



Deb Mansfield Gibson Cypress (detail) 2008, Giclee print, courtesy of the artist

Hush Now, Louisiana by Deb Mansfield

Air, Sand, Seawater by Peter Annand

London Postcode Project by Gavain Browne

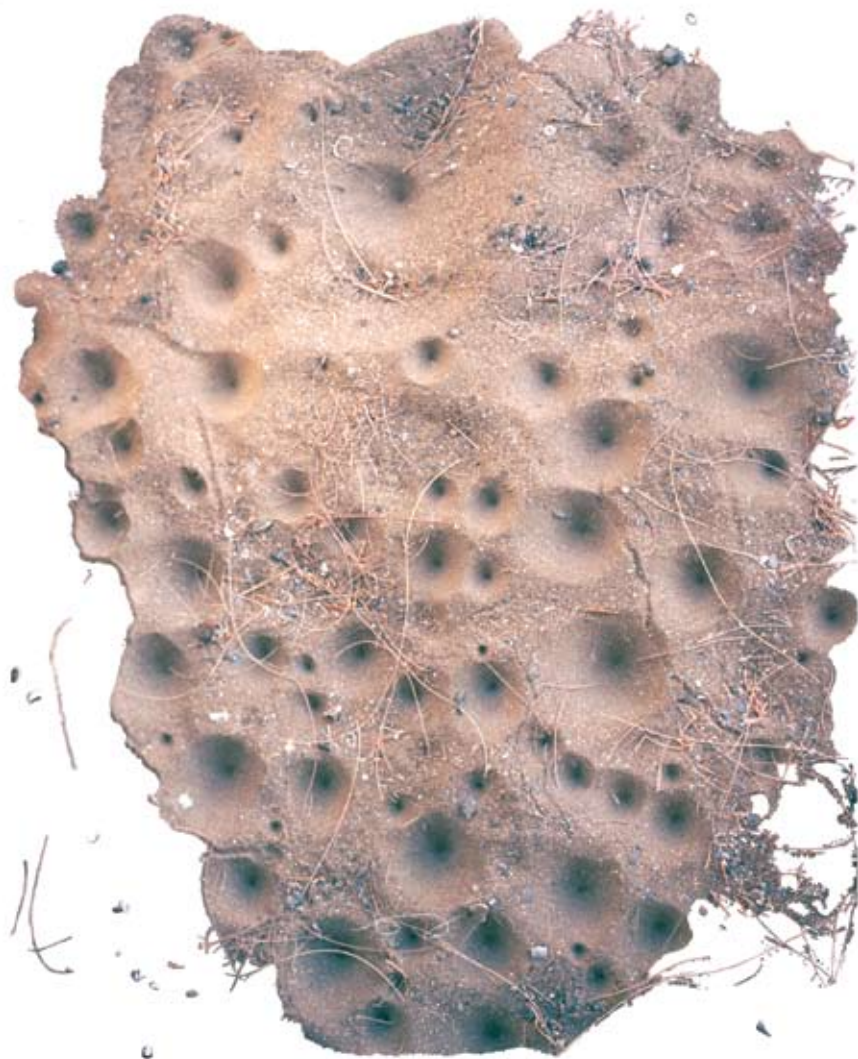
Atmosphere Reflected at Dusk by Phoebe McDonald

Percept by Glen Henderson

A little bit of Bogan by Jay Cronan



Queensland
Centre for
Photography.



When a newborn infant opens its eyes for the first time to gaze upon an impenetrable universe, how does it fathom meaning, divine patterns, and integrate what it sees with what it experiences? As life moves on, the child becomes socialized, conforms to norms and incorporates the stereotypes of its generation. Yet beneath the societal mould, there is always the urge to search for individual meaning and find one's own place in a confusing, chaotic world.

All six artists in this exhibition grapple with these fundamental questions.

Peter Annand finds himself at remote Mapoon, helping count turtle eggs for a nesting protection project managed by the traditional owners. The beach is only accessible by boat, yet is an interface in history. The first recorded contact between Australian and European people was at Mapoon, Asian refugees have landed here, and Indonesian fishermen have drifted in and out along with their nets. In Annand's work, the landscape is outside of time. The tracks are by their nature evanescent, a wistful calligraphy. By selectively removing part of the background around the periphery of the image Annand makes us concentrate on the small things and look at the objects with the eyes of a newborn. Often the substrate of the photograph will take on a different form, sand becoming parchment, the ripples becoming textured corrugations. The beach becomes a magic slate.

Deb Mansfield also works with landscapes to transform them beyond the mundane. Here the boundaries are again interfaces: mangroves being at the junction of land and sea. The next layer Mansfield explores is the boundary between the external world and the domestic interior. The mangroves are brought inside, first into her apartment, then into galleries. Following the ravages of hurricane Katrina, the swamps of Louisiana forced the outside in. The disruption of the interior finds expression in an Albino alligator, an ectoplasmic discharge, and an inverted house. By converting the image to tapestry Mansfield returns us to the domestic world from whence we came.

Glen Henderson starts with the biological, takes its basic form and recreates new ways of seeing. Sometimes the processes are deceptively simple, taking a structural pattern and altering the colour and tonal patterns. More complex images use photographs of her sculptures which are digitalized and highlighted to emphasize the underlying patterns. In the video work, Henderson aims to bring all her work together to create the visual equivalent of a contrapuntal piece of music.



Deb Mansfield *The Jumbled House* 2009, Tapestry, courtesy of the artist



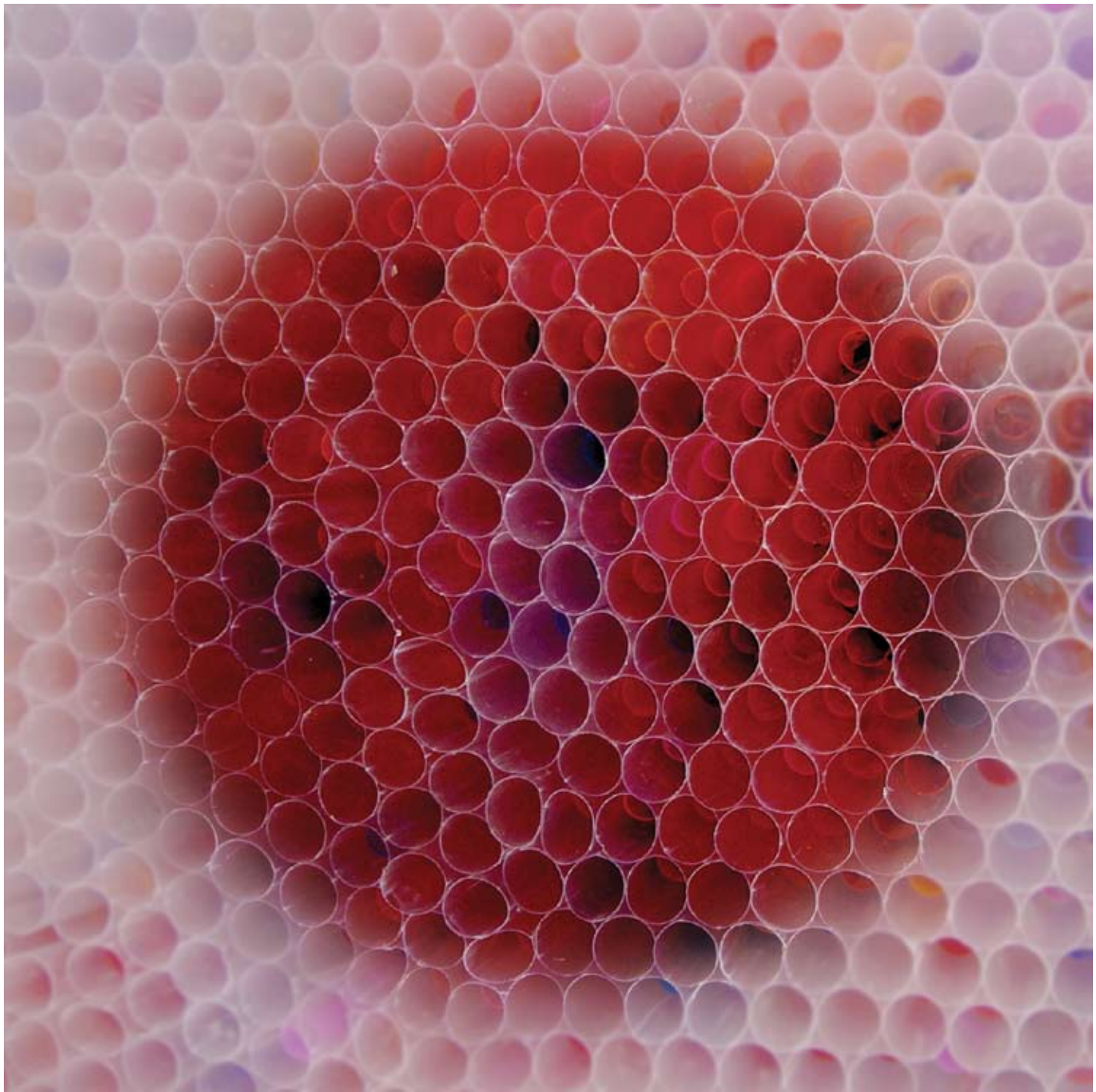
Glen Henderson *Liminal* 2008, Inkjet print, courtesy of the artist

Stereotypes fly thick and fast when you think of Bogans. Everyone believes they know what a Bogan is, but **Jay Cronan** challenges us to explode the prejudices. Jay believes that everyone is entitled to his own view and that as a Bogan it should be celebrated. Unashamedly. Look beyond your first impression of these photographs and notice that Bogans have fun. Perhaps more surprisingly Bogans are everywhere and an integral part of Australian life. Perhaps you are one or secretly would like to be one?

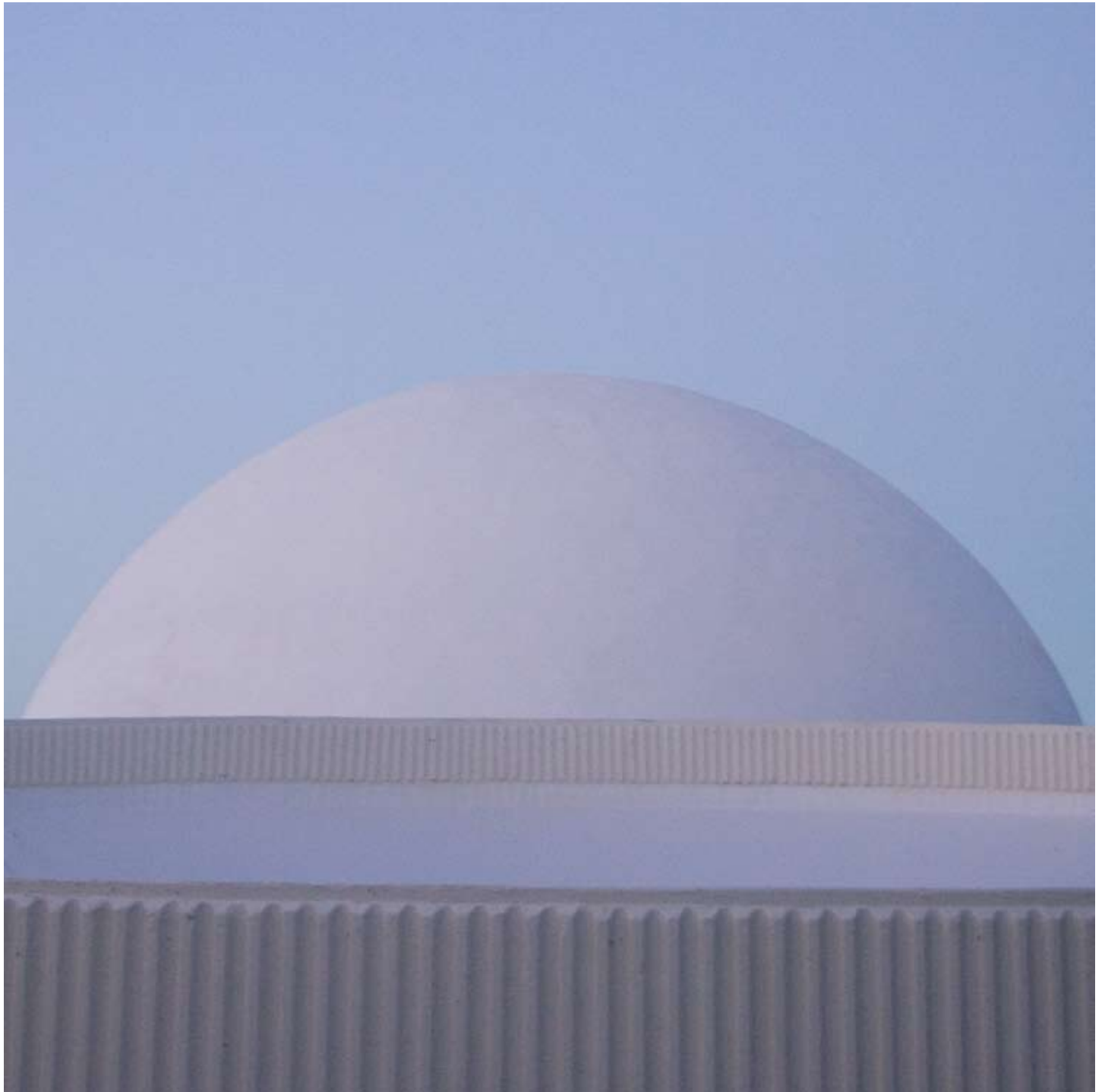
91210? A postcode speaks a thousand words and usually conjures an immediate impression of its inhabitants. **Gavain Browne** unravels stereotypes with a simple exercise. Take a London tube map and a fixed lens disposable camera, exit the train at a postcode address and take three photographs. What was photographed was entirely subjective and reveals as much about the photographer as the place. Browne found that shapes, patterns, light and colour were as important



Jay Cronan *A little bit of Bogan* 2008, Pigment print, courtesy of the artist



Glen Henderson *Transition* 2008, Giclee print, courtesy of the artist



Phoebe McDonald *Atmosphere Reflected: Planetarium at dusk (5)* 2008, Pigment print, courtesy of the artist

as people in defining the postcode. Ultimately the art of seeing belongs to the individual even when distorted by society's stereotypes.

To **Phoebe McDonald** light and colour transform objects giving them new meaning. Dusk is the magician, the reflected light creating soft, pastel hues. The mundane Botanical Gardens planetarium becomes a quasi -religious temple. *Steam at dusk* instantly reminds one of JMW Turner whose atmospheric effects were partly due to the pollution from ash in 1816. The parallels for our age are strong, the images beguiling beautiful.

Look again with a newborn's eyes. To make sense of this world is not only the artist's task, but the viewers imperative.

Daryl Hewson



Gavain Browne *E3 / Bow* 2008, Giclee Print, courtesy of the artist

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Gallery opening hours:

Wed-Sat: 11am-6pm
Sun: 11am-3pm

Opening night: Saturday 22th August, 5-8pm

Exhibition dates: 23 August - 20 September 2009

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Jay Cronan *A little bit of Bogan* 2008
Pigment print, courtesy of the artist



Gavain Browne *N17 / Tottenham Hale* 2008
Giclee Print, courtesy of the artist

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