Artifice: Recent Queensland Photography

Any ‘dodge, trick and conjuration’ of any kind is open to the photographer’s use so that it belongs to his art, and is not false to nature.... It is his imperative duty to avoid the mean, the bare and the ugly, and to aim to elevate his subject, to avoid awkward forms, and to correct [the] unpicturesque.¹

Henry Peach Robinson, 1869

Since the inception of the photographic image, the notion of ‘the truth of photography’ has been associated with the medium’s ability to capture ‘real life’. Of course, the photograph is always mediated: individual elements are selectively included or excluded, poses controlled, scenarios staged. Further editing can occur in the darkroom. With digital advances in photography, entire images can be created beyond the realm of the everyday.

Marian Drew reflects upon the traditions of European still-lifes to ponder the fate of Australian native animals that have met their demise as roadkill, or a similar end. Her sumptuous studio images reconsider and recontextualise vanitas imagery, while maintaining the grandiose overtones of their source material. As Russell Storer recently wrote:

[European] still life painting not only depicted the fruits of wealth and the breadth of ownership, but was also a desirable commodity in itself. Often gathering together the products of the owner’s estates with the exotic spoils of colonialism, ripe for the taking, the still life represented human control over the natural world, breaking the bonds of space and time. The four corners of the earth come together in this singular, domestic space: numerous species of flowers bloom simultaneously, every fruit is in season, diverse objects gain a pictorial equivalence and everything has its price.³

Fruit, candles, linen tablecloths and doilies - some objects in Drew’s work are visual acknowledgments of the art history to which they refer, but the metonymic memento mori icons are replaced with the reality of death in the form of carcasses of native wildlife that have been killed as a result of human activities. The animals are presented as peaceful,

All of the artists in Artifice draw on pictographic histories, be they based within the fields of photography, painting, advertising, popular culture or indeed a combination of the aforementioned. The intellectual impetus of the artworks lifts the images above the realm of the snapshot or photograph-as-window-on-the-world, for ‘... contemporary art photography, while acknowledging its own history, draws on a range of traditions, both artistic and vernacular, and reconfigures them rather than simply emulating them.’²
serene, posed models (and no they are not just sleeping, as some younger viewers have asked).

In the Australiana/Still Life series, Drew also considers the history of wildlife photography. She explains, ‘[The work] presents wildlife that becomes dislocated from the idealised view of animals in their natural habitat. The long lens of the ‘wildlife photographer’ is replaced by the close up lens, painted light and the table top.’

There are two distinct styles in Drew’s Australiana/Still Life series. Some works are set within dark, indistinct interiors (such as Tasmanian swamp hen with apples) while others include a backdrop of an Australian landscape. The tableau of Bandicoot with quince is presented before a vista of sparse, expansive and flat Australian countryside at sunset. A single boab tree and a hay bale stand in silhouette against a pink, cloud-filled sky. No people, no buildings, just the wide, open space of the outback. The landscape setting is manually ‘inserted’ into the photograph. The artificiality of Drew’s backdrops, along with the displacement created through her use of finely decorated linen and other objects, ‘function not as a reassurance that somewhere a landscape exists for the animals, but as discomfiting cues that they are terminally out-of-sync with it.’

Tasmanian swamp hen with apples was created in Tasmania when Drew was Visiting Fellow at the University of Tasmania. Several works in the series were shot in Hobart, utilising a makeshift set-up outside the comfort of her home studio. Locally sourced objects became her props, and several works without ‘added’ landscapes were produced at this time.

A different kind of historical referencing informs Joachim Froese’s Contactproofs, which pre-date the studio-based work for which he is better known. The series focuses on the inherent inaccuracies of European global exploration, citing Abel Tasman’s attempts to geographically pinpoint coastal sites around Tasmania without the ability to accurately measure longitude. Froese photographed the actual locations matching Tasman’s recorded (but incorrect) geographic markers, with each site’s latitude and longitude appearing as text beneath the images.

The series can be considered a reflection of Froese’s personal journey. His grandparents fled Nazi Germany and arrived in Canada. Froese was born in Montreal but moved to Germany as an infant. In 1991 he migrated to Australia, first living in Tasmania before settling in Brisbane in the late 1990s. The relocations of Froese, and indeed his family across generations, have had an impact on his own sense of place. Beyond the literal interpretation of Tasman’s misguided reckoning, Contactproofs can be seen more universally as reflecting upon the migrant experience. Tasman attempted, in a manner logical to a mariner, to make sense of strange and unfamiliar new surroundings.

Froese documented the physical geographical locations that match Tasman’s recorded positions.
The haphazard nature of the early explorer’s documentation of his ‘first contact’ with the island is echoed in the jarred, uneven presentation which includes irregular framing of the negative and the inclusion of film arrows and the spaces in between individual negatives. The series aligns with segments of an oversized photographic contact proof, in turn playing on the concept of a physical evidence of contact. The gold framing also suggests an historical document rather than contemporary artistic practice.

That Tasman’s suggested locations exist either well inland or out to sea insinuates history is often a point-of-view. As in his current work, Froese dissects and reassembles, implying history can be (and ought to be) scrutinised and questioned.

Birkeland’s almost monochromatic images are dominated by the geometric surroundings that concurrently possess an organic intonation. Her Standing witness series is set in a disused backyard incinerator (itself a now-defunct edifice, its primary function effectively outlawed through current pollution laws) and harks back to a bygone era. The play on physical space and scale transforms the ‘everyman’ into a figure caught in a performative moment, suggesting a narrative in the manner of a film-still but without the clues of what will next occur or what has previously passed. Like a film set, it is unclear whether Birkeland’s surroundings are real or artificial – the surrounding ‘oversized’ blocks could easily be made of polystyrene.

Camilla Birkeland plays with scale to produce images of apparently cavernous ruins that are in reality small, domestic spaces. Her images evoke the feel of European artists such as Claude Lorrain (French, 1600-82) whose paintings include oversized, impossibly lavish architecture within Arcadian landscapes. Birkeland does away with the natural landscape itself while paradoxically suggesting the sublime magnificence of untouched terrain such as the fjords of her native Norway. The diminutive ‘everyman’ that is dwarfed by his alien surroundings is a powerful metaphor for humanity and the inconsequentiality of the individual.
In her latest body of work, *Staged*, Birkeland removed the everyman figure and switched to constructed interiors for backdrops. Birkeland ‘explores the representation of three-dimensional space in photographic media’.

Ordinary objects assume a strange, otherworldly aura. As the artist explains, ‘a stage made of architectural materials stained with the patina of time encloses monoliths waiting to be found.’ The viewer cannot be certain what Birkeland’s objects are, and their scale remains indeterminate. She contemplates one’s insignificance within the infinite mystery of the cosmos and brings into question the futility of human endeavours in attempting to control and dominate the little blue orb on which we exist.

The traditions of social documentary photography are the entry point into the work of **Pete Johnson**, who ponders the nature of the constructed environment in contemporary urban areas. The documentary concept is underlined by Johnson’s methodology in titling his works - simple descriptive titles, usually a single word, are followed by the suburb in which the photograph was shot and the year of execution. While his style is not new, Johnson proposes that familiar, everyday spaces are as valid as ‘the Other’ as subjects for contemporary photographic investigation. In doing so he ‘reflect(s) our own culture back to us and avoid(s) any fascination with the exotic.’

Johnson’s work also mirrors his personal concerns with environmental degradation, and overzealous building programs which promote development at the cost of nature. He ‘photographs the relentless transformation of the Queensland countryside into a suburban wasteland by the Smart State’s constant expansion.’ Johnson’s compositions highlight a dominance of the geometric shape of contemporary industrial architecture and design over organic form. This is further reinforced through his choice of locations, which often comprise blocks of monotone colour. Such formal qualities make reference to geometric and hard-edge abstract painting. Photographs such as *Village - Kippa-Ring 2006* also allude to the op-art movement, where the variations in our automatic responses to colour produce illusions of shifting depths within the colour field. Such references are clear and deliberate. Johnson openly acknowledges his subjectivity in interpreting these landscapes in such a manner, underscoring the influence that art and visual culture has on his work.

The prevalence of signs and symbols within our urban lexicon are highlighted in *Bike – North Lakes 2004* and *Arrows – Coorparoo 2006*, while Australia’s most infamous (anti-) hero is cited in *Helmet – Clontarf 2004*. In this work Johnson pays homage to the *Ned Kelly* series of paintings.
and prints produced by Sidney Nolan (1917-92). Nolan’s works of art considered the ‘impenetrable’ Australian outback and the harshness of our country’s interior, while revelling in iconic folklore. Johnson’s photograph is devoid of life, but his void is a constructed one. He offers the viewer a ‘brief [glimpse] of the sublime from the blanketing sameness of suburban over-development.’

Gold Coast artist Mari Hirata was born in Japan to parents of mixed heritage and lived there until her family migrated to Australia in 1991. Her own life experiences are reflected in the cross-cultural references in her work. Hirata’s most recent series of work, Sacred ties, is a personal narrative that pays homage to her late mother and considers the enduring mother-daughter relationship over generations. The eight-image series has an underlying narrative that marks various stages in a woman’s life.

While the title of The pregnant bride carries its own overtones of moral judgment, the image itself considers the beginnings of motherhood, the forthcoming change of roles and the bond between mother and child. The background’s large, twisted stream of red material has connotations of an umbilical cord, while also suggesting an entwining of different cultures.

The numerous white shoes featured in To reach, to hold symbolise entrenched expectations and ideals of women. Amid this wave is a solitary red shoe of individualism, gently held in two hands. The gentleness intimated through the mother-figure’s gesture suggests both a cradling/nurturing of the shoe and a votive offering.

The white shoes are an icon from Hirata’s earlier work, which commented on the phenomena of young Japanese couples travelling to the Gold Coast for Western-style beach weddings. The visiting Japanese women wear this footwear as part of their wedding outfit. The shoes operate as symbols of cross cultural activities and their ‘platform’ nature suggest lofty expectations of the brides - both their own expectations and the expectations placed upon them.

Hirata continues to use the white shoes in Sacred ties both as cultural references and as symbols of womanhood. They variously represent platforms...
themselves, as decorative adornment, as a metaphor for the family unit, and as the content of family secrets. A symbolic tree features in *Family tree*, the last image of the series, as it does in *The beginning*, the initial photograph of *Sacred ties*. The series ‘travels full circle’, reflecting the cyclical nature of many Asian allegorical stories.

A Japanese sensibility pervades the series through Hirata’s strategic arrangements and her iconic use of red, white and black. Her works also possess many of the formal qualities of Australian photographers such as Wolfgang Sievers (born 1913) and Olive Cotton (1911-2003). The strong geometric elements of Hirata’s *To reach, to hold* echo the modernist style of Cotton’s famous photograph *Tea cup ballet* (c.1935).

In his *Billboards* series **Maurice Ortega** investigates concepts of masculinity and, to a lesser extent, race. His constructed images, informed by the language of advertising, see himself cast as the central protagonist in various scenes from country doctor to Christ. He plays the archetypal/stereotypical hero in a variety of roles which each, in their own manner, brings into question the concept of masculinity. David Broker summarised Ortega’s work as follows:

Maurice Ortega mocks the idea of ‘social acceptability’ by acting out and exaggerating conventional male role models that would have us see him as a doctor, a lover or a man in suit. In referencing photographers such as Helmut Newton and Frank Hurley, his works subvert traditional models by revealing role plays that expose the callous, the colonial, the carnal.¹⁴

In recognition of the ubiquitous yet bland nature of much advertising imagery, Ortega deliberately avoids giving individual titles to images. The artworks, however, have come to be known under unofficial names (Listed in this essay in inverted commas). Four works from the series are included in *Artifice*. In ‘The doctor’ Ortega is a country doctor, quite literally playing a lifesaver. An interesting element of the image is the subjugated role of the patient and, in turn, the other men in the image. The image of man living off the land has long been associated with the very concept of masculinity. Here the men of the bush are submissive to the doctor, their power removed through their reliance on the ability of another.
The supermarket has long been discussed as a meeting place, somewhere to ‘pick-up’. In ‘The kiss’ Ortega plays the successful businessman. After a day of corporate raiding he ventures into the common-ground of the supermarket to chase a beautiful woman. As in advertising images, she is tall (noticeably taller than Ortega), blonde and slender. French sculptor Auguste Rodin’s (1840-1917) famous marble work *The kiss* (1866) informs Ortega’s work. Rodin’s life-sized sculpture featuring a couple in an amorous embrace is often discussed in terms of the soft, organic nature of the carved form in contrast to the roughness of the marble, and the coldness of the material in contrast with the passion of the figures.

Similarly, in Ortega’s photograph the lust of the couple stands in opposition to the harsh, garish fluorescent lights of the supermarket aisle, the hard edges of commercial packaging and the deadpan appearance of the old man voyeuristically watching the scene. Rodin depicts the man as the dominant partner. He is noticeably upright, with the woman gently contorting herself to fit his pose. Ortega’s image has the man tilting his head into the woman’s stance, again questioning traditional male stereotypes.

A key work in the series is ‘Doubting Thomas’, based on *The incredulity of Saint Thomas* (c.1600, oil on canvas) by Caravaggio (Italian, 1571-1610). Ortega’s *mise en scene* is ‘the Gabba’, home of the Brisbane Lions AFL team. It was photographed in 2004 when the Lions’ popularity was soaring following three back-to-back premierships in 2001, 2002 and 2003.

The ‘Lions Den’ is a formidable arena, thus an ideal setting for the visual reinterpretation of a religious tale. Ortega replicates Caravaggio’s composition of characters. In place of robes he uses hotel towels, yet still follows traditional colour schemata with himself (Christ) in white.

Artifice, as part of the inaugural Queensland Festival of Photography, offers a glimpse of the dynamic photographic practices in this state. Whether working in the studio, in the field or on a computer, Queensland photographers continue to investigate possibilities across the gamut of photographic expression. The exhibition highlights the key role of the photography department at the Queensland College of Art in the development of contemporary photomedia art in the state. Marian Drew has been a particularly important guiding influence. She has taught each of her fellow exhibiting artists in Artifice, and the exhibition curator.

**Gordon Craig**
Curator (Collections and Exhibitions)
QUT Art Museum
Acknowledgements

Marian Drew is represented by Dianne Tanzer Gallery, Melbourne and Robin Gibson Gallery, Sydney.
Joachim Froese is represented by Jan Manton Art, Brisbane.
Mari Hirata is represented by Metro 5 Gallery, Melbourne and Schubert Contemporary, Gold Coast.

Endnotes

7 Ibid.
9 Morell, Timothy. ‘Colours of the Desert’ in *Imprint by Angela Bailey, Subtopia I by Pete Johnson, Branded Space by Alan Hill and Selected Works from the Griffith Artworks Collection* ex.cat., Queensland Centre for Photography, Brisbane, 2005: n.p. The ‘Smart State’ moniker is a creation of the Queensland State Government.
13 Ibid.
14 Broker, David. ‘Mike Gray, Greg Leong, Maurice Ortega: A Crisis of Masculinity’, *Photofile* no. 72, Spring 2004: p.48
Joachim Froese, *Contactproofs*, 1995
Mari Hirata, *Ribbons* (from the *Sacred ties* series), 2006

Mari Hirata, *Mother of pearl* (from the *Sacred ties* series), 2006

Mari Hirata, *Behind closed doors* (from the *Sacred ties* series), 2006

Mari Hirata, *Family tree* (from the *Sacred ties* series), 2006
Pete Johnson,
Bike - North Lakes 2004

Pete Johnson,
Grey wall - Geebung 2004

Pete Johnson,
Arrows - Coorparoo 2006

Pete Johnson, *Green light - Moorooka* 2005
List of Works

Dimensions refer to image sizes, listed height x width

Camilla Birkeland
born 1980

Standing witness no. 3
2005
Pigment ink on cotton rag
90 x 90cm
Courtesy of the artist

Standing witness no. 9
2005
Pigment ink on cotton rag
90 x 90cm
Courtesy of the artist

Standing witness no. 13
2005
Pigment ink on cotton rag
90 x 110cm
Courtesy of the artist

Black hole (from the Staged series) 2006
Pigment ink on cotton rag
105 x 81.5cm
Courtesy of the artist

Circle (From the Staged series) 2006
Pigment ink on cotton rag
105 x 90.5cm
Courtesy of the artist

Corner (From the Staged series) 2006
Pigment ink on cotton rag
105 x 90.5cm
Courtesy of the artist

Double sphere (From the Staged series) 2006
Pigment ink on cotton rag
105 x 73cm
Courtesy of the artist

Marian Drew
born 1960

Bandicoot with quince
2005
Colour giclée print
90 x 112cm
Purchased 2006 through the Betty Quelhurst Fund
QUT Art Collection

Tasmanian swamp hen with apples 2005
Colour giclée print
90 x 112cm
Purchased 2006 through the Betty Quelhurst Fund
QUT Art Collection

Joachim Froese
born 1963

Contactproofs 1995
Thirteen silver gelatin prints and adhesive vinyl text
Each photograph 40.5 x 51cm (variously orientated)
Courtesy of the artist and Jan Manton Art, Brisbane

Mari Hirata
born 1981

The Sacred ties series 2006
• The beginning
• Scarlet womb
• The pregnant bride
• Ribbons
• To reach, to hold
• Mother of pearl
• Behind closed doors
• Family tree
Eight C type photographs
100 x 100cm each
Courtesy of the artist, Metro5 Gallery, Melbourne and Schubert Contemporary, Gold Coast

Pete Johnson
born 1961

Bike - North Lakes 2004
Colour inkjet print
50 x 75cm
Courtesy of the artist

Grey wall - Geebung 2004
Colour inkjet print
50 x 75cm
Courtesy of the artist

Helmet - Clontarf 2004
Colour inkjet print
75 x 50cm
Courtesy of the artist

Green light - Moorooka 2005
Colour inkjet print
75 x 50cm
Courtesy of the artist

Maurice Ortega
born 1964

From the Billboards series (‘The doctor’) 2000
Colour lambda print
125 x 188cm
Courtesy of the artist

From the Billboards series (‘The kiss’) 2000
Colour lambda print
125 x 188cm
Courtesy of the artist

From the Billboards series (‘The rockstar’) 2000
Colour lambda print
125 x 188cm
Courtesy of the artist

From the Billboards series (‘Doubting Thomas’) 2004
Colour lambda print
125 x 188cm
Courtesy of the artist

M.E.M. - Nudgee 2005
Colour inkjet print
75 x 50cm
Courtesy of the artist

Arrows - Coorparoo 2006
Colour inkjet print
75 x 50cm
Courtesy of the artist

Tradelink - Clontarf 2006
Colour inkjet print
75 x 50cm
Courtesy of the artist

Village - Kippa-Ring 2006
Colour inkjet print
75 x 50cm
Courtesy of the artist
Camilla Birkeland
Born 1980 in Moss, Norway, Arrived in Australia 2000, Lives and works in Brisbane

Education
2005 Master of Visual Arts, Queensland College of Art, Griffith University
2003 Bachelor of Photography (1st Class Honours), Queensland College of Art, Griffith University
2002 Bachelor of Photography, Queensland College of Art, Griffith University

Solo Exhibitions
2005 Standing witness, Queensland Centre for Photography, Brisbane
2004 Painted light/malt lys, Metro Arts Main Gallery, Brisbane (two-person exhibition)
2003 ide/leca rom, Gallery 482, Brisbane
2002 Light Dissolves, Soapbox, Brisbane
1999 Galleri Apotheket, Stokmarknes, Norway
1999 Galleri Kryset, Sørvågen, Norway

Group Exhibitions
2006 Artifice: Recent Queensland Photography, QUT Art Museum, Brisbane
2003 Wide Open, Project Gallery, Queensland College of Art, Brisbane
2003 Hatched 03: Healthway National Graduate Show, Perth Institute of Contemporary Art
2003 Serendipity and Lunacy, Soapbox, Brisbane
2002 The Travels of Small Things, Artworkers Gallery, Brisbane
2002 Den 57. Nordnorske Kunstutstilling (The 57th North Norwegian Art Exhibition), juried touring exhibition, various European venues
2002 New Photographic Works, White Box Gallery, Griffith University, Gold Coast
2001 You Are Here, Woolloongabba, Brisbane

Professional Activities
2006- Deputy Director, Queensland Centre for Photography
2006 Designer, Marian Drew: Photographs + Video Works, Queensland Centre for Photography, Brisbane, 100pp, colour, ISBN 0 9757720 1 5
2005 Designer, Perception: The Daryl Hewson Photographic Collection, Queensland Centre for Photography, Brisbane, 60pp, colour, ISBN 0 9757720 0 7
2004- Designer, exhibitions catalogues, Queensland Centre for Photography
2004-06 Treasurer/Exhibition Co-ordinator, Queensland Centre for Photography
2003- Management Committee member, Artworkers Alliance
2003 Web Co-ordinator, Queensland Centre for Photography
2002 Secretary, Queensland Centre for Photography
Camilla Birkeland, *self portrait*, 2006
Marian Drew
Born 1960 in Bundaberg, Queensland, Lives and works in Brisbane

Education
1988 Diploma of Teaching, Brisbane College of Advanced Education
1984-85 Post-graduate studies, Kassel University (HBK), DAAD Scholarship, Germany
1984 Bachelor of Visual Art (letter of Merit), Canberra School of Arts

Solo Exhibitions (selected)
2006 Still Life, Robin Gibson Gallery, Sydney
2005 Still Lives, Dianne Tanzer Gallery, Melbourne
2005 After the Fall, Queensland College of Art, Brisbane (Brisbane River Festival)
2004 Australiana, Robin Gibson Gallery, Sydney
2003 Australiana, Gallery 482, Brisbane
2000 Marian Drew: Powerhouse Photographs, Powerhouse, Brisbane
1999 This is What I Think, Gallery 482, Brisbane
1998 Black and White, Gallery 482, Brisbane
1997 Marian Drew: A Retrospective (1984-1997), Bundaberg City Art Gallery
1996 Persistent Blindness, Brisbane City Gallery
1994 Things Past, Australian Centre for Contemporary Art, Melbourne

Group Exhibitions (selected)
2006 Artifice: Recent Queensland Photography, QUT Art Museum, Brisbane
2005 ARC Biennial, Brisbane City Hall
2004 Sleight, Redland Art Gallery, Brisbane
1998 Signature Works: 25 Years of Australian Photography, Australian Centre for Photography, Sydney
1996 The Power to Move, Queensland Art Gallery, Brisbane
1994 Mad and Bad Women, Queensland Art Gallery, Brisbane
1993 1st Asian-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane

Professional Activities (selected)
2006- Convenor of Photography, Queensland College of Art, Griffith University
1987- Lecturer/Senior Lecturer in Photography, Queensland College of Art, Griffith University
2005 Visiting Fellow, University of Tasmania; Australia Council Grant; Arts Queensland Grant; Seven Great Walks Commission, Environmental Protection Agency
2003-04 Public Art Commission, Brisbane Magistrates Court – five-floor continuous photograph
2003 Public Art Commission, Queensland Academy of Sport – 18-metre glass wall
2001-02 Deputy Director, Gold Coast/Logan Campuses, Queensland College of Art, Griffith University
1996 Australia Council Residency, Los Angeles
1993 Australia Council Grant
1989 Australia Council Residency, New York

Public Collections
National Gallery of Australia; Fonds Nationale d’Art Contemporaine, France; Queensland Art Gallery; Art Gallery of South Australia; Artnet; Queensland University of Technology Art Collection; Griffith University Art Collection; City of Brisbane Collection; Powerhouse, Brisbane; Waverley City Council Art Collection, Melbourne; University of Southern Queensland; Toowoomba Regional Art Gallery; Stanthorpe Regional Art Gallery; Australian Institute of Sport
Joachim Froese

Education
2001 Master of Visual Arts, Queensland College of Art, Griffith University
1995 Bachelor of Fine Arts, Tasmanian School of Art at Launceston, University of Tasmania
1993 Associate Diploma in Print Media, School of Art at Launceston, University of Tasmania

Solo Exhibitions
2006 Neue Galerie, Dachau, Germany; Esa Jäske Gallery, Sydney
2005 Jan Manton Art, Brisbane; Kowasa Gallery, Barcelona, Spain
2004 Platform Gallery, Winnipeg, Canada; Jan Manton Art, Brisbane; Galerie Hartmann, Munich, Germany; Esa Jäske Gallery, Sydney
2003 Stephen McLaughlan Gallery, Melbourne
2001 Australian Centre for Photography, Sydney; Soapbox Gallery, Brisbane
2000-03 Rhopography, (toured by Regional Galleries Association of Queensland): Umbrella Studio, Townsville; Kick Arts, Cairns; Logan Art Gallery; Dalby Regional Gallery; Bundaberg Arts Centre; Warwick Art Gallery; Tweed River Regional Gallery; Tamworth City Gallery; Texas Regional Gallery; University of Southern Queensland, Toowoomba
2000 Soapbox Gallery, Brisbane
1998 Carnegie Gallery, Hobart
1996 Two Works, University Gallery, Launceston; Helen Schutt Access Gallery, Centre for Contemporary Photography, Melbourne

Group Exhibitions (selected)
2006 Artifice: Recent Queensland Photography, QUT Art Museum, Brisbane
Animals as Allegory, QUT Art Museum, Brisbane
2005 Rückblende 05, Galerie Hartmann, Munich, Germany
Perception: The Daryl Hewson Collection, Queensland Centre for Photography, Brisbane
The Insectary, Redland Art Gallery, Brisbane
Sleight, Redland Art Gallery, Brisbane; Toowoomba Regional Art Gallery
2004 Paris Photo 04 (with Kowasa Gallery, Barcelona, Spain)
Works from the Collection, National Gallery of Australia
2003 Fotofestival Naarden, The Netherlands
The Artist Abroad, Australian Centre for Photography, Sydney
2002-04 Photographica Australis, Sala de Exposiciones del Canal de Isabel II, ARCO, Madrid Spain; National Gallery of Thailand; Singapore Art Museum; 11th Asian Art Biennale, Dhaka, Bangladesh; Taipei Fine Arts Museum, Taiwan
2002 Hatched: Healthway National Graduates Show, Perth Institute of Contemporary Art
Inaugural Thiess Prize, QCA, Gallery, Brisbane

Professional Activities
2004 Australia Council Grant
2003 Arts Queensland Grant
2002 Australia Council Residency, Barcelona
2001-03 Lecturer in Photography, Queensland University of Technology
2000- Lecturer and Tutor in Photography, Queensland College of Art, Griffith University
1999 Arts Queensland Grant
1996-97 Part-time Technician for Photography and Digital Imaging, School of Art at Launceston, University of Tasmania

Public Collections
National Gallery of Australia; Queensland Art Gallery; Artbank; Queensland University of Technology Art Collection; Gold Coast City Art Gallery Collection; Queensland Health Skills Development Centre Art Collection; Redlands Art Gallery; Caboolture Shire Art Collection
Joachim Froese, *self portrait*, 2006
Mari Hirata
Born 1981 in Yokohama, Japan, Arrived in Australia in 1991, Lives and works on the Gold Coast

Education
2003 Master of Arts in Visual Arts, Queensland College of Art, Griffith University
2001 Bachelor of Visual Arts in Fine Art, Queensland College of Art, Griffith University

Exhibitions (selected)
2006
- *Artifice: Recent Queensland Photography*, QUT Art Museum, Brisbane
- *Olive Cotton Photographic Portrait Prize*, Tweed River Art Gallery, Murwillumbah
- *Josephine Ulrick and Win Schubert Photography Award*, Gold Coast City Art Gallery

2005
- *Currency*, Metro Arts, Brisbane
- *2005 Artworks Award*, Brisbane
- *Soft Coatings*, Metro 5 Gallery, Melbourne
- *Starry Eyed*, Art Galleries Schubert, Gold Coast
- *Churchie Emerging Art Exhibition*, Anglican Church Grammar School, Brisbane
- *Kodak Autumn Salon*, Centre for Contemporary Photography, Melbourne
- *Prometheus Visual Arts Award*, All Saints Anglican School, Gold Coast
- *Josephine Ulrick and Win Schubert Photography Award*, Gold Coast City Art Gallery

2004
- *Straight Out of Brisbane*, Brisbane Powerhouse
- *Departure Lounge*, Queensland Centre for Photography, Brisbane
- *Conrad Jupiters Art Prize*, Gold Coast City Art Gallery
- *Space Invaders*, Toowoomba Regional Art Gallery
- *Retrospective*, Artworkers Gallery, Brisbane
- *Mie Gakure*, Metro 5 Gallery, Melbourne
- *Genesis V*, Bond University Art Gallery, Gold Coast
- *All That Glitters*, Gold Coast City Art Gallery
- *Timeholes*, Soapbox Gallery, Brisbane

2003
- *Conrad Jupiters Art Prize*, Gold Coast City Art Gallery
- *Photography Now: Flashpoint*, Metro 5 Gallery, Melbourne
- *Intensity*, Soapbox Gallery, Brisbane
- *5D*, Artworkers Gallery, Brisbane
- *Great Shots*, Art Galleries Schubert, Gold Coast
- *Josephine Ulrick and Win Schubert Photography Award*, Gold Coast City Art Gallery
- *Young Millennials*, Art Galleries Schubert, Gold Coast
- *Genesis IV*, Bond University Art Gallery, Gold Coast

2002
- *Omnibus*, White Box Gallery, Griffith University, Gold Coast
- *Belonging*, White Box Gallery, Griffith University, Gold Coast
- *From the Coast and Beyond*, Star Gallery, Brisbane
- *Josephine Ulrick and Win Schubert Photography Award*, Gold Coast City Art Gallery

2001
- *Discombobulate*, Gold Coast City Art Gallery

Professional Activities
2006
- *Josephine Ulrick and Win Schubert Photography Award*, Gold Coast City Art Gallery – People’s Choice Award

2005
- Museum of Brisbane hoarding public art project / billboard presentation, Brisbane Square

2004
- NAVA Visual Arts and Crafts Artist’s Grant
- *Gold Coast Art and Design Award* – winner, 2D category

2003
- Griffith University Postgraduate Student Association - Excellence in Postgraduate Coursework Award

Public Collections
Gold Coast City Art Gallery Collection; Toowoomba Regional Art Gallery Collection; Parliament House, Brisbane; Youth Arts Queensland Collection; Sydney Institute of Technology
Mari Hirata, *self portrait*, 2006
**Pete Johnson**

Born 1961 in Melbourne, Lives and works in Brisbane

**Education**

<table>
<thead>
<tr>
<th>Year</th>
<th>Degree/Program</th>
<th>Institution</th>
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<tr>
<td>2004</td>
<td>Master of Visual Arts</td>
<td>Queensland College of Art, Griffith University</td>
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<tr>
<td>1994</td>
<td>Graduate Diploma of Media Production</td>
<td>Griffith University</td>
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<td>1993</td>
<td>Bachelor of Visual Art in Photography</td>
<td>Queensland College of Art, Griffith University</td>
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**Solo Exhibitions**

- 2005  *Subtopia 1*, Queensland Centre for Photography, Brisbane
- 2005  *Subtopia 1* preview, Clemenger Building, Brisbane

**Group Exhibitions**

- 2006  *Artifice: Recent Queensland Photography*, QUT Art Museum, Brisbane
- 2006  *The viewer and the Viewed*, Queensland Centre for Photography, Brisbane
- 2005  *Master of Visual Arts Exhibition*, College Gallery, Queensland College of Art, Brisbane
- 2004  *The Churchie Emerging Art Exhibition*, Anglican Church Grammar School, Brisbane
- 1995  *12th McGregor Prize for Photography*, Toowoomba
- 1995  *Combust*, QCA Gallery, Brisbane
- 1994  *Walking Together*, Griffith University, Brisbane

**Professional Activities**

- 1996-  Photographer, The Courier-Mail, Brisbane
- 1997-2000  Tutor in Photography, Queensland College of Art, Griffith University
- 1995-96  Freelance Photographer and Video Production
- 1993-94  Freeland Photographer and Community Arts Projects
Pete Johnson, *self portrait*, 2006
Maurice Ortega
Born 1964 in Mexico City, Mexico, Lived in Sweden and England 1988, Arrived in Australia in 1989
Lives and works in Brisbane

Education
2003 Master of Visual Arts, Queensland College of Art, Griffith University

Solo Exhibitions (Selected)
2003 Platinum Photographs, Artworkers Gallery, Brisbane
2001 A Family Album, University of Queensland, Brisbane

Group Exhibitions (Selected)
2006 Artifice: Recent Queensland Photography, QUT Art Museum, Brisbane
2005 Veneer, USQ Gallery, Toowoomba
2004 Paranoïd Realism, Blindside Gallery, Melbourne
Sleight: Contemporary Queensland Photography, Redland Art Gallery, Brisbane
Queensland New Photomedia, Institute of Modern Art, Brisbane
Another Viewpoint: Camera-less, Queensland Centre for Photography, Brisbane

2003 Thiess Art Prize, QCA Gallery, Brisbane
Josephine Ulrick and Win Schubert Photography Award, Gold Coast City Art Gallery
Wide Open, Project Gallery, Queensland College of Art, Brisbane
Serendipity and Lunacy, soapbox Gallery, Brisbane

2002 Postgraduate Exhibition, Queensland College of Art, Brisbane

2001 Buried in Cotton, Gallery 482, Brisbane
1999 Possession, Herringbone Gallery, Sydney
1998 Banality, Stills Gallery, Sydney
1997 Hzeutical, Mexican Cultural Festival, Sydney

Professional Activities
2003- Director, Queensland Centre for Photography
2004 Public Art Commission, Sandgate project, Queensland Health
Lecturer in Photojournalism, The University of Queensland
2000-03 Lecturer, Queensland College of Art, Griffith University
1999-2000 Artist-in-Residence/Teacher, Palm Beach-Currumbin High School
1995-98 Founder/Director, Studio M, Sydney
1989-1995 Photographer, Australian Museum

Public Collections
Griffith University Art Collection
National Institute of Indigenous People (INI), Mexico
Maurice Ortega, *self portrait*, 2006
Artifice:
Recent Queensland Photography

17 August to 29 October 2006

Exhibition Dates
Queensland University of Technology Art Museum
17 August to 29 October 2006

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