

“in situ”

NEW

PHOTO
DOCU
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WORK

MAUD | GALLERY

“in situ”

New photodocumentary work

EVERY PHOTOGRAPH IS A DOCUMENT. A PHOTOGRAPHIC DOCUMENT MAY BE ABOUT A FRIEND’S SMILE, A FAMILY EVENT, A DRAMATIC STORM CLOUD OR A DENT IN A CAR DOOR – BUT WHAT ABOUT DOCUMENTS THAT TELL US ABOUT THE GREATER ASPECTS OF LIFE IN OUR TIMES?

These other photographs can encompass the tragedies of human suffering, of rituals and habits, of things that escape our casual view of the world and documents of hidden acts, a performances or a ‘happening’.

The documentary photographs in this exhibition are made by photographers working not as the casual iPhone snapshot ‘photographer’ of today, but rather individuals who embed themselves in human and natural environments to witness, to empathise and to document with a camera so a story can be shared.

The documentary photographers in this exhibition present their work as evidence of what they have seen, felt and been touched by. This work represents new photodocumentary practice and will place viewers in situ – surrounded by issues of contemporary life...

Dr Doug Spowart

Gillian Jones



Gillian Jones is a Brisbane based documentarian with a Bachelor of Photography, majoring in Photojournalism with specialisations in Editorship, Publication and Documentary Practice from the Queensland College of Art, Griffith University.

Recipient of the 2015 AIPP Photography Business Mentorship Award & Emerging Membership and second prize in the 2014 Wesley Mission and Griffith University Annual Photojournalism Competition, Jones creates illustrative works that seek to capture the emotional content as much as the physical.

With a methodology that explores both documentary and fine art photography and combines image and text, the works are quiet collaborations between her subjects and her response to their situation and also her own.

Jones is drawn to producing gentle works that are private in their content and contemplative in their message. She delves into our social structure and values, visually investigating topics that are extremely personal and therefore often unexplored and misunderstood within the mainstream.

She asks you to look beyond what you initially see and listen beyond what you instinctively hear.

ABOUT THIS WORK: *Choice, Chance or Circumstance 2015*

Inspired by the acronym **PANK** (Professional Aunt No Kids) this body of work represents a collection of women who are not, and never will be mothers be it by choice, chance or circumstance.

By not photographing the women themselves, or their possessions, I wanted to remove the authority of visual judgement from the viewer, eliminate any opportunity for assumptions as to why they don't have children, and any possibility of stereotyping based on physical appearance.

Choice, Chance or Circumstance employs evocative visual language as a vehicle for facilitating empathy. The work requires the viewer to position themselves, and their own emotional responses, to interpret the experiences and personal journeys of these women.



Choice:
"People look at me differently when they find out I've never been married and that I am not a mother. Their eyes are full of unspoken questions. 'What's wrong with you?' 'What is in your past?'"
Helen. 47. Dating.

'Choice: People look at me differently ...'



Chance:
‘We’d dated for several years and I’d heard countless excuses. In the end I walked away. I didn’t want to be one of those women who fell pregnant to make a man commit. I realised I didn’t want him to be the father of my children.
Sara. 43. Single.

‘Chance: In the end I walked away ...’



Circumstance:
‘Our years together left their mark but my arms empty.’
Michelle. 51. Divorced.

‘Circumstance: Our years together left their mark ...’

Thomas Oliver



PHOTO: Tail Sara

ABOUT THIS WORK: *Disconnection*

The ebb and flow of daily life in a capitol city can feel tumultuously disconnected. The overwhelming hum of human activity pulses ‘like an amped-up generator. We rush hurriedly from one task to the next, absentmindedly leaving ourselves behind in the process. Thus, our cities have become a swarm of ghostly enigmatic forms, adrift in a purgatory of hollow identity.

These images have been captured across Australia, England and Holland, and yet collectively they demonstrate a poignant cohesion of disconnect among each individual photographed. Has this modern self-disconnection become our greatest form of unity, or has our desperate attempt for connection driven us further apart?

Thomas Oliver enjoys spending most of his time walking around art galleries, reading old books, writing things down and taking photographs.

In his spare time he busies himself completing a Bachelor of Photography degree at Queensland College of Arts, which has currently seen him travel across the globe to Europe and Canada on exchange.

Upon returning to Brisbane, Thomas looks forward to finishing his degree and taking even more photographs.

Maybe some of them will be in focus, but probably not.



From the series ‘Disconnection’



From the series 'Disconnection'



From the series 'Disconnection'

Cale Searston



Cale Searston is a documentary and travel photographer from the Gold Coast, Australia and holds a Bachelor in Photography [Photojournalism] from Griffith University’s College of Art. The natural world, its creatures and peoples have inspired much of his photographic practice.

With an interest in travelling, Cale has a curiosity in the culture of others internationally and within Australia. Cale has travelled to South America, Europe and Scandinavia with the intent to continue exploring.

Being able to experience the ocean through swimming and surfing has offered a unique opening into the world of underwater photography. Cale’s work will continue to document the natural world and is yet to delve deeper into the underwater world.

ABOUT THIS WORK: *On the beach road*

This is a small selection of work from my ‘On the beach road’ series about rediscovering and making connection with a primal world. I followed the coast exploring the theme of Biophilia, our innate magnetism to others, wildlife and natural spaces.

While I found the truth of this could only be embodied in the experience, this work aims to remind us how close we are to a world that needs us as much as we need it.



‘Adentro’

Cale Searston



'Search'



'In the company of stars'

Chris Bowes



Chris Bowes is a documentary artist based in Brisbane, Australia, whose current practice incorporates photography and found objects. Bowes' work has been exhibited throughout Australia both in solo and group exhibitions.

In 2014 he was named Runner-Up Student Photographer of the Year by Capture Magazine and in 2015 won the People's Choice Award at the Macquarie Group Emerging Artist Prize and the CR Kennedy Award for Artistic Merit on completion of his Bachelor of Photography.

He has also been selected as a finalist in a number of Australian photographic competitions, including the Josephine Ulrick and Win Schubert Photography Award 2014 and 2015, and was included in Brisbane's premier emerging artist event 2high Festival in 2013.

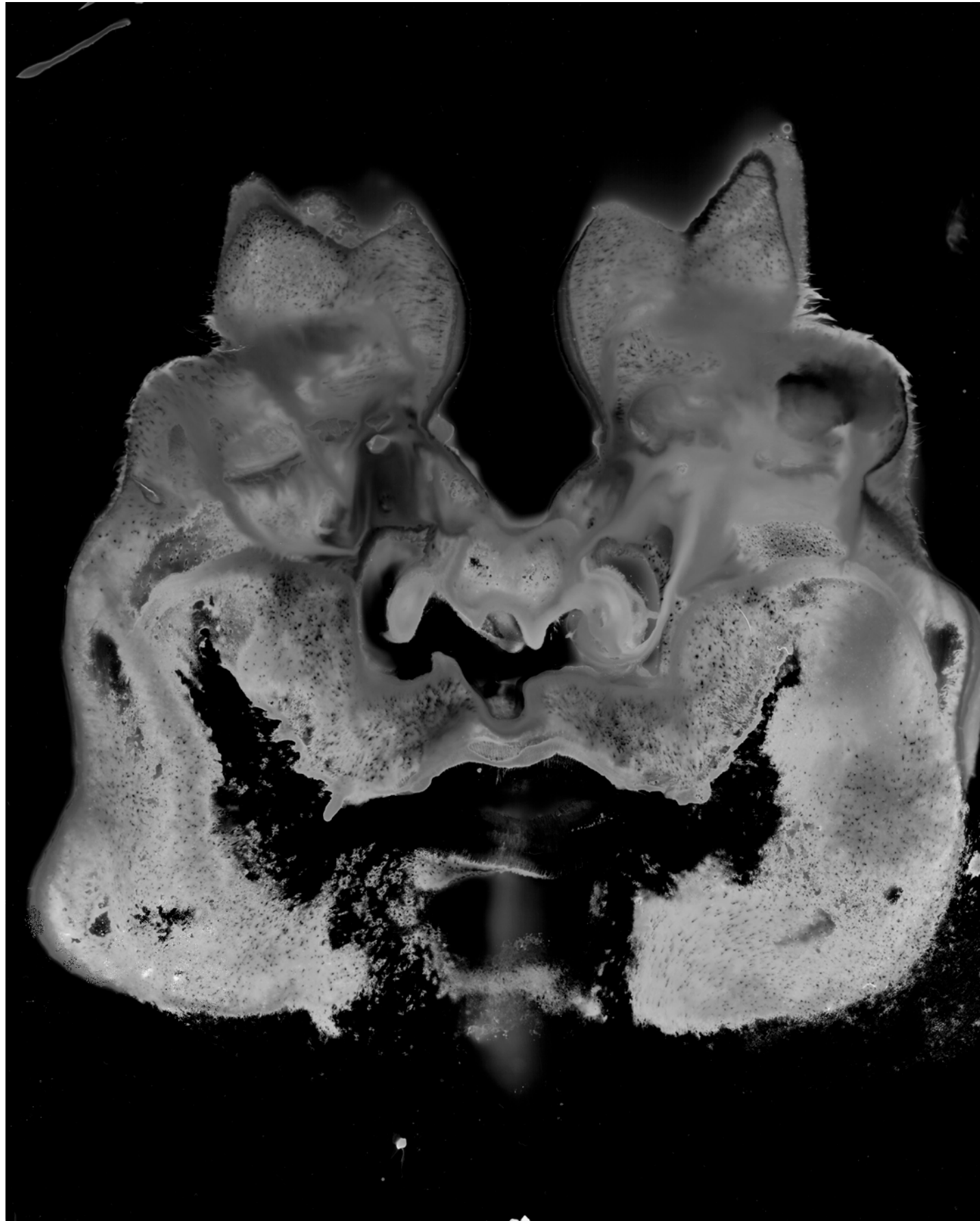
ABOUT THIS WORK: *Sweat*

'Sweat' consists of a number of unique, cameraless photographs made using a chemical reaction that takes place when sweat comes into contact with gelatin silver paper. The images act as a document of the performance of their creation, capturing a process of repetition but never producing the same result.

By removing the camera from the image making process, as well as much of the artist's ability to control the output, the images present a more direct, less mediated approach to portraiture as well as address the issues of reproducibility and identity associated with the photograph.



'Sweat'



'Sweat'



'Sweat'

Louis Lim



Louis Lim is an Australian based photographer who visually explores the diversity in human conditions, specifically those who are unseen in the saturated media. His works have been exhibited in various galleries within Australia and have been presented internationally.

Louis was awarded as the winner of the Queensland Festival of Photography Portrait Prize and was shortlisted as a finalist in 2015 Josephine Ulrick and Win Schubert Photography Award, and 2015 Head On portrait prize. He has also been selected as an Artist in Residence at Royal Children Hospital School and Lady Cilento Children’s Hospital School, where he collaborates with children and visually presenting the stories of a unique school environment.

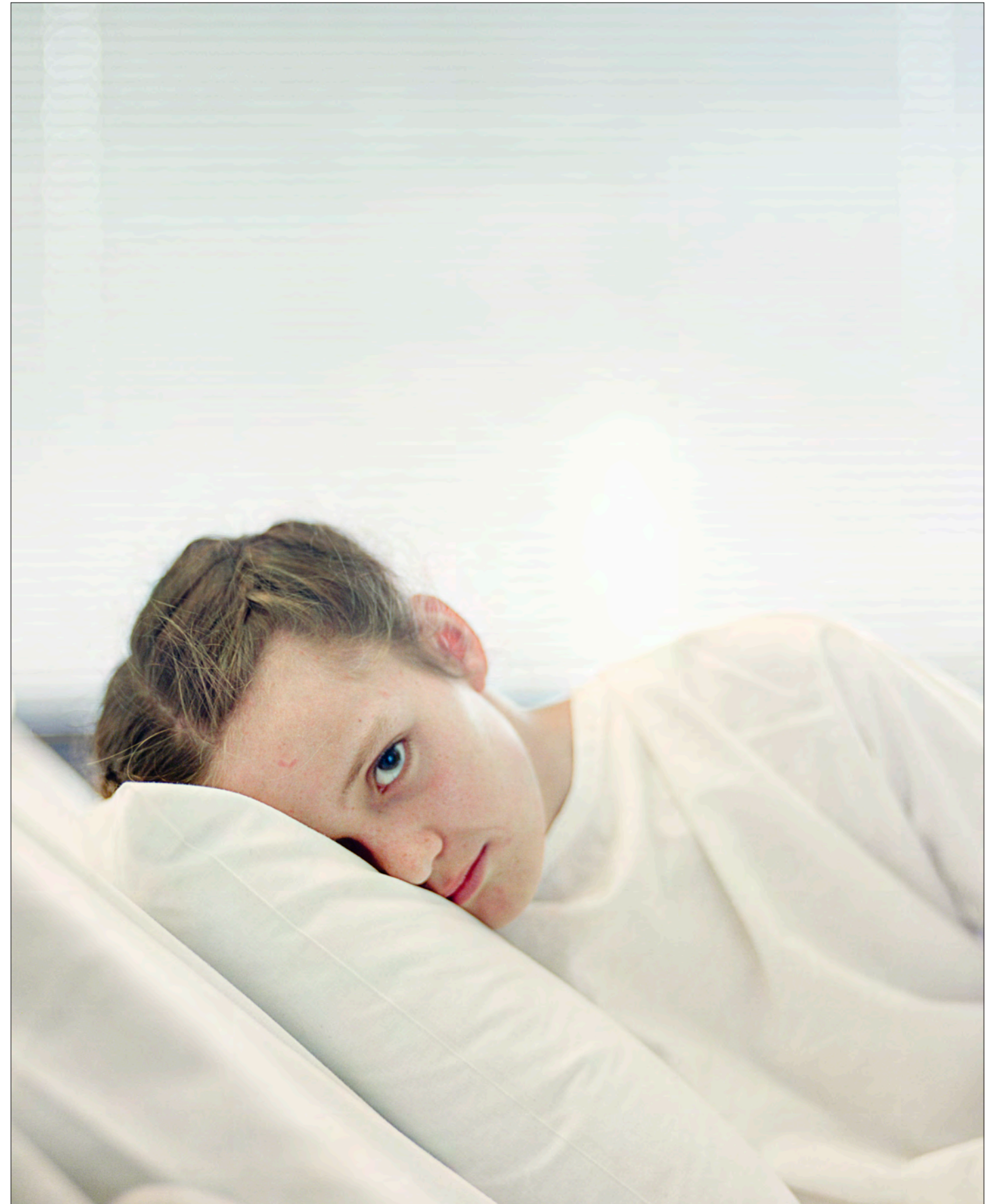
Motivated by his curiosity towards people and photography, Louis currently works as a freelance photographer, a tutor at Griffith University and a coordinator at Liveimage (a photographic printing studio).

ABOUT THIS WORK: *Waiting for Sunshine*

I’ve never spent much time in a hospital; hence before I first started an Artist Residency with the Royal Children’s Hospital, I imagined being in scenes similar to those portrayed in the TV series ER or Grey’s Anatomy. My adrenaline would be pumping, frantically snapping away with my camera while running along with a hospital bed that had burst through the emergency doors. I imagined watching blood erupting into the air from a traumatised patient but, instead, I experienced the relentless tedium of hospital life.

My dramatic preconception of hospitals was challenged when I realised that patients spend most of their time on the wards waiting. Waiting for the doctor’s appointment, waiting for scans, waiting for lunch or dinner, and waiting for the sun to shine again.

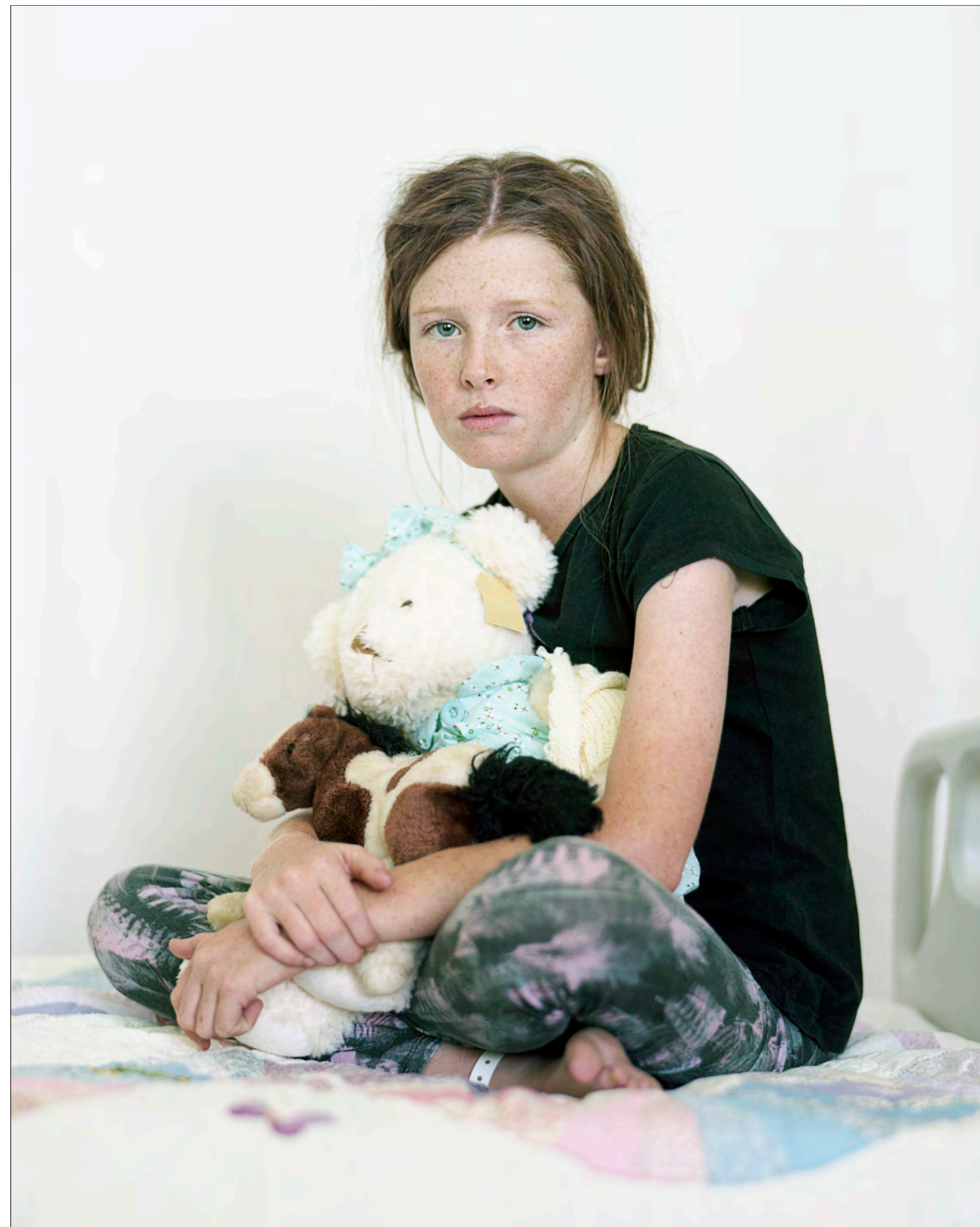
Attempting to relieve the boredom in the children’s wards I decided to bring along a large format view camera with the mission to demonstrate the marvellous creations of light. The process involved the kids standing behind the camera, covering themselves under a black cloth, viewing an upside-down image on the ground glass and creating photographs of their choice with Polaroid film. And finally, just before I left them to return to their iPads or muted TV, I engaged them in creating a portrait. An uneventful but dignified portrait. A portrait that for a moment suspends their diagnosis.



‘Elizabeth, 2015’



‘Emmanuel, 2015’



‘Tissi, 2015’

Richard Fraser



Richard Fraser is a photographer currently working in Brisbane. With a keen interest in photojournalism, Richard is particularly attracted to stories and issues that are overlooked by mainstream media. His work also aims to challenge popular myths and misconceptions.

In addition to the exploration of BDSM subculture exhibited here, Richard’s recent photojournalism projects have explored the people and lifestyles of the Central Queensland town of Capella, the ongoing relocation of public housing tenants in Sydney’s Millers Point and the characteristics of First Fleet descendants in Brisbane. In January 2013 he documented the impact of Australia-funded foreign aid projects in Cambodia.

Prior to working as a photographer, Richard administered media and communications regulations at the Australian Communications and Media Authority. He holds a Bachelor of Photography from the Queensland College of Art (Griffith University), a Bachelor of Commerce from Griffith University and a Graduate Diploma in Public Policy from Australian National University.

ABOUT THIS WORK: *Pup play and beyond – exploring Brisbane’s BDSM subculture*

The inherent intimacy of bondage, discipline, sadism and masochism (BDSM) means that they are usually practiced behind closed doors. Because of their private nature, it is easy for misconceptions to arise and flourish. This body of work shines a light on BDSM subculture, exploring some of the people, dynamics and practices that are part of this often secret world.

The project commenced with an exploration of ‘pup play’, a relatively recent interpretation of the dominance and submission dynamic that underlies much of BDSM. This led seamlessly to an exploration of other practices, including boot-blackening, impact play and rope bondage, and the close relationship between BDSM and leather subcultures.

My aim has been to capture and represent the diversity of BDSM practitioners and the realities of their experiences, while avoiding the staged and dramatised representations of BDSM often found in mainstream entertainment media. My interactions with this community have left an overwhelming impression of the love, trust and compassion which underpin dominant/submissive relationships. These elements are often overlooked or dismissed by mainstream society.

This body of work is continuing to develop, in collaboration with members of the BDSM community.



‘Pup Arrow’



‘13 Bootblacking’



‘Max and Tim’

David Mines



David Mines is a photographer/videographer whose interests lie in documenting the human impacts on the natural environment.

His work hopes to speak to a broader audience and create social awareness of environmental issues. By doing this he does not seek to add to the already saturated discourse of environmental discussions, but to create a space for contemplation and reflection.

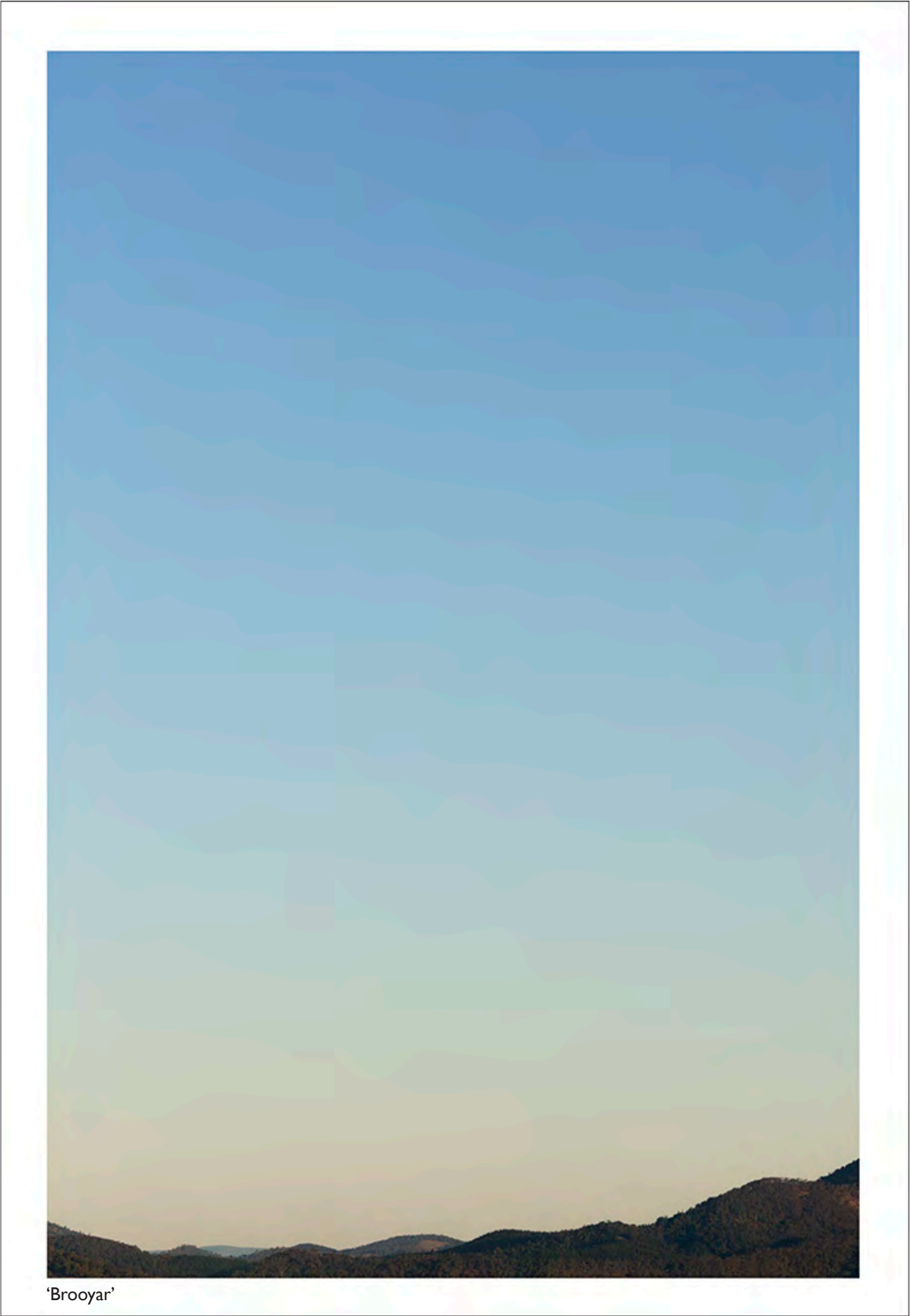
David has worked with non-government organisations in Australia and Asia, and from these projects, has exhibited his work throughout Australia in galleries and publications.

Educated through Griffith University Queensland College of Art with a Bachelor of Photography with Honours, David was able to refine his visual story telling and become an accomplished documentarist..

ABOUT THIS WORK: *Beautiful one day perfect the next?*

The frequently used catch phrase for selling the Queensland lifestyle of “Beautiful one day, perfect the next” suggests that the quality of life enjoyed by Queenslanders can be measured by the clarity of the State’s skies. Using a documentary methodology, different locations have been chosen and photographed in an attempt to capture the impact of habitation on coastal regions in South East Queensland as expressed through the sunny blue skies.

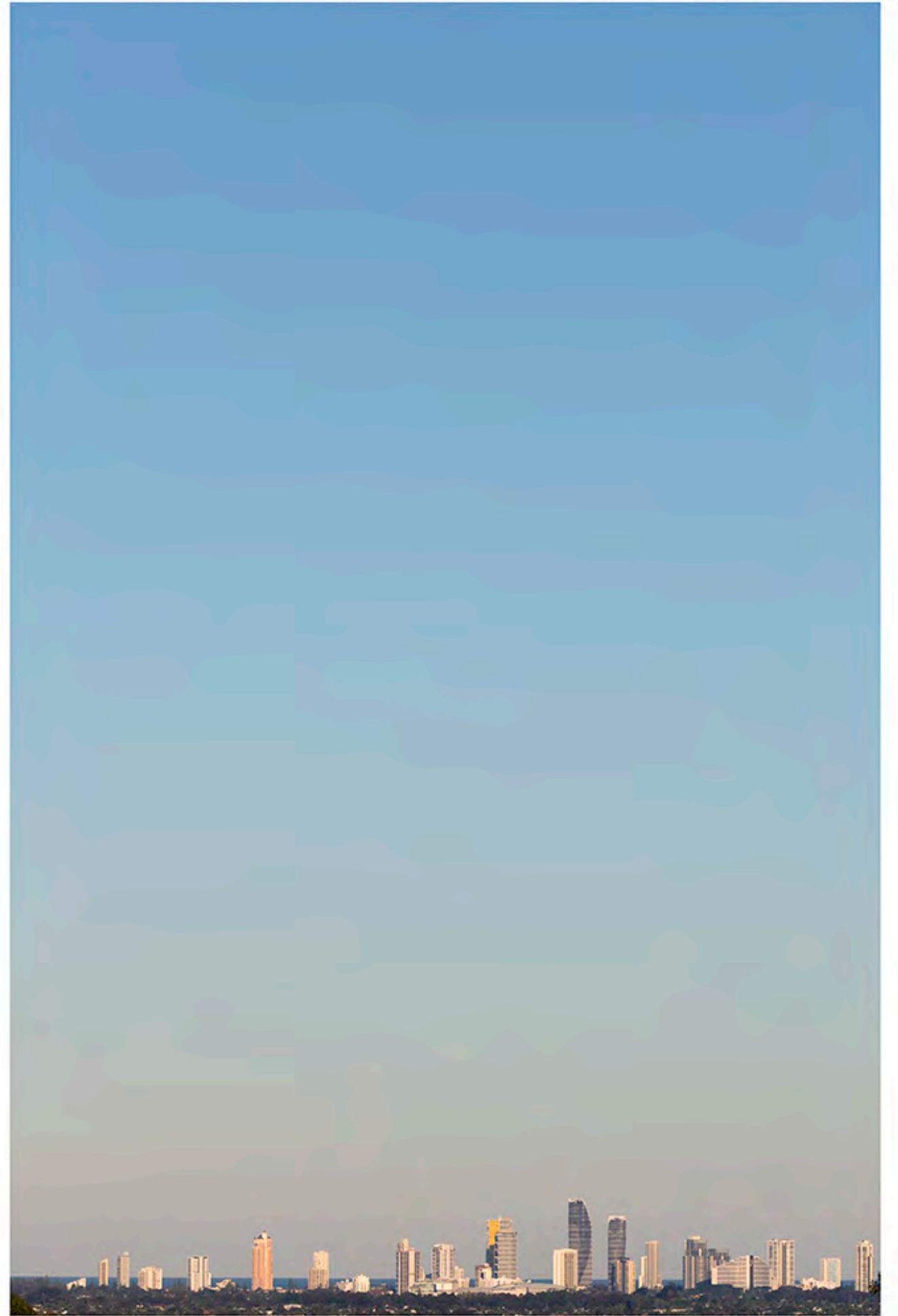
As Australia’s population increases, bringing economic growth and employment, our environmental impacts are often overlooked in favour of short term monetary gains. As a consequence, waste from our affluent lifestyles are now believed to be having direct effects not only to the health of the environment, but to our health as well. This project sought to bring a different way of understanding the consequences of western affluence, and to effectively setup a new form of critique on the impact of humans on the natural environment.



‘Brooyar’



'Karawatha'



'Carrara'

Elise Searson



Elise Searson is a Brisbane based visual storyteller with a Bachelor of Photography, majoring in Photojournalism and specialising in international Collaboration.

Elise's curiosity of the world has taken her across the globe to Europe, Scandinavia, Asia and South America. Along with her passion for places she gravitates towards people in the quest to discover truth.

In 2015 she was an Olive Cotton Portrait finalist with her work highly commended by acclaimed Photographer, Stephen Dupont. Elise's photographic work was also published in New York Times LENS Blog and she received a bronze award in College Photographer of the Year 2015. She has exhibited internationally in Czech Republic and Pakistan.

Her practice incorporates principles of Photojournalism and documentary where she focuses on exploring underlying narratives with the use of film and photography.

As well as continuing with independent projects, Elise photographs full-time for Brisbane's 'Quest' newspaper.

ABOUT THIS WORK: *The Lyme Project*

In this body of work I have documented the story of Karen who contracted Lyme disease after being bitten by a tick about 25 years ago. I met Karen while her and her partner were preparing to go overseas for Hyperthermia treatment, where her body was heated to 42 degrees in an attempt to kill the infections.

It was only last year that Karen considered taking her own life. There was no light at the end of the tunnel, all she could see was darkness. Lyme disease had taken everything. She knew exactly how to do it leaving no chance for survival. She researched online for the best bags to use for suffocation to avoid the last minute adrenalin rush to rip the bag off her head. "You buy sheets in these bags, they're really thick and you can't rip it open if you decide you want out".

The Lyme Project is a long-term body of work, which continues to follow Karen and other Lyme patients who simply want to be acknowledged and have affordable access to appropriate medical treatment in Australia.

SEE THE VIDEO of the project https://www.youtube.com/watch?v=p6qO_6Up9Lo&feature=youtu.be



'Karen'



'DIY Medicine'



'42 Degrees'

Marc Pricop



Marc Pricop successfully completed a Bachelor of Photography majoring in Photojournalism at the Queensland College of Art, Griffith University in 2015.

He was awarded a Scholarship from St Margaret's Anglican Girls' School to continue the development of his documentary practice through the university's Honours Program.

Pricop's photographs seek to interpret the broad range of social groups and attitudes in the Australian landscape.

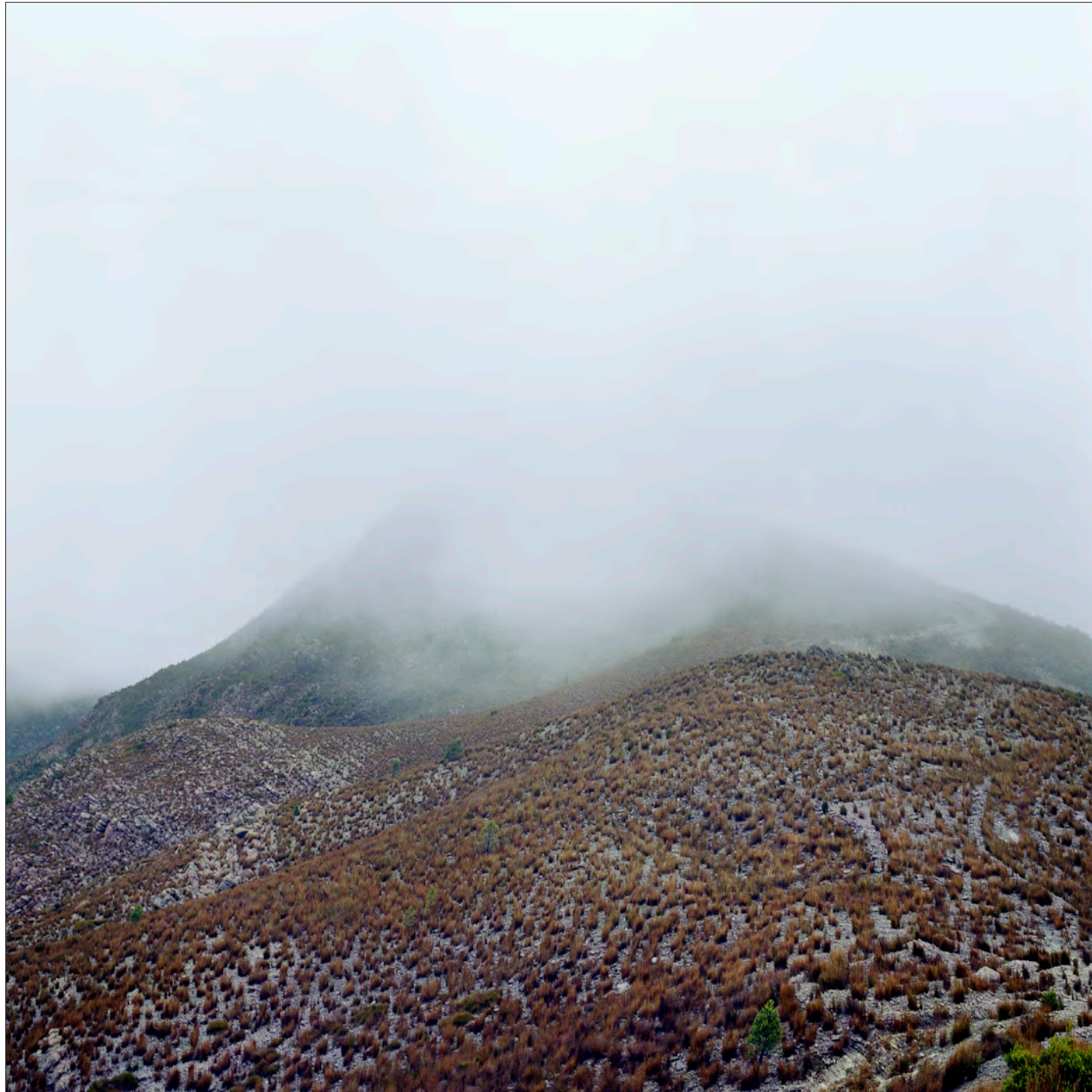
ABOUT THIS WORK: *Our Place in the Valley*

These photographs were made upon returning to my hometown of Queenstown, on the west coast of Tasmania. A sleepy mining town that wears the scars of its history in the walls of the valley it dwells in, Queenstown has become the backdrop for a personal exploration of memory, time, and what it means to go home.



'Nan, 2015'

Marc Pricop



'Huon pine, 2015'

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Co-ordinated by **Doug Spowart**

Assisted by Intern Curator **Gillian Jones**

Thank you to the contributing photographers,
Irena Prikryl Director and **Teri Ducheck**
of **Maud Gallery**

