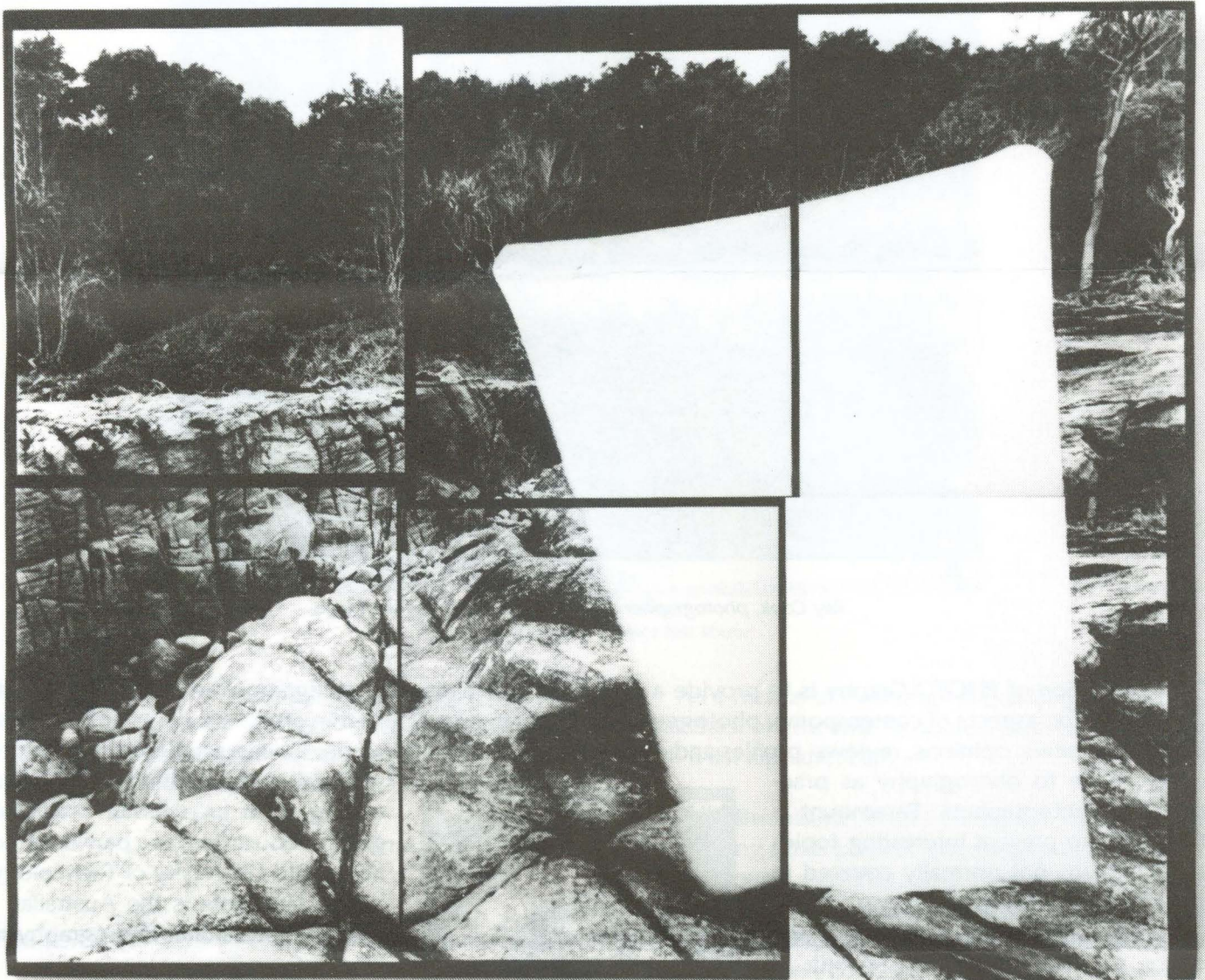


PHOTO

GRAPHY

BY PHOTOGRAPHERS FOR PHOTOGRAPHERS



Imminent coalescence of a Judgmental Angel, 1992
An Image from Ian Poole's collaborative exhibition ~
The stones are beginning to make me frightened

GUEST EDITOR ~ IAN POOLE
THE CONTEMPORARY QUEENSLAND ART PHOTO SCENE

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I M A G E R Y
G A L L E R Y



Ray Cook, photographer at Spring Hill, 1992 by Ian Poole

The intention of PHOTO.Graphy is to provide a commentary on aspects of contemporary photography ~ particularly news, opinions, reviews, profiles and events which relate to photography as practised by photographers. Paramount is the desire to present interesting topics and concerns not normally covered in the arts media anywhere in Australia.

As one would expect from any editor, as the title implies, an edit of material takes place based on the interests and the direction that an editor wants the journal to take. Rather than fall into the editorial trap and provide too biased a view of the state of the art I will be offering guest editorships for every fourth issue. This PHOTO.Graphy is the second of these special issues, following Roger Skinner's in January 1993.

Ian Poole is a Brisbane based advertising/commercial photographer who recently formalised twenty years in the photographic industry with a post-graduate degree in visual arts from Griffith University.

He is an exhibiting photographic artist with an extensive record of group, solo and collaborative showings since 1984, and is applying newly honed skills in the

researching and writing about an academic approach to photography as a fine art.

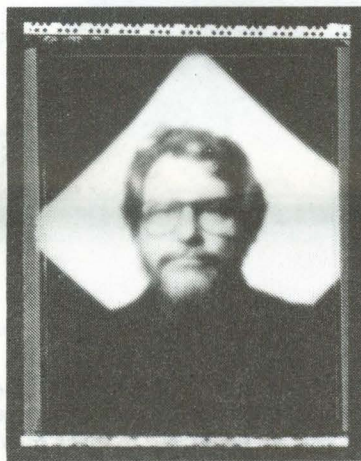
Subsequent to having a series of reviews, essays and critiques published, he is continuing a long term involvement with photographic education, as a part-time lecturer at the Qld University of Technology.

Ian Poole is the Australian Institute of Professional Photography representative on the Queensland Arts Training Council and has acted in an advisory role for curriculum development with TAFE and the QCA for over 15 years.

The role of guest editor is an honorary one ~ but it does allow an opportunity to communicate a point of view, a personal perspective on the diversity that is photography. A role in keeping with the ideals of this journal ~ as displayed on

the masthead *By Photographers for Photographers*. I would be interested to receive proposals from individuals wishing to offer their services for future guest editorships.

Doug Spowart
Publisher



Ian Poole, 1993 by Doug Spowart



An Image from Ray Cook's last show

The modern school of painting and photography are at one; their aims are similar, their principles are rational, and they link one into the other; and will in time, I feel confident, walk hand in hand, the two survivals of the fittest.

P. H. Emerson

Normally I would find Peter Henry Emerson's usual quotations a long way from my personal viewpoint, but on this occasion (1886) he appears to be making a prediction that still has not necessarily happened. His psychic pronouncement is not the topic of this essay, more a starting point for an analysis of Queensland contemporary photographic art practice.

The invitation to guest edit an edition of Photography was neither accepted nor declined with haste. With the personal conviction that this Journal has a valid and constructive place in the scheme of things, and noting also that not all Queensland contemporary exhibiting photographers share this view; it struck me that maybe a review of the participants is a good point of departure in any discussion covering a group as disparate as we are.

As a means of avoiding categorising the exhibitors I fall back on the time honoured process of working through a list alphabetically;—

Rod Buchholtz hasn't exhibited recently, but after co-leading a tour party of Queensland College of Art students through America, and remaining to gather further photographic material, he will arrive back in town shortly to mount an exhibition in the near future. **Andrew Campbell** has been concentrating on his commercial work but has planned a retrospective showing of his work to this point, for hanging in early 1994.

With another successful collaborative exhibition (*Always think good thoughts, never hate anything but the devil*) just finished **Ray Cook** is following quickly with another site specific showing. This solo effort titled *Everything grows dark, but my love grows stronger - (there's a tunnel at the end of the light)* is opening at the Wild at Heart Tattoo Studio in Margaret Street on October 1. A feature of the opening will be Ray being tattooed by two of Brisbane's top tattoo artists - one on each arm! These regular showings of Cook's consistently high standard work are now starting to make him popular with the handful of dedicated collectors of photographic art in Brisbane. See elsewhere for details of recent sales made.



Hot Afternoon 1991, from Glen O'Malley's forthcoming exhibition

Following a good reception to his work shown in Norway last year, his agent **John Hawker** has hinted that he will be shown in Paris and Sydney very shortly.

Victoria Cooper is one of the new talents on the scene. A student at Queensland College of Art, she has shown again this month in a group exhibition at Imagery Gallery with some innovatively presented, pinhole camera landscape transparencies. Her solo show *Leading with the Baton* opens on August 30 at the Queensland Performing Arts Complex. With the constraints of study out of the way shortly, her future work will be viewed with interest. **Marion Drew**, now back lecturing at Queensland College of Art, is featured in the *First Asia Pacific Triennial of Contemporary Art* opening September 18 at the Queensland Art Gallery. Her image *A beautiful and enduring myth* is shown in the current newsletter of the Gallery. Solid recognition for one of the major Queensland photographic artists.

In between editing country music magazines and photographing Slim Dusty and Dame Edna Everage at Ayer's Rock, **John Elliott** has both a Book and Exhibition launching at Blackall on September 18. Titled *Sons and Daughters of the Barcoo*, they feature photographic portraits taken in the Blackall region in the genre that viewers of Elliott's past work would be familiar. **Peter Fischman's** exhibition *I CUBA* at Studio Curve was a good way to return to the Brisbane scene.

Craig Holmes has recently been concentrating on his commercial work - very successfully if the latest edition of *Black+White* is used as a guide. Holmes has

blurred the line between commercial and fine art in a manner that is gaining him recognition on both sides of the fence. Another new face to Brisbane is **Andrew Hurst**, a Melbourne photography graduate now based in Queensland. His show *Travels in New York*, at the Loading Bay in May, was his first foray into the Queensland exhibition scene and provided a new talented player on the scene.

Chris Houghton's recent Cement Box show with *Vicki's Erection* earned several sales and commissions. Houghton has a busy programme commencing with a mixed showing at Metro Arts Cafe during August, a theatrical collaboration with the designer of *Frankie & Johnny* and directing a short film later in the year. Another Queensland College of Art graduate **Kerry James** has successfully shared an exhibition with Ray Cook in August, and her future work will be watched with interest.

Following her 1992 solo show *Flying Colours*, **Susan Leway** has been appointed the Gold Coast City Gallery's 1993 Artist in Residence. Her hand coloured black and white images of this year's Indy Race will form the basis of an exhibition at the Gold Coast in March 1994. **Gail Neumann** has also followed her 1992 success *The Art of Dance* with more dance images, culminating in post cards, limited edition books and further commissions for dance related shots. An exhibition is planned for 1994.

Glen O'Malley's new show *Hot Afternoons* will open at Savode Gallery on October 1. His annual



Image by Howard Plowman

journeys from Woopen Creek in Far North Queensland are expectantly anticipated, and the preview prints indicate another success. Another of the quiet performers is **Charles Page**. He has journeyed to Mogadishu for the Red Cross and is completing a large commission for hanging in the Federal Family Law Court in North Quay Brisbane.

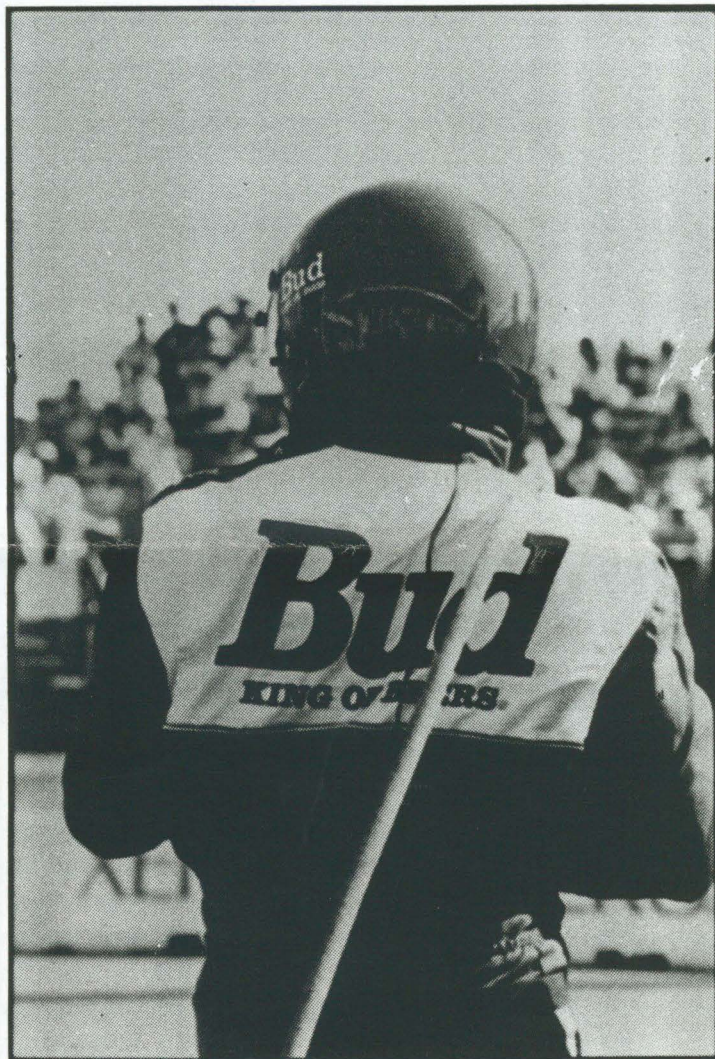
Graeme Parkes has been *shooting in '93 and we can expect Big Things in '94*. He maintains that whilst he makes some relocation changes to his life, he has been researching rocks when it is windy and trees when it is not. **Ray Peek** from Maryborough, whilst not currently exhibiting, has been maintaining a steady communication with this writer and many others in the photographic arts community giving encouragement.

Howard Plowman after five exhibitions at Imagery, has been concentrating on having images published in various magazines, including Wildlife Australia. As a result of continued study he is now interested in self publishing some of his works, and has also an untitled series currently being researched for an exhibition. **Rhonda Rosenthal** (whose first solo show is previewed elsewhere) is one of many new photo artists testing the water. She is a student at Queensland University of Technology and is planning a second show for late October - watch for it!

Maris Ruis, whose words have graced these pages many times is planning big changes in his operating style at the Sunshine Coast. His continuing research of the idyllic lifestyle of the beach dwellers goes on, as well as searching for words in-

teresting and challenging enough to perplex the regular reader of this journal. **Doug Spowart** would seemingly need no reviewing but several facets of his personal photographic research are probably unknown to many readers. Into its fourth year now, his project to emulate and replicate the techniques of the past masters of the large format genre continues. A solo exhibition featuring platinum/palladium prints from this series can be expected within twelve months. Currently he is working on a commission for the Ipswich Regional Art Gallery in collaboration with Kate Versace who is writing her Masters thesis and preparing a video on the surfing culture of Ipswich. The show is called "IPPY DROPS IN . . . And Rips" features a range of imagery by Doug including photographs of appropriated surfing pictures integrated into the Ipswich landscape and portraits of local surfers in their workplace. A show worthy of noting in the diary for a November 6 opening.

Ruby Spowart also needs little introduction, but fresh from a recent trip to Kakadu, she is keen to turn this material into new exhibitions but we are unlikely to see



a return to the large construction pieces we have associated with her.

Richard Stringer

has had a positive response to his recent showing of *Industrial Archaeology* at the Ipswich Regional Gallery and continues steadily with his ongoing documentation of our built environment heritage. **Charles von Jobin** is featured elsewhere in this journal regarding his recent French exhibition.

Carl Warner is another who has been shown by the Ipswich Regional Gallery - *Ipswich Rail Series* in November 1992. This Gallery is developing a reputation for showing fine photography. Warner's current work in progress is titled *sense* and consists of a series of twenty-four large pieces (each 100x75cm) and explores in dark and moody imagery the feelings of the artist. He has also been writing on photographic subjects with the theme that *the message is the medium*. Warner is anxious that national journals such as *Photofile* should feature the work of Queensland photographic artists, and it is to this end that some of his words are aimed.

Jay Younger, current Fellowship holder from Arts Queensland has been featured in exhibitions at Ipswich, Townsville and Brisbane this year. She is spending time travelling, particularly in Mexico, in this sabbatical year

Indy Image from Susan Leway

from her lecturing at the College of Art.

These few words do not totally cover the

contemporary Queensland photographic art scene but are a first step towards consolidating a direction that the necessarily diverse flow of endeavours must take. We have in this region some fine photographers and many aspiring artists, but a commonality of direction may assist all of us in varying degrees.

Ian Poole Grad. Dip. V.A. (Photog).

Now the disclaimers! Any omissions are inadvertent, as this was at first a simple concept, which seemed to grow and grow. With the kind permission of the Editor, this review will be enlarged in a later edition, and further information, comments or criticism will be gratefully taken on board. There are several names not mentioned in this article. Mostly because of the lack of current details, and these oversights will be remedied in a subsequent essay.



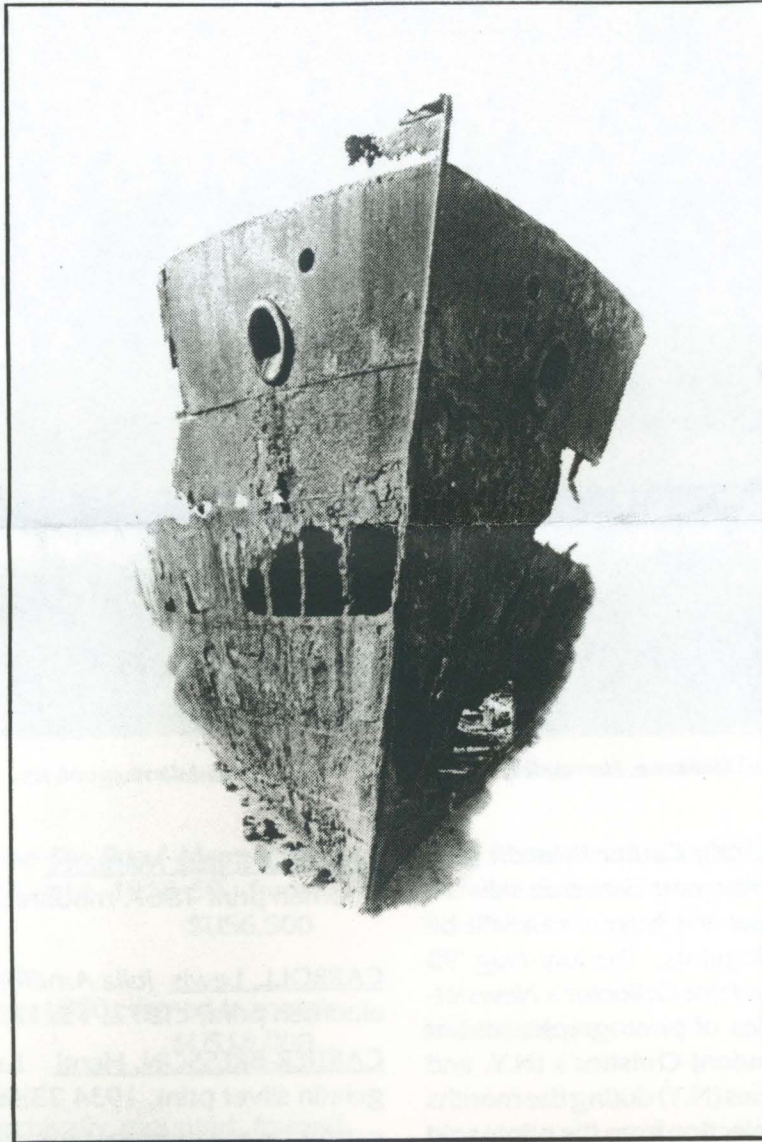


Image from Rhonda Rosenthal's exhibition

Forgotten seafaring vessels discarded and decaying along the coast lines of Queensland provided the ideal opportunity for Queensland University of Technology student photographer, Rhonda Rosenthal, to explore and exploit the concept of the constant conflict between the synthetic and natural environments.

Darkroom processes utilised to produce this series of ship wreck prints restore some of the glory of our once mighty and hard working sea faring vessels now abandoned and forgotten in a world of spiralling technology, while at the same time echo the slow decay of these ship wrecks and their constant confrontation with the natural elements.

This is Rhonda's first solo exhibition and represents her maturing style of work. The Exhibition opens on Saturday September 4, 1993 at The Loading Bay, 8 Petrie Terrace, Brisbane at 1 pm.

Beyond the shadow of the ship presents a series of sepia toned photographic images dealing sensitively with the issues of aging in a throwaway society. These prints are processed in such a way as to mirror the dilapidated condition of the wrecks, while at the same time romanticising these magnificent and majestic ghosts of a bygone era.

Article supplied by the Artist





Moonrise, Hernandez, New Mexico, 1941 ~ Ansel Adams

Moonrise fetches \$US12,000, Cartier-Bresson gets \$US22,000, and Julia Margaret Cameron sells for \$US22,000; if you are famous the buyers can still be found for quality photographic prints. The July-Aug '93 edition of New York based *The Print Collector's Newsletter* gives details of recent sales of photographs sold at Sotheby's (New York and London) Christies's (N.Y. and London) and the Swann Galleries (N.Y) during the months of April and May this year. A selection from the prints sold include:

ABBOTT, Berenice *Murray Hill Hotel, 1930s*
gelatin silver print 23x18 cm \$US12,000

ADAMS, Ansel *Moonrise, Hernandez, New Mexico, 1941* gelatin silver printed later, 39.4x49.5cm
\$US12,000

Clearing Winter Storm, Yosemite Valley, 1944, gelatin silver printed late 1940s-1950s, 39.4x49.5cm
\$US13,000

Portfolio VII, 12 prints with one 'original Polaroid Land photograph', printed c1976 total edition 115, various sizes to 45.7x57.2cm
\$US20,000

BELLOC, Auguste *Female Nudes*, album of 48 albumen prints mid 1850s, ptd 1860s, 21x16.5cm \$US69,300

BERNHARD, Ruth *In the Box-Horizontal*, toned gelatin silver print 1962, printed later, 26.7x49cm \$US3,750

CAMERON, Julia Margaret *Sir John Herschel*, albumen print 1867, mounted, matted, 32.7x25.1cm
\$US22,000

CARROLL, Lewis *Julia Arnold, Seated on Unmade Bed*, albumen print, c1872, 15x12.7cm \$US12,626

CARTIER-BRESSON, Henri *La besogne à chamée*, gelatin silver print, 1934 23.5x34.6cm \$US22,000

CURTIS, Edward S. *Oasis in the Badlands (Red Hawk)* toned platinum print on textured paper, c1904, 41.3x51.4cm
\$US16,000

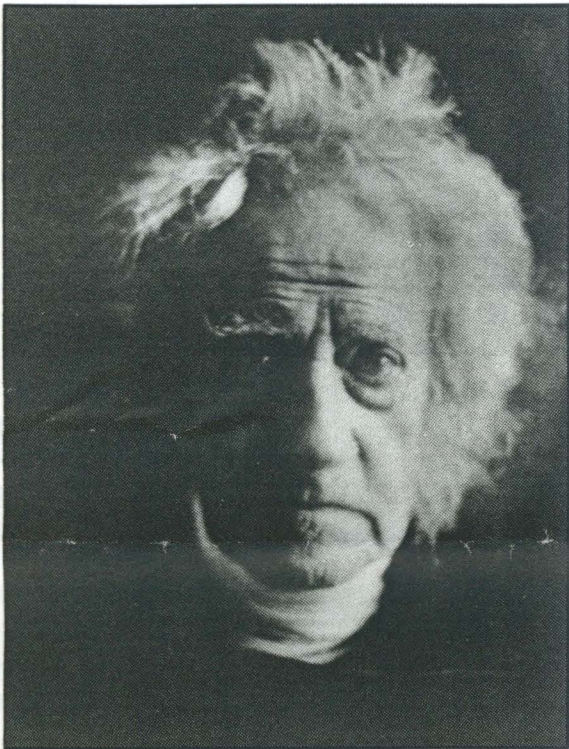
HINE, Lewis *Powerhouse Mechanic, 1925*, gelatin silver 48.6x33.3cm \$US45,000

KERTESZ, André *Chairs, the Medici Fountain*, gelatin silver print on *carte-postale*, 1926, 7.9x9.2cm
\$US37,500

LANGE, Dorothea *Torso, San Francisco, 1923*, gelatin silver contact print, ptd 1930s, 11.2x9.8cm \$US16,000

MAN RAY *Glass Tears*, gelatin silver print, c1930, monogrammed "MR", photographer's credit stamps "Man Ray Paris" verso, rare variant of more tightly cropped image 22x29cm \$US173,613

RODCHENKO, Alexander *Lestnitsa, 1935 (Steps)*, gelatin silver print, collection stamp of Rodchenko verso, 33.3x56.8cm \$US43,120



Sir John Herschel by Julia Margaret Cameron

STEICHEN, Edward *Moonrise-The Pond-Marmaroneck* 1904, gelatin silver print, ptd 1958-59, framed, 18.4x22.5cm \$US6,500

SUDEK, Josef *Egg on a Plate*, bromoil print on laid paper, 1950s signed in margin, matted, 10.8x16.2cm \$US14,000

WEGMAN, William *Elephant*, Polacolor II print, 1980, archivally mounted, framed, 55.6x71.1cm \$US16,000

Christie's spokesperson Michael Reid, has reported that their August '93 (Sydney) Book and Print Sale accounted for 74 lots of photographs. He advised that various prints by Casneaux (c1900/11) fetched from \$550 to \$1,000; and that an album of prints by J. W. Lindt got \$4,500, and another album of 80 images by Frank Hurley was sold for \$10,000. A record \$5,000 was obtained for Max Dupain's *Sunbather* image, whilst Dupain's *Streetscene at Central Station* fetched \$1,700. Josef Lebovic from the *Josef Lebovic Gallery* in Paddington, Sydney, has also advised that both Dupain and Olive Cotton prints are being sought after by collectors.

Here in Queensland Ray Cook has sold ten 40x50cm gelatin silver prints from his current show at \$200 each. Chris Houghton's *Vicki's Erection* sold for \$650, whilst his photo essay book of 20 gelatin silver prints (each 13x13cm) sold for \$400.



Glass Tears by Man Ray

Thanks to Ray and Chris for sharing these details with us. See else where in this edition for details of a Fine Print Fair being planned for October.

Ian Poole

FINE PRINT FAIR

Would you like to sell some of your images? Is your solander case overflowing with unsold prints from that last exhibition?

McWhirter's Art Space is planning to hold a Fine Print Fair in mid-October and consideration is being given to including photographers in this activity. This is an opportunity for testing the market for sales of collectable prints. Should the response from both photographers and buyers warrant it, a photographic fine print fair will be organised later in the year. Contact Ian Poole phone (07) 831 4956 or John Hawker phone (07) 254

PHOTOGRAPHY ~ THE ART OF LIGHT

Charles A. von Jobin is a photographer residing in Queensland. His work has been shown widely in Queensland, now it is to be shown in France. Here are his words from the exhibition catalogue.

Humans can see because of light. Humans can also photograph because of light.

The eye as well as the camera are light detectors, and by an amazing coincidence the eye, in some aspects, is built like a camera. Both have a lens in front of a light sensitive material. Both have a diaphragm allowing the regulation of light which reaches the sensitive surface.

It seems that Mother Nature gifted us with a unique means of seeing and drawing. The Light is thus the natural way to draw, The Pencil of Nature as rightly named by Talbot. The Drawing made with Light is then a representation of the Subject, but it is also the subject itself as it is the subject which shapes the light that becomes the Image on the film. But, if photography can be practised by everybody, only those with artistic talents can raise it to the level of Art.

The first photographic exhibition was held in Paris, France, on the 24th of June, 1839, with 30 images by Hippolyte Bayard. That was 154 years ago.

Since then, and more particularly during the last 20 years, Photography has appeared beside the Other Arts in galleries and museums.

Charles A. von Jobin "draws" with light. He was always attracted by the mystic side of photography where the artist creativity, the natural element brought by the subject, and the intangible energy of light mix perfectly.

In Australia, where he lives, life outdoors, wide spaces are every day affairs, and his photography often shows outdoors scenes and objects. But since his visit to Monet's Gardens at Giverny, France, where von Jobin spent more than a week photographing flowers, the presence of natural elements in his work increased.



He looks for greater communion between Subject and Nature. His studio and darkroom are set in the midst of a flower garden. Often during printing he steps in the garden, selects a flower, a leaf, a weed, that appears to him as complementing the subject at hand, and the imprint of a living plant becomes the integral part of the composition. It appears there is delicate gradation of light and shadow. Though with his techniques, the overall forms and patterns of the images are rigorously controlled, in the final touch played with plants and light, an unknown element is added which gives each piece an unique quality.

The photographs with plants in this exhibition are presented in France to the public for the first time.

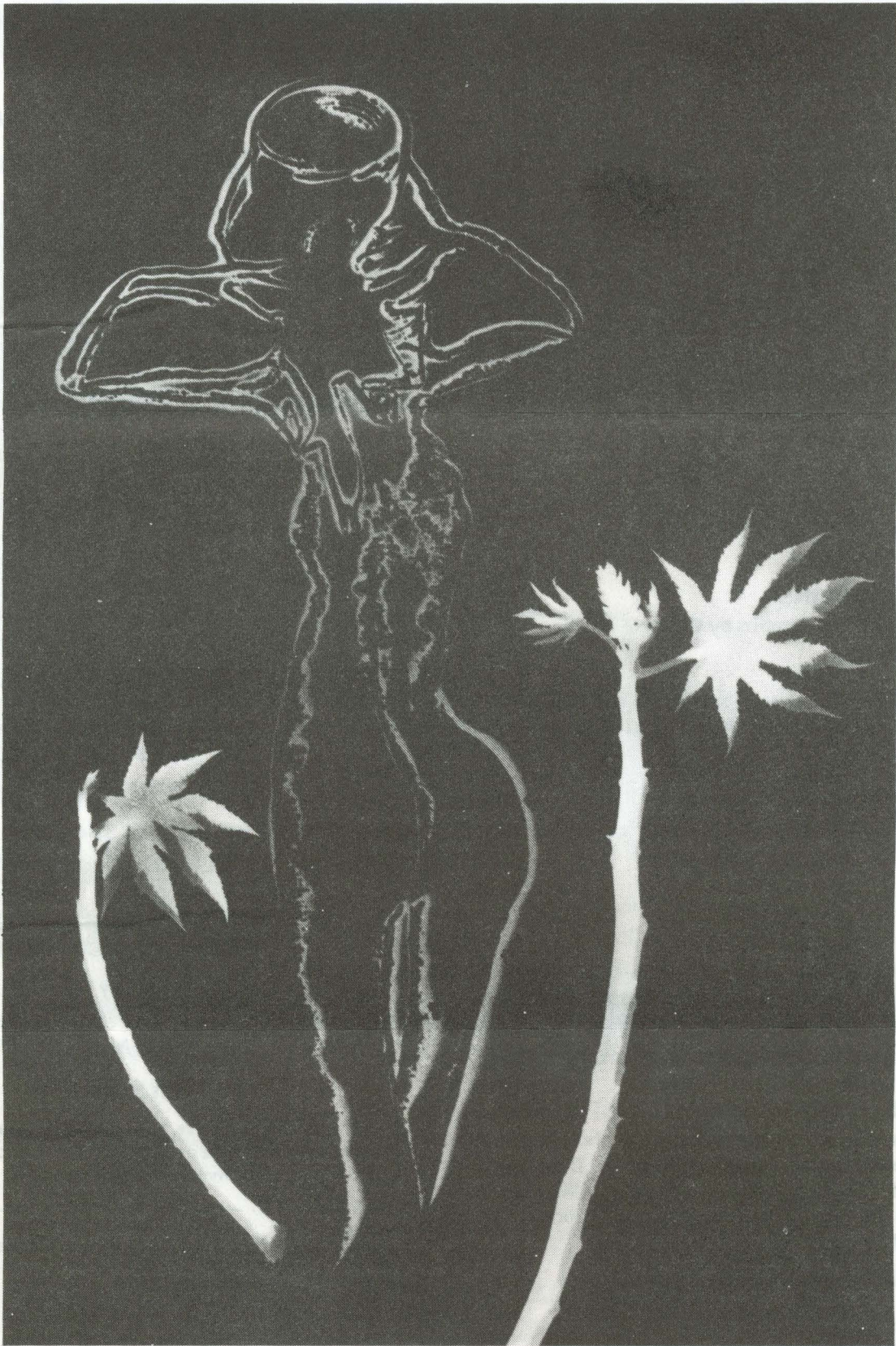
Charles A. von Jobin makes limited editions (15 or less prints per edition). However the techniques he uses often prevent reproduction of identical images, so that in the same edition, each photograph is slightly different, and unique, a fact appreciated by collectors.

Von Jobin's photographs are exhibited internationally. In France, a selection of his work is at the "Musée Français de la Photographie".



YOU ARE INVITED TO THE CASTLE OF ROQUETAILLADE

IN FRANCE, AT MAZERES (GIRONDE)



TO VISIT THE EXHIBITION OF CHARLANDRE VON JOBIN DURING 1993

Charlandre von Jobin is a member of the Queensland Color Group and Kodak ProPassport

AUGUST/SEPTEMBER 1993

PHOTOGRAPHY ON SHOW

"The Endeavour Foundation Sponsored Award in Wedding Photography" An exhibition of the work by Queensland's top Wedding Photographers. Until September 24, 1993.

"AUSTRALIAN TRUTHS, MYTHS & ICONS"
An exhibition of photographs by a diverse range of image-makers expressing visually their comments on the topic. Opening — Saturday, September 25, 1993, 1.30~4.00pm.

IMAGERY GALLERY

Commonwealth Bank 89 Grey Street SOUTH BRISBANE.
Hours: 11am~5.00pm, Saturday 1~4pm.

"THE TUNNEL AT THE END OF THE LIGHT"

An exhibition of photographs by Ray Cook.
Opening Friday, October 1, 1993 — 6.30~9.30pm.

WILD HEART TATTOO 60 Charlotte Street, City.
Until October 8, 1993.

"HOT AFTERNOONS"

An exhibition of photographs by Glenn O'Malley.

SAVODE GALLERY

60 Khartoum Street, Gordon Park. Phone (07) 357 6064.
Preview, Friday, October 1, 1993 — 6.00~8.00pm.

Until October 30, 1993.

"BEYOND THE SHADOW OF THE SHIP"

Photographs by Rhonda Rosenthal.

THE LOADING BAY, 8 Petrie Terrace, Petrie Terrace.
September 4~16, 1993. Hours 12~5pm.

"ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART"

The exhibition that you have heard so much about will open at the Queensland Art Gallery on Friday, September 17, 1993.

"BLOOMING YOUTH"

An exhibition of expressive arts including photography from school students from the Toowoomba region. The project was co-ordinated and the exhibition curated by Karen Knight-Mudie from the Expressive Art, Faculty of Education of the University of Southern Queensland.

Toowoomba City Art Gallery.

"CHRIS HOUGHTON PHOTOGRAPHS"

A collection of images by the photographer.

CAFE DE ARTE

At the Metro Arts Building, Edward Street City.
Till the end of September.

"LEADING WITH THE BATON"

Photographs of the Queensland Youth Orchestra by Victoria Cooper. The exhibition is available for viewing only during performances.

THE MEZZANINE & CONCERT HALL LEVELS

The Performing Arts Complex.
August 31~September 2.

"FROM REEL TO REAL"

A photodocumentary of the work of Australian film pioneer Charles Chauvel.

BRISBANE CITY HALL ART GALLERY

Until September 12.



CONTRIBUTIONS TO PHOTO·Graphy

We are only too happy to publish articles and information about photography and photographers.

The opinions, comments and beliefs contained in the published words are those of the author and are not necessarily those of The Editor or the Directors of Imagery Gallery.

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