INTRODUCTION
The state we’re in: Contemporary Queensland photography showcases new work by a selection of Queensland’s leading photographers. Focusing on artists whose primary medium is photography and who are extending the parameters of contemporary photographic practice, the exhibition explores themes concerning local history, the landscape, constructed identities and environments, sites of struggle and memento mori. Included in the exhibition are artists Paul Adair, Camilla Birkeland, Eric Bridgeman, Ray Cook, Mari Hirata, Peter Milne, Maurice Ortega, Martin Smith and Carl Warner.

KEY CONCEPTS FOR STUDENTS:
- Constructed reality
- Identity
- Signs and symbols
- Arrangement
- Still life
- Performance and staging
- Archives and collection

KEY WORDS:

Joachim Froese, Archive #6, 2008
three inkjet prints
Courtesy of the artist and Jan Manton Art, Brisbane.
Paul ADAIR

Key Concepts:
- Reconstructed environments
- Inanimate objects
- Real versus artificial spaces

A type of nostalgia underlines recent work by Paul Adair. Following a residency in Los Angeles, Adair constructed implausible dioramas inspired by the brash and brutal aesthetic of hotel pools and theme parks to create his own obscure resort in Three Hole Mountain Inn (2008). Taking his cue from the colourful, slick and seamless gloss of advertising photography, Adair hand-builds his props and meticulously creates sculptural forms. However he is not trying to sell us anything; instead Adair is recreating the visual language of mass-consumption. By deliberately leaving gaps in otherwise perfect edges, he brings into focus the veil of modern life as the lofty utopian vision of DIY comes crashing back to reality. The promises of capitalism have let us down, leaving behind an impossible, shoddy and garish reality.

Focus questions:
1. Use three words to describe this photograph?
2. Adair questions the relationship of reality versus illusion. Explain how?
3. State the issues that you think Adair is commenting on by recreating these intensely colourful and uniform spaces?


Camilla BIRKELAND

Key Concepts:
- Constructed realities
- Imagined journeys
- Traditional photographic focus
- Sculptural constructions that challenge space and scale

Camilla Birkeland creates dreamlike, implausible landscapes using everyday props. Her sumptuous, hand-printed palladium prints return to the pre-digital era of photography. She manipulates scale to present everyday objects in a new context. Fluffy cotton becomes clouds and comets. Balls of tape become planets. The difference between reality and simulacrum is ambiguous as Birkeland exploits the photographic process to blur the line between the object and the subject. The landscape of her home-country Norway is evoked, though not necessarily through literal representation. Rather, it is the indeterminacy of Birkeland’s images that suggests an otherness, for the exotic exists only as a counterpoint to the familiar.

Focus Questions:
1. What do you see? Is this a real or constructed image? How can you tell?
2. Describe how you think this has image been created?
3. Describe using five words how this photograph makes you feel?
4. Describe using five words what this photograph reminds you of?
5. What evidence do you see in this work that suggests a journey?

http://www.camillabirkeland.com/
Eric BRIDGEMAN

Key Concepts:
- Contemporary culture
- Satire, humour and parody
- Personal histories
- Performance and staging

The homoeroticism of football, ritualistic behaviour, notions of ‘the savage’ and clichés of gender roles feature in The Sport and Fair Play of Australian Rules (2008-2009) by Eric Bridgeman. He questions the stereotypes of the masculine and the feminine in both black and white societies, reflecting upon his own life and his Papua New Guinean heritage. Bridgeman works with a group of friends as models/performers in his photographic and video works, commenting on aspects of society. This series combines ethnographic photography with the theatre of the absurd.

Drawing upon queer imagery and pop culture (that smear of red lipstick is straight from Heath Ledger’s Joker), with post-colonialism and a generous serve of slapstick absurdity, Bridgeman blurs the line between sexual and racial identities, both exploiting and questioning stereotypes. He is particularly interested in the football hero, often considered either a triumphant warrior or a brutish oaf (and sometimes both). In his work Baron Cockyer (God of Football) (2009) Bridgeman portrays aspects of the Australian obsession with football in various guises. Team colours resemble tribal garb, the Australian flag hung off the man’s back, a symbol that was once about patriotism but has become a signifier of intolerance, face paint that has morphed into full body paint (if you’re not the right colour you can fix it yourself).

Focus Questions:
1. What do you think the artist is trying to say in this work?
2. Is this work a comment about place, time, class, race or gender? Explain?
3. What elements does the artist use from the past to construct the present?


Ray COOK

Key Concepts:
- Performance and staging
- Identity and social conventions
- Satire, humour and parody

Sadness, humour and the absurd feature in the work of Ray Cook. We find an obtuse beauty is his forlorn heroes from the series Oblivion (2007), a commentary of male stereotypes, gay culture and the ongoing spectre of HIV/AIDS. Cook’s work is rich in symbolism and draws upon his research into gay representation throughout history. In this series he not only fights against stereotypes and prejudice against homosexuality, but also against how gay symbols and signs have been assimilated into the mainstream. But Cook has little time for the ‘metrosexual’; he’s interested in the underdog, ready to fight regardless of the odds, to briefly burn bright like a star, to close his eyes to injustice in the same manner in which he has been ignored.

In contrast (literally), shadowy figures allude to illicit dalliances and back-alley trysts in the series Money up front and no kissing (2009), a turn-of-phrase from prostitution. Photographed using a cheap low-tech camera the resulting images are slightly ‘unsharp’, with colour distortions and image fall-off. The self-portrait My right arm (2009) positions Cook right in the middle of it all: he isn’t standing at arm’s length as a commentator or spectator; he’s living his life and he doesn’t have the time or inclination to justify himself to anyone.

Marian Drew

Key Concepts:
• European traditions of still life
• Environmental concerns
• Compositional focus
• Painterly aesthetic
• Domestic and feminine symbolism

Marian Drew is one of Australia’s leading contemporary artists, known for her photographic work using long exposures and painting with light. Two works from the National Parks series, Fraser Cross and Gold Coast hinterland sky view (2006), are abstracted landscapes that celebrate the natural beauty of Queensland. By highlighting the fragility of our environment she intimates the human role in both destroying and protecting our surrounds. Similarly, in her ongoing Australiana/Still life series (2004-), Drew gathers carcasses from roadkill and other human interventions (such as electrocution by powerlines), and places them in a studio environment. With a clear reference to Baroque still life painting, Drew draws a connection between the abundance of our daily lives and the wider impact that ripples from human activity. And with overtones of museum displays, Drew suggests the spectre of one day seeing our native animals only in vitrines.

Focus Questions:
1. Which design elements does the artist concentrate on? How are they used?  
2. Describe the way the artist’s use of light contributes to the mood of the photograph?  
3. What do you think are some of the purposes of using ‘organic or living things’ as subject matter for artworks?  
4. Discuss how the depiction of nature and its relationship to humans has changed over the centuries?


Shane Fitzgerald

Key Concepts:
• Surreal landscapes
• Constructed environments and realities
• Environmental concerns

Shane Fitzgerald experiments with and explores constructed realities, lighting and photographic techniques in the production of his abstracted landscape images. Fitzgerald also primarily works in the studio but in his new body of work he has taken his camera outdoors to work directly with the natural surroundings. Technique has defined much of Fitzgerald’s creative output and his work is as much about the photographic process as it is about the land. While he has been deliberately vague about the precise details of the construction of his images, they are all connected by the fragility of the environment and conversely its spectacular power (to survive, to destroy, to propagate). Fitzgerald draws upon the history of how the landscape has been depicted in painting and photography. The viewer may discover in his work facets of the photography of Ansell Adams and Edward Weston, but also see connections to the ominous skies in the paintings of James McNeill Whistler and J.M.W. Turner. A recent work, Incendiary after Turner (2008-2009) is a direct reference to the famed British artist. Fitzgerald’s panoramic Australian landscape at sunset has been digitally manipulated, producing a painterly effect across a vista of clouds at dusk, while a fire burns over the horizon. What may seem a natural disaster is more likely the controlled burn of a sugarcane crop, a regular sight for Fitzgerald, who grew up and lives in north Queensland.

Focus Questions:
1. List five words you would use to describe this photograph?  
2. Is this landscape real or imaginary? Explain?  
3. How does Fitzgerald question the traditional purposes and techniques of photography?  
4. The title of this photograph is Serendipity. Does this help your understanding of the work? What does it suggest to you?  
5. What similarities and differences are there in method and content between Birkeland’s and Fitzgerald’s practice?

Joachim FROESE

Key Concepts:
• Personal histories
• Still life arrangement
• Archives and collections
• Memories and loss

A very different and personal history is the basis of the Archive series (2008) by Joachim Froese. Archive is the third series in which he has utilised personal effects of his recently deceased German mother. This group focuses on her large book collection. Froese once again works in a multi-panel format, exploiting the viewer’s in-built trust of photography with photographically manipulated stacks that couldn’t actually exist as they appear, which he presents as snapshots of reality. He isn’t treating the viewers as fools or trying to con us, but rather marvelling at the possibilities and the magic of the medium, like an alchemist or a sorcerer.

The impossibility of the work underpins the entire Archive series. The death of Froese’s mother had a major impact on his life. This experience is often amplified for a migrant; the physical distance and a new life in a different culture, the connection to ‘home’ and to family, is markedly different than it is when your immediate family is close at hand. In some ways time stops, because interpersonal relationships are very much defined by a time that has passed and will never be recreated. When one party dies this connection disappears as well, leaving only memories. Anything more is impossible, regardless of how you attempt to reconfigure the remnants.

Focus Questions:
1. How does this work act metaphorically for the death of Froese’s mother?
2. Explain the approach taken by the artist to create this work?
3. Why has the artist chosen to arrange his works in a multi-panel format? How does alter your perception of the work and what affect does it have?

http://www.joachimfroese.com/

Mari HIRATA

Key Concepts:
• Cultural traditions and identity
• Cross cultural references
• Traditional photographic focus

Another artist working with more traditional photographic techniques is Gold Coast artist Mari Hirata. Born in Japan with a mixed-culture background, Hirata moved to Australia as a child. She is known for several recent series using white high-heeled shoes which she amassed while working as a wedding photographer’s assistant. The shoes were worn by Japanese brides for just an hour or so during a ‘traditional’ Western white wedding on Gold Coast beaches. The exposure to such a cultural mash-up provided a new appreciation of cultural norms and stereotypes. Hirata recently found a cachet of clear plastic high-heels, the glass slippers for the age of mass production. With these she adds a facet of European culture through allusion to fairytale.

In the series Shadowplay (2010) Hirata creates formal compositions that draw upon Rorschach inkblot test images. Photographic processes don’t get much simpler or quicker than the photogram, where objects are placed upon a sheet of photographic paper and exposed to light. An image is formed by light and shadow, dominated by the silhouetted form of the selected subject. There is a wonderful correlation to its ‘peel-apart’ predecessors of the inkblot. Hirata’s images are ambiguous in form and open to interpretation. As with her preceding body of work, organic and skeletal overtones abound within her talisman-like imagery.

Focus Questions:
1. What do the images remind you of and how do they make you feel?
2. Describe the symbolism or significance of ‘shoes’ in contemporary culture.
3. Describe Hirata’s compositional methods of composing her photogram’s.
4. What do you think the artist is commenting on through the arrangement and repetition of the glass slipper?

http://www.marihirata.com/
Peter MILNE

Key Concepts:
• Performance and staging
• Identity and social conventions
• Satire, humour and parody
• Art and politics

Social commentator Peter Milne (an interstate migrant himself) re-
views comical, absurd situations that normally no one would believe – if they weren’t true. He has found inspiration in the Whitlam gov-
ernment and the history of Australian media moguls; in the birth of the Labor party in Queensland and the bizarre efforts of one it’s key figures, William Lane, to establish a utopian New Australia colony in Paraguay in the 1890s. In his new series Dreams of The Skull (2010) Milne presents ‘an interpretation of Queensland history as might occur in the fevered imaginations of a Fascist’.

Milne investigates the role of the far right in Queensland politics, presented as ‘fictional history’ through possible dreams of neo-Nazi Ross May, a.k.a. ‘The Skull’. Each work is derived from a hand-
cut collage of period images, mainly photographs from newspapers and magazines, and titled as a form of dream. The series begins with the 1891 Shearers’ Strike in Barcaldine, under the legendary (and now destroyed) ‘Tree of Knowledge’ – the event credited as the birth of the Australian Labor Party. Milne also illuminates the story of a special envoy from Hitler visiting supporters in the far-
north Queensland sugar town of Innisfail in the 1930s; of protests in Brisbane (including activities at The University of Queensland in the 1980s) and the rise of Pauline Hansen’s One Nation party in the late 1990s. Milne’s research for his projects uncovers forgotten details that can sometimes seem like soap opera, or conspiracy theory.


Maurice ORTEGA

Key Concepts:
• Performance and staging
• Identity and social conventions
• Satire, humour and parody
• Pop culture

Racial stereotyping also underlines Maurice Ortega’s ongoing I am mouse series (2008-). Researching old Mickey Mouse comics and cartoons, Ortega concludes that Mickey appears to have been cast as an everyman with which the wider American audience (read ‘white’) would identify, but he was in fact a black man. As an In-
digenous Mexican, Ortega recasts our protagonist as a successful white-collar professional, played by Ortega himself. Comic charac-
ters, like those from advertising and Hollywood movies, often follow established patterns. Ortega provides a subtle twist to the role of the comic-book hero, while building up a loose narrative in the com-
partmentalised format typical of a comic book. More than childhood nostalgia at play, however, for Ortega recognises a comic’s ability to look towards the future and suggest what may lie ahead for human-
kind – to suggest paradise or foreshadow society’s decline.

Ortega is interested in questioning social assumptions, as seen in his previous Billboard series where he reversed entrenched racial roles of various scenarios and cast himself as the hero: as the good-
natured bush doctor healing ill locals; as the lead singer and ladies’ man of a rock band; as the obscenely rich playboy having a sojourn at the beach with hired-help in tow, and, perhaps most divisively, as Jesus Christ after the Resurrection, showing his scars to his follow-
ers. In the last instance, his friend and colleague Ray Cook played Doubting Thomas. In I am mouse, Cook is once again the bad guy, this time a murderer.

Focus Questions:
1. How many images do you see in this work? Why has the artist chosen to arrange them in a sequenced format?
2. What does it remind you of?
3. What do you think the artist is trying to communicate in this work?

In a very different vein Martin Smith reflects upon days of youth in suburban Brisbane and, in this group of artworks, the ongoing impact of a Catholic upbringing. His simple and somewhat banal images are literally incised with stories from his past. During his daily commute Smith recalls memories of his past. In his stories he is reminiscing, but not necessarily through rose-tinted glasses. His straightforward tone does not appear to judge or glorify. Audiences often laugh or feel empathetic embarrassment when engaging with Smith’s work as he lays bare details that most people would deliberately exclude in retelling tales from their past. While family tragedy tinged his earlier work, his subsequent output exhibits an unexpected lightness.

Overtones of, and slightly oblique references to, the serious issue of child sexual abuse within the church feature in several of Smith’s works, but this is not his dominant theme. Smith manages to convey personal awkwardness in such a humorous, self-deprecating manner that he softens the stark realities of his own problems, problems that can seem insurmountable during youth; notably his once-pronounced speech impediment. Like speech therapy, his imagery and stories are almost a form of ‘memory-therapy’. In 2004 Smith produced one of his first artworks in which he cut text into the photograph. Ronald Desmond 2004 is a homage to his father created shortly after his death, with lines from the Johnny Cash song I walk the line. For Smith the creation of this work was also part of his healing process. In a similar vein, his 2008 Brisbane exhibition was titled In response to conversations with a therapist as a narrative device.

Focus Questions:
1. Describe the method that Smith uses to make you look at images in a new way?
2. What is the most dominant element of the photograph? How has the artist made it stand out from the background of the image?
3. What is the title of the artwork? What do you think it means or symbolises?

Key Concepts:
- Personal histories
- Banality
- Story telling
- Memory
- Suburbia


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Public mark-making and the innate geometry of industrial surfaces underscore new work by Carl Warner. Graffiti by its very nature is a divisive medium. For ‘graf’ artists the process is about personal expression through a creative outlet. Members of the public, however, may view the resulting artwork as a blight on the city landscape and the process as irresponsible (and often dangerous) illegal behaviour. This tends to be the standard line taken by government departments at various levels - both as a response to the time, money and resources funnelled into ‘removal’ of graffiti and as an effort to appease the public.

‘Buffing’ - the overpainting of graffiti - is a common phenomenon, and in efforts to minimise what is considered wasteful expenditure, such overpainting is most often isolated to the affected area. Graffiti artists consider this part-and-parcel of their artistic expression, even an intrinsic element of an ephemeral art practice. Invariably such buffing is imprecisely applied, together with a colour mismatch. The precise geometry of modern, some may suggest banal, industrial architecture is left scarred. Like botched plastic surgery, the effort to disguise an ‘unsightly’ imperfection leaves a new, larger blemish to take its place. Warner weaves together ‘found’ abstract painting and photography to create simple, atmospheric and contemplative artworks. Warner also creates faint additions of overlaid text drifting across the group of works, further highlighting the constructed nature of both his images and his subject matter.

Focus Questions:
1. List as many locations or sites you could find graffiti?
   What type of graffiti is this?
2. Why do you think the artist has photographed this site?
3. Would you consider this as vandalism or art? Explain?

http://www.carlwarner.com/au

Key Concepts:
- Urban and the everyday
- Mark-making
- Traces and evidence
- Codes and symbols

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Martin Smith, Our regular teacher mysteriously vanished, 2008
inkjet print on photo rag
Collection of The University of Queensland, purchased 2008.

Carl Warner, a photograph is ii, 2010
type C photograph
Courtesy of the artist and Jan Manton Art, Brisbane.
Further Analysis

1. Select one photographic work that interests you. Write a short description of the artist’s practice, outlining the structural and conceptual characteristics of his/her practice.

2. Observe and describe the ways in which the artist has manipulated and pushed the boundaries of his/her chosen photographic media.

3. Select two works that explore a similar concept. Investigate and discuss how each artist has manipulated his/her mediums to communicate parallel meanings.

4. Discover a work that is influenced by another artist or art movement. Analyse and discuss this influence on the structural and conceptual characteristics of the artist’s practice.

5. Select one work in the exhibition that shows an emphasis on archives and memory through the use of materials and subject matter. Write a subjective response to this work, describing how it makes you feel and why?

6. Discuss the representation of a particular cultural issue in the exhibition. How has the artist portrayed aspects of this issue to the audience?

7. Write a short paragraph on the aspects from our contemporary world that have been addressed in the works in the exhibition?

8. Choose two works that represent differing elements through their subject matter, themes, visual references, or choice and manipulation of materials. Write a comparative analysis of these artists’ practice or works.

9. Choose works that explore ideas of gender. Do they challenge gender stereotypes? If so, how?

10. Discuss the role of photography in challenging ideas about art and the contemporary world.

11. What do you think is the overall intention or rationale of this exhibition?

12. What type of audience do you think this exhibition may attract and why? Can you see any works in the exhibition that are attracting the most attention? Explain why you think this is so?

13. Pay attention to the overall design of the exhibition. If you were the curator describe how you would choose the works, design and install the exhibition? Is there anything you would do differently? If so, how would you organize the works in order to engage the spectator? Discuss your allocation of exhibition space - would you include more works or less? How would you employ colour, space, walls, ceiling and floors to exhibit the works? Think about the variety of photographic works that you would select and what themes would link them together? Consider the overall design and layout as an organized and interrelated experience.

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CRICOS Provider Number 00025B
The state we’re in: Contemporary Queensland photography showcases new work by a selection of Queensland’s leading photographers. Focusing on artists whose primary medium is photography and who are extending the parameters of contemporary photographic practice, the exhibition explores themes concerning local history, the landscape, constructed identities and environments, sites of struggle and memento mori. Included in the exhibition are artists Paul Adair, Camilla Birkeland, Eric Bridgeman, Ray Cook, Marian Drew, Shane Fitzgerald, Joachim Froese, Mari Hirata, Peter Milne, Maurice Ortega, Martin Smith and Carl Warner.

YOUR TASK

You are to research and visit the exhibition The state we’re in: Contemporary Queensland photography and complete the following tasks:

Task A. Complete the mind map on the paper provided.

Task B. Artwork Critique. Choose an artist focus. Complete an overall critique of the artist’s practice, focusing on one work to evaluate and analyse further.

Task C. Artist Practice Critique and Research Questions.

KEY WORDS

Abstraction, Appropriation, Archival, Assemblage, Composition, Conceptual, Contemporary, Domestic, Narrative, Non-figurative, Organic, Reconceptualise, Symmetrical, Text, Urban, Renaissance, Memento Mori, Replicas, Diorama, Parody, Cross cultural, Stereotypes, Humour.

FOCUS QUESTIONS

Subjective: What do I feel? What does it remind me of?

Structural: What medium is it? What materials and techniques have been used? Composition? Art elements? (direction, colour, tone, texture, symbols).

Postmodern: Does it employ contemporary and current art practices and themes?

Cultural: What country and time does it belong to? Does it reflect a culture? (class, race, gender, politics, economics, and technology).
Task A.

1. Complete a mind map of the themes explored in the exhibition. In point form, make a list of cultural, structural, postmodern and subjective elements evident in the work exhibited.

Task B. Focus Artist Critique

Choose one artwork to critique further.

1. Complete a two minute sketch of the work in the space below, and label the characteristics of the work.
### EXCURSION TASK SHEET 1 – PAGE 3

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td><strong>2. What is the title and date of the work?</strong></td>
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<tr>
<td><strong>3. What is the work made out of? Medium? (type of photograph)</strong></td>
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<td>**4. Describe the formal qualities of the work. (colour, line, texture,</td>
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<td>tone, composition)**</td>
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<td><strong>5. What signs and symbols are used in the work?</strong></td>
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<td><strong>6. What is the mood of the work?</strong></td>
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<td><strong>7. What is the work about?</strong></td>
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<td><strong>8. Who/What has influenced the work?</strong></td>
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<td>**9. What is the function of the work? (eg historical record, personal,</td>
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<td>cultural, propaganda, decoration, religious message, social or political</td>
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<td>comment, entertainment)**</td>
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**Subjective Responses**

<table>
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<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td><strong>1. What do you like most about this work?</strong></td>
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<tr>
<td><strong>2. How does it make you feel?</strong></td>
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</tbody>
</table>
3. What do you feel is the most important part of this work? How has the artist made that part stand out from the rest of the work?

4. What are the artist’s intentions? Is he/she concerned with formal qualities? (eg: colour, line, texture, composition), or depicting beauty; showing their emotions; or making a socio/political comment?

Task C.
Artist Practice Critique and Research Questions

1. When, where, and how does the artist work? What mediums does the artist work in?

2. What are the artist’s messages and intentions in his/her works?

5. What signs and symbols in the work display the artist’s beliefs/identity.

6. Research the definitions of the following terms:
   - Abstraction
   - Appropriation
   - Archival
   - Assemblage
   - Composition
   - Non-figurative
   - Organic
   - Reconceptualise
   - Symmetrical
   - Renaissance
   - Memento mori
   - Replicas
   - Diorama
   - Parody
   - Cross-cultural
   - Stereotypes
The state we’re in: Contemporary Queensland photography

29 JANUARY – 11 APRIL 2010

EXCURSION TASK SHEET 2

Student Name

The state we’re in: Contemporary Queensland photography showcases new work by a selection of Queensland’s leading photographers. Focusing on artists whose primary medium is photography and who are extending the parameters of contemporary photographic practice, the exhibition explores themes concerning local history, the landscape, constructed identities and environments, sites of struggle and memento mori. Included in the exhibition are artists Paul Adair, Camilla Birkeland, Eric Bridgeman, Ray Cook, Marian Drew, Shane Fitzgerald, Joachim Froese, Mari Hirata, Peter Milne, Maurice Ortega, Martin Smith and Carl Warner.

YOUR TASK

View the exhibition The state we’re in: Contemporary Queensland photography and complete an Exhibition Critique for a leading art journal. Complete the following task sheet to gather information to for your Exhibition Critique.
Introduction:

- What are your first feelings when you enter the exhibition?

- What do you first see when you enter the exhibition, what catches your eye?

- Write a brief but interesting summary of what the actual exhibition is about:

Select an artwork to discuss in your Exhibition Critique

Title

Medium

Size

Analyse the artwork:

(Structural Elements)

- Describe what mediums are used to make the work and how they have been used.

- Describe the artwork, what do you see?

- Composition (how has the work been arranged, foreground, mid-ground, background)?

- Art elements? (line, direction, colour, tone, texture, symbols)
(Subjective Elements)
• How does the work make you feel?

• Do you like or dislike the work? Explain your reasons.

• Does the work remind you of anything?

Interpret what the artist is trying to communicate:
(Cultural Elements)
• Has the artist supported or challenged any cultural assumptions of our society?

• Has the artist tried to re-tell a historical event?

(Postmodern Elements)
• Explain what themes/ideas the artist predominantly explores through their practice and how they have explored them in this work.

• What do you think this artwork is about? Discuss the narrative and give an overall critique/opinion about the work.

Evaluate the exhibition:
• Give your overall response to the exhibition. Did you like it or dislike it? Why?