

Amanda Morgan

Scanimalia Towards Scanning for Oceanic Care

My research employs a collage-like process that sticks things together to compose unexpected combinations like the formation of a reef. The research integrates experiential and participatory photographic explorations on the flatbed with annotations and unfiled swimming performances, where technological intervention is set aside. Analogue scanning techniques with goggles and ocean habitats are utilised with my goggles as a scanning device and a correlation to the body vs machine. Alongside literally swimming through troubled waters, the research conjures a make-believe world of words and imagery. A great articulation of "naturecultures" and mediated experiences of gathering and re-framing some of the issues effecting the health of the ocean and its animals is inspirationally noted by Peter Godfrey-Smith. A reef is home to many in the underwater realms and is embedded with light, nutrients, and oxygen. He extends human-animal oceanic encounters with his thoughtful discussions of meeting and liking marine animals, which enable serious concepts like co-responsibility, scientific research, sustainability and the consciousness of all living things within a reef to be lived with Godfrey-Smith underwater scanning experience as his scuba philosophies attest:

The reef is a collection of countless animals, bodies building on bodies. A depression in a corner has an anemone with anemone fish. Little over from the cleaning station, where a nervous dark-blue sickle-tailed fish is having its skin cleaned of unwanted life by a smaller fish while another larger fish waits. Coral is stacked in plates and folds or grows in branches like a tree. The animals are barrels and filaments and stars, each pursuing its projects, also completely tangled and connected, each touching neighbours, who touch others¹

In practice and theory, the shells, seaweed, seeds, stars, writings, and exhibitions that lead to *Scanimalia* are collected for the reef, den, home, and flatbed box. They are gathered in bathers while swimming and on the shore and carried like baby thoughts in the octopus and its skirt, where they are diligently fanned for new worlds of images and words to grow. Throughout this creative, organic, and experimental research, poetry inspires where theories fall short. When the flatbed contains something beautiful from the ocean, it holds it, so there is still a later. The exhibition and writing also stick to this reef collage-like structure.

The extinction technologies in the exhibition are both the C-Type photographs and the Epson V850 scanner; the camera used for this work on Port Phillip Bay, Naarm (Boon Wurrung, Wurundjeri and Wathaurung) and Phillip Island, Millowl (Boonwurrung). The photographs are printed with Lightjet gloss Fuji crystal archive super gloss, a resin-coated fibre-based paper. The hand-finished charcoal frames are crafted from non-endangered American oak. The frames replicate the glass face and the box of the desktop flatbed scanner. The viewer is implicated in response-able oceanic care within the surface of the framed photograph, the flatbed scanner's glass and the ocean's surface. These large-scale photographic processes and scanners are now extinction technologies in 2025.

¹ Peter Godfrey-Smith, *Living on Earth: Forests, Corals, Consciousness, and the Making of the World*. William Collins. 2024. p258.

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Sucker one

The flatbed is a plastic box, a container with a hinged jaw-like maw. Its regular digital copying exploits disseminate dry, brittle, hard-copy papers. Inside, its softly polished glass face scratches and shatters on impact. It picks up silt, sand and air bubbles. It has intimate sensors that sweep in a horizontal motion. Unlike the human eye, its electrical currents vibrate, buzz and radiate from beneath to rapidly survey specific details of the aquatic field. Tactile animals suck under its pressure; they hide in its clefts and ridges. Their play is suspended in water as they press, reach, scratch, squelch, fold, smudge, and dissolve. As Artist and academic Chantal Faust's groundbreaking research explored with her powerful psychoanalytical framework, the flatbed transforms tangible impressions of a scanning performance into digital images. Faust's astute impressions of the scanner are relatable to this research on oceanic care and animal properties. This is especially the case where optical perception is not as significant in marine creatures such as sharks and cephalopods that rely on touch to see. Faust defines scanning as:

The seeing eye of the machine is a reader of surfaces, recording traces of a perceptual and tactile encounter. In the land of the flatbed, touch, vision, and memory become inseparable. In this sense, the seeing organ is more akin to a tongue than an eye, a close-up form of perception and ingestion, licking blindly in the dark.²

Despite its capacity to optically examine what burrows and swims, rises and falls, it's a challenge to resist thoughtful reflection on what arises from the performance of light that radiates from beneath the mirrored surface of the flatbed arena in a subsequent image. The correlating flatbed images look towards the tales of lively marine waters for the more than human properties of its animals. Where the multifaceted qualities of aquatic animals are explored within ecologies of oceanic systems, perhaps on this urgently failing human-centric occasion, it could be just as interesting to philosophise with Deleuze & Guattari, who suggest:

Play the part of the animal (to growl, burrow, a snigger, distort ourselves): thought itself is sometimes closer to an animal.³

² Chantal Faust. <https://augustinecarr.com/texts>

³ Gilles Deleuze & Félix Guattari, *What is Philosophy? Philosophy, Science, Logic and Art: Percept, Affect and Concept*, Translated by Hugh Tomlinson and Graham Burchell, New York: Columbia University Press, 1994, p 108.

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Sucker two

What happens when marine animals are animated using a desktop flatbed scanner, and why would you? This clunky technology seems impractical for underwater photographic reproduction of three-dimensional ocean animals. What results is consideration of the multifaceted qualities of marine animals and the differences between the aesthetic phenomenon of lens-based photography and emergent digital image culture. *Scanimalia* looks towards the flatbed scanner as an intentionally inappropriate stage to animate ocean “naturecultures”⁴ with a vision of tangible recuperation in a time of ecocide. This is likened to complex fluid entanglements between humanimals and the force and pressure applied through scanning techniques. This new ecofeminist and animal studies direction for the flatbed are marine imaging and processes explored with reference to affects of proximity, compression, refraction, mutability, hallucination, and performance. The exhibition proposes vibrant ecologies led by my underwater handlings of what it is to be a human animal and the more-than-human aquatic beings with their lively and touchy-feely senses.

The exhibition has six themes: scanning, curiosity, listening, humour, collaboration, and intimacy, which are translated into the specific imaging categories that arise from holding the marine animals and interacting with the flatbed. These categories form the basis of enhancing this pressing oceanic care analysis and are vessels for later discussion. The tactile reach that informs the dissertation’s six chapters is the cephalopod’s independently operating sensory arms, tentacles within tentacles, in an endlessly recursive entanglement with its two hidden legs introduction and conclusion. A malleable and invertebrate structure that extends marine animal encounters defines the desktop flatbed scanner as a tentacular stage to dive back into staying with the *human* trouble.⁵ Informed by significant multi-species debate concerning climate and marine biology philosophies, this unlikely form of oceanic imaging reveals new readings from the physical act of pressing down onto the flatbed and seabed. Through fluid entanglements and intersections of animals and humans, the flatbed serves to demonstrate how this category of looking at critical elements of oceanic care can animate the ongoing challenges of aquatic conditions for marine environments on Millowl (Boonwurrung) Phillip Island and Nerm (Boonwurrung) Port Phillip Bay, Melbourne. With the flatbed’s sweeping and sensory collisions between humans and marine animals, *Scanimalia* looks towards the flatbed as an arena to inspire and animate conversations, concerns and collaborations with the sea on sustaining multi-species stories, relations and materials for others to swim upstream with. This enlivened sense of caring for the ocean is where collaboration on the flatbed occurs person to person in Australia and takes its cue from *Scanimalia*’s human sea custodians and animal critters as Donna J. Haraway’s furry families woofed: It matters what stories tell stories as a practice of caring and thinking.⁶

⁴ Haraway’s term “Naturecultures” is not separate, it is from her earlier Cyborg Manifesto, which tries to make feminist sense of “the implosion of contemporary life on technoscience.” Donna Haraway *The Companion Species Manifesto: dogs, people and significant otherness*. Chicago: Prickly Paradigm Press, 2003, p4.

⁵ The late Deborah Rose, extinction studies expert and multi-species ethnographer, tweaked Haraway’s term. “Staying with the trouble” When Species Meet. Haraway, Donna Jeanne, Minneapolis : University of Minnesota Press, Dec. 2007. In Anna Tsing, Heather Swanson, Elaine Gan, Nils Bubandt, editors. *Title Arts of living on a damaged planet. Ghosts of the Anthropocene; Monsters of the Anthropocene*. Minneapolis : University of Minnesota Press, [2017] Shimmer G55

⁶ Haraway, Donna J. *Tentacular Thinking, Staying with the Trouble: Making Kin in the Chthulucene*, Duke University Press, 2016. P 37

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Noting leadership from the oldest living cultures in the world that span across the entire continent, where Australian Aboriginal wisdom indeed has a global reach, with values to revisit these ocean connections through. The Yolŋu ecological values are as lived imagery that negotiates multispecies and multicultural relationships created by Paul Gurrumuruwuy and his team at Miyarrka Media. Through their collective and collaborative work, the viewer is invited to sit on the shore and scan out to the sea, projective and receptive and exchange. Translated as ideas to think with and that are made moving, the term “Ral-manapanmirr,” is both the method and the ethos to bring separate worlds into relationship. Its meaning is:

Bringing together, moving together, or connecting. In this sense, “connection animates”⁷

Aphrodite

The series of images in *room one* is made with an ocean “presse à fleurs” collaborating daily with the sea and a group of mostly female swimmers from Melbourne and Phillip Island. When the marine animal world is active at night, the swimmers perform with the flatbed, seawater, shells, seaweed, and companion pieces. They fill their jumpers to make a pouch to partner their collections of marine animals, seaweeds, moon snail eggs, shells, and sponges with the flatbed glass and co-create the photographs with the ocean. In their co-creation story, the ocean is the place and the living being that holds them; it holds all animals and all planets with a sense that is not only visual or sonic but also physical. In the photographs, Aphrodite is breathing in and out, perspiring under the surface. She is dreaming; she is sleeping; she is swimming; she is human; she is animal; she is rising in the iridescent morning light over the sea and in the fiery monsters of the sunless deep. She has left her moon snail eggs and delicate pink foliage on the shore. She builds shelters to rest, hide and nest in her mother of pearls, blue muscles, and sponges. Breathe in softly and you can hear she is alive in the dolphins in the sea and in you and me.

Lessons in gratitude and admiration can be derived from Ursula K. Le Guin inspirational intellect about human interaction with the planet. She performs and captivates with tone and voice and worldly wordings. We can learn from how Le Guin concludes her lectures with her poems, which makes the lectures more relatable and care-full. She carries her narratives and words that feel like a beautiful healing pagan sermon, catering to readings for Western environmentalism enthusiasts. She frays the edges of language and sensitivity in their hypnotic sway, sharing and perceiving multispecies relations as intertwined. Reading poetry and reciting words aloud is integral to understanding what can be gathered and held within the flatbed, with beach bags, sunhats, and hair twine tangled up together. Le Guin’s poems are part of the story. Quite a lot of stories closely resemble phrasings in sonnets about caring for organisms, where visually listening to the fall of animals from their nests teaches the reader not how to live happily ever after but how to live better, unheroically, and recuperate damage in the world.

⁷ This is termed by Paul Gurrumuruwuy, and Miyarrka Media in Field Guide to the Patchy Anthropocene The New Nature, Anna Lowenhaupt Tsing, Jennifer Deger, Alder Keleman Saxena, Feifei Zhou, Stanford university Press. 2004. P236 – 246.

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Moons Sail Eggs

The images in room two are scanned at night and give the images a surrealist black background. They draw from nocturnal marine animals and Stacy Alaimo's perspectives from *Jellyfish Science, Jellyfish Aesthetics: Posthuman Reconfigurations of the Sensible*, which significantly contribute to discussions on marine animal imaging and environmentalism driven by 'aesthetic conservationism and manifestations of care, wonder and concern.'⁸ 'Alaimo suggests how marine animal imaging uses black backgrounds, but this prevents people from being empathetic about understanding ocean animal habitats.'⁹ I agree with Alaimo, except in this case, scanning marine life on the flatbed is essential for capturing the images' light and shade and the contrasting chiaroscuro composition. The animals photographed for the Moon Snail photographs and the stop-frame film were found on the shoreline after a storm. It includes seagrass, sea urchins and a sea flea from the patchy habitat where the animals live. While Alaimo adds that the black background is an aesthetic pretension, I argue that in the case of the moon snail and jellies, its contrast only accentuates and adds to the theatricality of the animal's gruesome liquidising agenda. Each tiny dot in the egg sack grows into a snail and is responsible for drilling a hole in a pippy shell, latching onto it, and drinking for five days! It is interesting to note that this fits in with why Natasha Myers calls it the Planthropo-scene, not-cene - acknowledging performativity, fabulation, and speculative fiction. The aesthetic choices reflect care and concern for marine life. They are not the same as photographs of animals shot stunned by underwater strobe lights on a black background. Alaimo's work on jellies and their imaging raises numerous points about the encounters and similarities with performative techniques of the flatbed. As Alaimo notes, staged imaging with marine animals can enable a controlled encounter that perpetuates wonder and intrigue.¹⁰

My swimming methodology in the ocean has developed over a lifetime and was my lifeline, particularly during the pandemic. I crawled back into the water, perhaps like the dolphins did after leaving the sea for land and returning to where they felt more comfortable. The Bubblers swim crew texts would chime in. The techno blowfly "bzzdt" comms that carved out this time with the sea to wake up daily to. Escaping out to sea, looking back at the mainland, made me ask, no, really ask, but what is interesting? How would I be able to challenge myself before starting the day by communicating with my animal self? I had been in this COVID-19 isolated state; it was familiar as a sole-soulful parent. Each day, I would wake up alone with a strong desire to return to the sea, irrespective of the rain or the cold. It was a silent space where I left the house before it was light and saw the sunrise over the water.

⁸ Stacy Alaimo *Jellyfish Science, Jellyfish Aesthetics: Posthuman Reconfigurations of the Sensible*. In *Thinking with Water*, ed. Janine MacLeod, Cecilia Chen, and Astrida Neimanis. McGill-Queens University Press, Canada. 2013. p.41.

⁹ As argued by Stacy Alaimo in *Jellyfish Science, Jellyfish Aesthetics: Posthuman Reconfigurations of the Sensible*. In *Thinking with Water*, ed. Janine MacLeod, Cecilia Chen, and Astrida Neimanis. McGill-Queens University Press, Canada. 2013. p.158.

¹⁰ Stacy Alaimo *Jellyfish Science, Jellyfish Aesthetics: Posthuman Reconfigurations of the Sensible*. In *Thinking with Water*, ed. Janine MacLeod, Cecilia Chen, and Astrida Neimanis. McGill-Queens University Press, Canada. 2013.p.41.

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The swimming was where I could perform in collaboration and take risks with the ocean. In bathers and goggles, perhaps as companion pieces, without needing anyone or anything, and sometimes as naked as the oceanic waters I was born from, where the fish are naked, the starfish are naked, and the sharks are naked. It is where the water is so cold that hot flushes chill out, and before you know it, you are swimming high above the sand banks in nine-degree water, and your mind is way out at sea, and you can't stop laughing.

Travelling to Fondazione Prada to see writer filmmaker artist Miranda July: New Society PRADA, Milano I identified this rough the practice with July in July, in all of her motherhood place of rearing a strong child in her work. I saw myself there in allowing myself to do what I really found interesting: to swim with the ocean from ice cold to hot, in sea scum and not, is to perform only as an animal can now, and to find what July calls "the beautiful, altered state of being."¹¹ Most of all, I love her reckless bravery, which makes me believe that anything good is still possible. She insists:

Do it with the reckless part of your heart; do it like you are drunk because that is the only way that this sort of thing ever happens. You know, it's not by like by thinking it through, and, oh, but what about the dog and you know... no it's always with anger and lust and hope like an anthem. We can have an anthem we can do that.¹²

Bio

Artist and academic Amanda Morgan is a PhD candidate at the Victorian College of the Arts and the University of Melbourne. Her Dissertation and exhibition, *Scanimalia: Towards Scanning for Oceanic Care*, proposes vibrant ecologies led by underwater handlings, entangled fluidity, and more-than-human aquatic beings and their lively and touchy-feely senses. The flatbed is a stage to animate "nature-cultures" and animals' curious qualities, alerting to the differences between lens-based photography and emergent digital image culture. The flatbed's camera-less film re-purposes technology and disrupts the expected. It results in consideration of what it is to be a human animal, touching on the multifaceted sensory phenomenon of the underwater realms. The act of pressing down against the flatbed glass lens and the haptic arranging and placing of objects onto the screen is used to analyse marine animals and their properties.

Amanda Morgan has held various leadership roles, including lecturer and co-coordinator of the Graphic Design course in the Bachelor of Design at the Victorian College of the Arts and the University of Melbourne (2017-2025) and lecturer and coordinator of Sculpture in the second year, Bachelor of Fine Arts School of Art, VCA University of Melbourne (2000-2004). She has exhibited her moving image, installation and projected film internationally and has authored numerous large-scale public works. Current VCA FFAM PhD candidate, she is exploring human-animal relationships and response-ability for oceanic care, where her swimming methodology uses scanning to investigate tangible recuperation in pressing ecocide times that seeks to animate stories of making and caring well while staying with a strong present tense—

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¹¹ What Else Might You Do? Miranda July, Feb 12, 2025 <https://art21.org/watch/extended-play/miranda-july-what-else-might-you-do/> and Fondazione Prada to see Miranda July: New Society PRADA, Milano, July 2024.

¹² Ibid.

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Reef Song, loop, 2025.

The sound installation in the gallery is based on a project that trials underwater speakers in Ningaloo and the Great Barrier Reef, where the sounds of healthy reefs are amplified in the ocean to attract fish and speed up reef recovery. The sound installation is composed of recordings of Ricketts Point Naarm, the marine animals. Their clicks and buzzes are the sounds of echolocation and digestion, salmon, and stingrays. This sound in the gallery is sung to the (sc)animals in the photographs.

Scanimalia: Towards Scanning for Oceanic Care has been staged in preparation for PhD examination. The PhD examination exhibition will be held from June 30 to July 6, 2025, at Artspace, Building 874 | Ground Level | Room 134 | 38 Dodds St Southbank.

Acknowledgments

We acknowledge and pay respect to the Traditional Owners and Elders, past, present, and emerging, of the Boonwurrung and Wurundjeri People of the Kulin Nation, on whose lands we work. In solidarity, we acknowledge all First Nations People and celebrate their enduring presence, knowledge, and culture.

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The C-Type photograph Editions: 1 x artist proof & 3x editions.

*Unframed photographs are shipped TNT from Sydney, \$51.00 per box.



room one

Scanimal #1, 2024

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame: \$377.00



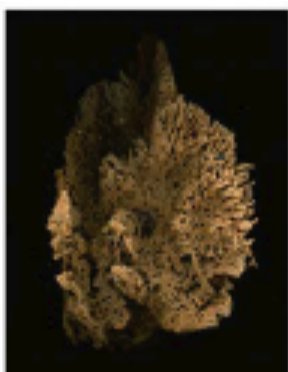
room one

Scanimal #2, 2024

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame: \$377.00



room one

Scanimal #3, 2024

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame: \$377.00

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Scanimalia Towards Scanning for Oceanic Care

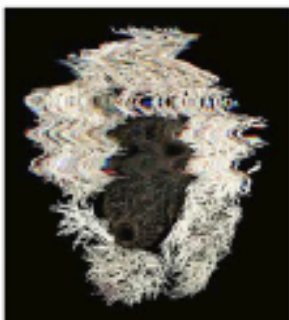


room one

Scanimal #4, 2024

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame: \$377.00



room one

Scanimal #5, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 69 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$49.03 & Frame: \$404.00



room one

Scanimal #6, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 69 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$49.03 & Frame: \$404.00



room one

Scanimal #7, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 73 x 95 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$64.85 & Frame: \$475.00

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room one

Scanimal #8, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 95 x 120 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$106.59 & Frame: \$628.00



room one

Scanimal #9, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 95 x 120 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$106.59 & Frame: \$628.00



room one

Scanimal #10, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 73 x 95 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$64.85 & Frame: \$475.00



room two

Scanimal #11, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 90 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$63.95 & Frame \$468.00

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room two

Scanimal #12, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame \$377.00

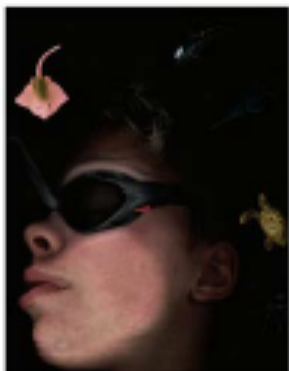


room two

Scanimal #13, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame \$377.00



room two

Scanimal #14, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & & Frame \$377.00



room two

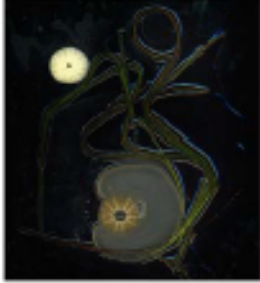
Scanimal #15, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame: \$377.00

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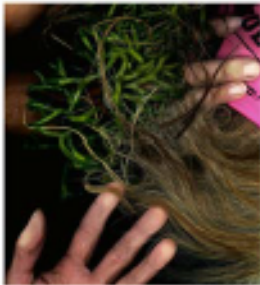
room two

Scanimal #16, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$5.38 & Frame: \$180.00



room two

Scanimal #17, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$5.38 & Frame: \$180.00



room two

Scanimal #18, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$5.38 & Frame: \$180.00



room two

Scanimal #19, 2025

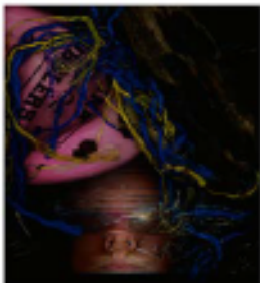
C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$5.38 & Frame: \$180.00

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room two

Scanimal #20, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$5.38 & Frame: \$180.00



room two

Scanimal #21, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$5.38 & Frame: \$180.00



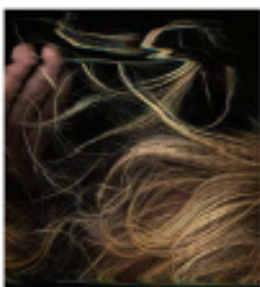
room two

Scanimal #22, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$5.38 & Frame: \$180.00



room two

Scanimal #23, 2025

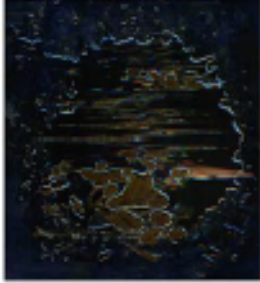
C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$5.38 & Frame: \$180.00

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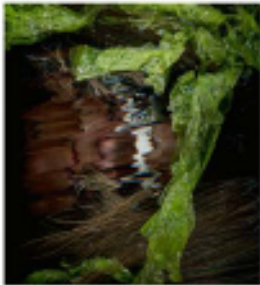


Scanimal #24, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

room two

Unframed C-Type photograph: \$5.38 & Frame: \$180.00



Scanimal #25, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

room two

Unframed C-Type photograph: \$5.38 & Frame: \$180.00



Scanimal #26, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

room two

Unframed C-Type photograph: \$5.38 & Frame: \$180.00



Scanimal #27, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

room two

Unframed C-Type photograph: \$5.38 & Frame: \$180.00

Amanda Morgan

Scanimalia Towards Scanning for Oceanic Care



Scanimal #28, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 23 x 25 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

room two

Unframed C-Type photograph: \$5.38 & Frame: \$180.00



Scanimal #29, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 69 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

room two

Unframed C-Type photograph: \$49.03 & Frame: \$404.00



Scanimal #30, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 69 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

room two

Unframed C-Type photograph: \$49.03 & Frame: \$404.00



Scanimal #31, 2025

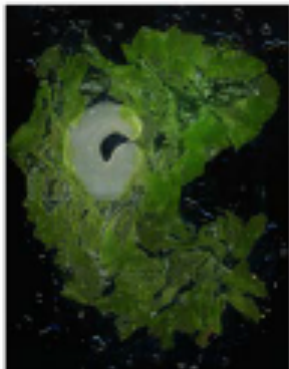
C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 69 cm.
Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

room two

Unframed C-Type photograph: \$49.03 & Frame: \$404.00

Amanda Morgan

Scanimalia Towards Scanning for Oceanic Care



room two

Scanimal #32, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame \$377.00



room two

Scanimal #33, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame \$377.00



room two

Scanimal #34, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame \$377.00



room two

Scanimal #35, 2025

C-Type photograph, with Lightjet gloss printing, Fuji Crystal archive super gloss resin coated fibre-based paper, 76 x 60 cm.

Frame gallery profile 22 x 60mm, hand finished American oak, charcoal frame, drymounted to KAPA, glass.

Unframed C-Type photograph: \$42.64 & Frame \$377.00