Photography' (WOPOP) at PCAE
- **1981:** Loeffler returns. In December, Prahran College of Advanced Education amalgamates with teacher training colleges Toorak, Burwood, and Rusden to form Victoria College. Prahran maintains educational independence
- **1982:** The Photography course, previously a diploma, receives accreditation as a degree
- **1983:** degree course instituted: an undergraduate 3 year programme, designated Bachelor of Arts (Fine Art)
- **1990:** Masters degree in Photography is offered. Cato resigns
- **1991:** Prahran College Fine Arts including Photography amalgamates with Victorian College of the Arts. Alumnus Christopher Köller appointed Head of Photography
- **2006:** Andrew Chapman and Phil Quirk during a photo project in Hay discuss a Prahran exhibition
- **2011:** Ian Wallace, Jon Conte meet at Peter Leiss's house in Windsor about a Prahran exhibition
- **2013:** Jon Conte and Peter Leiss start gathering information for a Prahran photography exhibition. Phil Quirk, John Brash and Jim McFarlane attend the BIFB Cato book launch and discuss the exhibition idea, as does Quirk, separately, with Leiss
- **2014:** Lynette Zeeng assists with collecting alumni information. Exhibition Prahran 40, devoted mostly to the 1974 cohort, conceived independently by alumnus Colin Abbott and realised by Michael and Susanne Silver of Photonet Gallery in Fairfield
- **2015:** Howe advises the team to concentrate on the 1970s decade
- **2016:** Larry Meltzer joins the project, Leiss and Quirk, approach major galleries NGV and Heide
- **2018:** Meeting on 4 November of several alumni including Mimmo Cozzolino and McArdle at Peter Leiss' home. Leiss commences video interviews with alumni, later assisted by Nicholas Nedelkopoulos
- **2021:** McArdle invites Merle Hathaway to join the project on 23 November, who secures exhibitions at MAPh, Magnet, State Library of Victoria, BIFB. Millowick gathers 1980s student information
- **2025:** Museum of Australian Photography exhibition and publication (part funded by Colin Abbott) *The Basement: Photography from Prahran College (1968–1981)* and in its last month, May 2025, *Beyond the Basement* is shown at Magnet Galleries. Ballarat International Foto Festival makes *Long Exposure: The Legacy of Prahran College* a core exhibition. ➤



# The last of Prahran and John Cato's farewell



Of the more than 100 people attending to wish John Cato well for his retirement, many have been identified, but if you know the unnamed, please let us know, either at the exhibition, through the Prahran Legacy site, or at the Facebook page.

- |                    |                      |                        |                       |                      |                       |                   |
|--------------------|----------------------|------------------------|-----------------------|----------------------|-----------------------|-------------------|
| 1. John Cato       | 12. Les Walkling     | 22. Angie Dehn         | 34. Bryan Gracey      | 56. Kerry Galley     | 77. Lex Middleton     | 96. Peter Barr    |
| 2. Chris Atkins    | 13. Karen White      | 24. Michael Ayers      | 37. Marcus Encel      | 58. Peter Clarke     | 79. Danielle Thompson | 97. Rob Gale      |
| 3. James McArdle   | 14. Murray White     | 25. Andrew Lehman      | 40. Martina Storek    | 62. Ewa Narkiewicz   | 80. Lyn Pool          | 98. Paddy Reardon |
| 4. Andrew Chapman  | 15. Luzio Grossi     | 26. Alistair Clarke    | 45. Sharon Bant       | 63. Martin Wort      | 81. Matt Nettheim     | 100. David Marks  |
| 5. Jim McFarlane   | 16. Chris Adams      | 27. Sebastian Gollings | 49. Zoe Ali           | 64. Liz Hurley       | 90. Michelle Cassar   | 106. Paul Sanders |
| 6. Julie Millowick | 17. Brian Potts      | 28. Kathryn Fortunia   | 50. Melanie van Buren | 65. Lou Hubbard      | 91. Anthony Toy       | 107. Derrick Lee  |
| 7. Brian Brandt    | 18. Bartram Brown    | 29. Lynette Zeeng      | 51. Nigel Clements    | 71. Gary Richardson  | 92. Ken Pleban        |                   |
| 8. Dominic Hseih   | 20. Nanette Carter   | 30. John Brash         | 52. Courtney Pedersen | 72. Lisa Logan       | 93. Steven Wilkinson  |                   |
| 9. Rob Wolff       | +baby Caitlin Köller | 32. Linda Jullyan      | 54. Vivi Rajah        | 73. Nick McGee       | 94. Les Rabinovich    |                   |
| 11. Carolyn Lewens | 21. Chris Köller     | 33. Gerard Groeneveld  | 55. Tony Balint       | 76. Norbert Loeffler | 95. Ian Hill          |                   |





## Long Exposure: The Legacy of Prahran College

A bittersweet last moment in the history of Prahran Photography: students and ex-students alike crowd around head of the Photography department, John Cato, to celebrate his sixteen years of mentorship and inspiration and to bid him an affectionate farewell. At centre, seated with Nanette Carter, is Chris Köller, who would take the Prahran ethos forward into its manifestation as department head at the College of the Arts. Dominic Hsieh had the wits to record the event ceremoniously on a large-format B&W negative. Circa November 1991. For names see inside back cover.