



MARIAN DREW

STRATA

MARIAN DREW—*STRATA*

In this new series, landscapes are modelled into the humanised space of the still life. Photographic images torn from their rectilinear boundaries are rephotographed on mountainous tabletops converging photography, sculpture and collage in the context of my own practice. The push-pull of still life and landscape, through conflated geometries, dissolves traditional boundaries.

Alongside my photographic practice I make drawings, videos, sculptures and installations. Processes, objects and images produced in one media, inform and are materially available for another. In recent years I have concentrated on making small sculptures in bronze, iron, plaster and coral. This ongoing cross-media process of transferred use and re-photography builds my vernacular practice. Working as an artist for many years has resulted in storerooms full of framed and unframed prints, drawings, shelves of sculptures, boxes of analogue material, and multiple hard drives. Revisiting this historical material through a pressing need for studio consolidation, amplified my approach to the photographic works in such a way that loosened the material from its original purpose, encouraging new perspectives and physical experimentation. *Strata* emerged from this ongoing process of revision and excavation.

A recent body of work titled *Devonian Flesh* (2018–2019), directly influenced the development of ideas and shaped my response to the production and deconstruction of material for *Strata*. Large scale rocks photographed on trips to West Australia's Kalbarri National Park, the Kimberley and West Arnhem Land were photographically mapped and relocated onto tabletops. The shift in scale and orientation of the relocated rocks, found a kinship with Gongshi (Scholars rocks) and Suiseki rocks, which in Chinese and Japanese cultures, are appreciated for their evocative forms. At once, object and metaphor, positioned on stands, or as larger rocks in raked sand, gardens and pools, Gongshi and Suiseki rocks offer sites for meditation and contemplation of the natural world and the forces that shape it.¹

In thinking about landscape I am predominantly guided by European art history and theory, and my amateur geological interests. Natural landforms such as rock, mountains, caves and rivers, permeated with inherited cultural perspectives and mythologies, also evoke thoughts of planetary time and the inextricable connections between biology and geology.

Devonian Flesh (2018–2019) proposed table and rock as metaphoric counterparts, micro and macro, inside and outside, public and private, human and geological time. The rocks presented were formed in the Devonian Period 350 million years ago. They were literally made of the flesh of oceanic life heated, compressed and transformed into hard stuff. Relocating rocks onto tables, framing human endeavour

1. Botton, Alain, (2016) Eastern Philosophy: The Love of Rocks <https://www.youtube.com/watch?v=7kaKYer6x5A>

with geobiologic, I intended to draw attention to the idea that 'landscape' is not another place but that which we carry with us, residing within a constructed view.

The table as a site for artistic interventions was explored in previous exhibitions *Centrepiece* (2014), *Fresh* (2014) and *Conceits* (2015) and in collaboration with the artist collective, BaroqueLab (2016–2018). BaroqueLab explored as art events and workshops, playful table landscapes of starched linens, nesting sweets and sculptural objects. Moving images of waterfalls and fountains were projected onto cascades of fabric.

My practice with long exposure photography and selective lighting extends the time in which the photograph formed. Multiple events are recorded in camera on one piece of film or as digital file. Extending time in the construction of a photograph is an opportunity for exchange between hand and machine, chance and deliberation. Performative processes, the phenomenal reality of the subconscious, and the surreal nature of the photographic medium motivate my art production. Linkages between interior life and the outside has been a theme of my work since my first solo exhibition of photographs (1983), where white ghost gums were light painted with images of urban life. It seems much of my work has grown from my interest to erode borders between the urban and the natural.

Throughout the history of art, the genres of still life and landscape find convergence. Implied through the evidential bounty represented in early seventeenth century European still life paintings, 'testaments of life lived comfortably on sprawling estates'², landscapes may also be seen through open windows or drawn aside curtains. More unusually in the work of Eugene Delacroix, *Still Life with Lobster* (1826–27), or later De Chirico's *Still Life with Peppers* (1930) a still life arrangement is literally laid as foreground within a panoramic landscape. The traditional still life's suggestive compositional forms hint at the epic within the banal, coupling the otherworldly and the prosaic through ethereal motifs, symbol and analogy. In Cézanne's late still life paintings such as *Still Life with Apples* (1893–94) held in the J. Paul Getty Museum, Los Angeles, landscape is referenced in the peaks and folds of fabric, composition and chromatic devices. Landscape is no longer background to still life, but rather worked into its very forms.³

Compelled by the rich textures and forms of fabric in European paintings and carvings, that I have studied in art museums around the world, it seems to me that these draperies connect the present to another time and place. Though functional, they also conjure the incorporeal or the intangible.

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2. Liedtke, Walter. "Still-Life Painting in Northern Europe, 1600-1800." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000-. http://www.metmuseum.org/toah/hd/nstl/hd_nstl.htm (October 2003)
 3. Alsdorf, Bridget (2010) 'Interior landscapes: metaphor and meaning in Cézanne's late still lifes', *Word & Image*, 26: 4, 314 - 323

Weightlessness is achieved in the sweep of clothing propelling upward the Archangel Gabriel in Matthias Grunewald's Isenheim Altarpiece, Colmar. A simple spread napkin frames and supports the Easter bread in Edouard Manet's The Brioche, New York Metropolitan. Metaphor, analogy and association complement the functional role of drapery within art history.

Strata evolved as a consequence of an iterative 2D and 3D art practice, the revisiting of artwork, and an enthusiasm for rocks and details of landscape. I believe this includes what painters call muscle memory. In my case it is the memory of handling and carving forms, and the physical tracing of landscape details, through rocky outcrops and caves. These processes and memories have shaped the form of *Strata*, where my recurring themes of still life and landscape converge.

Scientific knowledge, contemporary imaging technologies and networked platforms of exchange and are transforming understandings of pictorial perspective. With respectful acknowledgment to Cezanne's interiorisation of landscape, modernism, and the compressions of geometry in cubism and surrealism, these sculptural collages navigate the terrain between landscape and its internalisation through the imaginary space of still life.

Art historian Geoffrey Batchen summarizes in the foreword to my monograph, *Marian Drew Photographs and Video*, 2006, 'Marian Drew has made a career out of exploring the real unreality of the photograph'.



BLUE AFTERNOON 2020

Small—Inkjet print, 70 × 100 cm, Edition 5—\$4,400 (unframed)

Large—Inkjet print, 100 × 145 cm, Edition 5—\$6,600 (unframed)



MESA 2020

Small—Inkjet print, 70 × 100 cm, Edition 5—\$4,400 (unframed)

Large—Inkjet print, 100 × 145 cm, Edition 5—\$6,600 (unframed)



WOMEN WHO MOIL FOR GOLD 2020

Small—Inkjet print, 70 × 100 cm, Edition 5—\$4,400 (unframed)

Large—Inkjet print, 100 × 145 cm, Edition 5—\$6,600 (unframed)



MARMOREAL 2020

Small—Inkjet print, 70 × 100 cm, Edition 5—\$4,400 (unframed)

Large—Inkjet print, 100 × 145 cm, Edition 5—\$6,600 (unframed)



SLOW MOUNTAIN 2020

Small—Inkjet print, 70 × 100 cm, Edition 5—\$4,400 (unframed)

Large—Inkjet print, 100 × 145 cm, Edition 5—\$6,600 (unframed)



TABLELAND 2020

Small—Inkjet print, 70 × 100 cm, Edition 5—\$4,400 (unframed)

Large—Inkjet print, 100 × 145 cm, Edition 5—\$6,600 (unframed)



DOWN FALL 2020

Small—Inkjet print, 70 × 100 cm, Edition 5—\$4,400 (unframed)

Large—Inkjet print, 100 × 145 cm, Edition 5—\$6,600 (unframed)



ANTHROPOGENIC FORM 2020

Small—Inkjet print, 70 × 100 cm, Edition 5—\$4,400 (unframed)

Large—Inkjet print, 100 × 145 cm, Edition 5—\$6,600 (unframed)

MARIAN DREW

BIOGRAPHY

- 1960 Born Bundaberg, Queensland
2019 Lives and works Brisbane, Queensland

EDUCATION

- 1988 Diploma of Teaching, Brisbane College of Advanced Education, Queensland
1984-85 Post graduate studies, The University of Kassel, Hessen, Germany—under DAAD Scholarship, Awarded Dyason Bequest administered by Art Gallery of New South Wales, Sydney
1980-84 Bachelor of Visual Art, (Letter of Merit) Major in Photo-media, Canberra School of Art, ACT

PROFESSIONAL EXPERIENCE

- 2017–18 Adjunct Associate Professor, Queensland College of Art, Griffith University, Brisbane
2017 Founder, BaroqueLab (a collective of artists and designers), Brisbane
2016 Director of Photography, Bachelor and Honours Program, Queensland College of Art, Griffith University, Brisbane
2011–16 Associate Professor, Queensland College of Art, Griffith University, Brisbane
2009–11 Convenor of Photography Program, Queensland College of Art, Griffith University, Brisbane
2003–12 Founding member/Deputy Chair, Queensland Centre for Photography, Brisbane
2001–02 Deputy Director, Gold Coast/Logan Campuses, Queensland College of Art, Griffith University, Queensland
1986–2007 Lecturer/Senior Lecturer, Queensland College of Art, Griffith University, Brisbane
2005 Visiting Fellow, University of Tasmania, Hobart

SOLO EXHIBITIONS

- 2020 *Strata*, Andrew Baker Art Dealer, Brisbane
2019 *Survey 1983–2018*, Andrew Baker Art Dealer, Brisbane
2018 *Devonian Flesh/Swallowing the Cave*, Turner Gallery, Perth
2015 *Inheritance*, Michael Reid Gallery, Berlin, Germany
Fresh, Hill Smith Gallery, Adelaide
Conceits, Linden Centre for Contemporary Arts, Melbourne
2014 *Fresh*, Amelia Johnson Contemporary, Hong Kong
Centrepiece, Turner Gallery, Perth
2013 *Ornamental (Royal National Park)*, Hazelhurst Regional Arts Centre and Art Gallery, Sydney; Dianne Tanzer Gallery, Melbourne
2012 *Body and Grace*, Michael Reid Gallery, Sydney
2010 *Illuminated Landscapes*, Robin Gibson Gallery, Sydney

- All that remains*, Dianne Tanzer Gallery, Melbourne
Re-entry, Dianne Tanzer Gallery, Melbourne
2009 *Birds*, Queensland Center for Photography, Brisbane; Dianne Tanzer Gallery, Melbourne
2008 *Every Living Thing*, Turner Gallery, Perth
Australian Centre for Photography, Sydney
Still Lives, Fremantle Art Centre, Western Australia
2007 Hill Smith Gallery Adelaide
2006 *Still Life and Landscape*, Robin Gibson Gallery, Sydney; Dianne Tanzer Gallery, Melbourne
2005 *Still Lives*, Queensland Centre for Photography, Brisbane; Dianne Tanzer Gallery, Melbourne
After the Fall, Queensland College of Art, Brisbane
2004 *Australiana*, Robin Gibson Gallery, Sydney
2003 *Australiana*, Gallery 482, Brisbane
2000 *Marian Drew: Powerhouse Photographs*, Brisbane Powerhouse, Queensland
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, Queensland
1996 *Persistent Blindness*, Brisbane City Gallery, Queensland
1994 *Things Past*, Australian Centre for Contemporary Art, Melbourne

JOINT EXHIBITIONS

- 2014 *Silver Maisie and Bab's Holiday* (with Barbara Heath), Museum of Brisbane, Brisbane
2012 *Lorikeet Island Project* (with Alana Hampton), Gold Coast Art Gallery, Bundall, Queensland
2011 *Beyond Landscape—Peru Australia* (with Jorge Deustua), Ministry for Foreign Affairs, Lima, Peru
2004 *Scribble Art + Architecture* (with Simon Laws), Southbank Parklands, Brisbane
2002 *Awake/Asleep: Thomas Bachler/Marian Drew*, Australia Centre, Berlin, Germany

SELECTED GROUP EXHIBITIONS

- 2018 *Bowness Photography Prize*, Monash Gallery of Art, Melbourne
Hurford Hardwood Portrait Prize, Lismore Regional Gallery, New South Wales
Australian Exotica, Tweed Regional Art Gallery, New South Wales
2017–18 *Wall Power: Contemporary Australian Photography*, Haus der Stiftungen, Cologne, Germany; The High Commission of Australia in London, London, United Kingdom; Direktorenhaus, Berlin, Germany; Embassy of Australia, Paris, France
2017 *Contemporary Still Life*, Casula Powerhouse Arts Centre, Sydney
Illuminance, Hill Smith Gallery, Adelaide
Olive Cotton Award for Photographic Portraiture, Tweed Regional Art Gallery, New South Wales

- 2014–17 *Animal Fanfair*, Pine Rivers Regional Art Gallery, Queensland; Caloundra Regional Gallery, Queensland; Artspace Mackay, Queensland; Moranbah Coalface Art Gallery, Queensland; Chinchilla White Gums Art Gallery, Queensland; Bundaberg Regional Art Gallery, Queensland; Noosa Regional Gallery, Queensland
- 2016 *Birds: Flight Paths in Australian Art*, Mornington Peninsula Regional Art Gallery, Victoria
Dubai Photo, Dubai, UAE
Australia Exotica, Monash University Gallery of Art, Melbourne
- 2015 *Wall Power: Significant Australian Contemporary Photography and Photomedia*, Michael Reid Gallery, Sydney
Australian Artists, Paul McNamara Gallery, Wanganui, New Zealand
- 2013 *But mostly air*, Australian National University Gallery, Canberra
Mentors: Inspirational Women, Grace Cossington Smith Art Gallery, Sydney
Air Born & Nest: The Art of Birds, McClelland Sculpture Park, Langwarrin, Victoria
Year of the Bird, Maitland Regional Art Gallery, New South Wales
- 2012 *Animal Human*, The University of Queensland Art Museum, Brisbane
Animal Kingdom, Gippsland Art Gallery, Sale, Victoria
Landscape and the Urban Environment, Amelia Johnson Gallery, Hong Kong
- 2011 *A Generosity of Spirit—Recent Australian Women's Art from the QUT Collection*, QUT Art Museum, Brisbane
Photoquai Biennale, Musee Branly, Paris, France
The Birds are Flying Low, International Studio and Curatorial Program Brooklyn Gallery, New York USA
Still Life, John Paul Getty Museum, Los Angeles, CA, USA
- 2010 *Pingyao International Photography Festival*, China
- 2010–11 *Colour Blind: Contemporary Black and White*, Art Factory, Brisbane
Suburbia, Redcliffe Art Gallery, Queensland
The State We're In—Contemporary Queensland Photography, The University of Queensland Art Museum, Brisbane
- 2009–10 *Twelve Degrees of Latitude: Regional gallery and university art collections in Queensland*, Gladstone Regional Art Gallery & Museum, Queensland; Artspace Mackay, Queensland; Toowoomba Regional Art Gallery, Queensland; Caloundra Regional Art Gallery, Queensland; University of the Sunshine Coast Gallery, Queensland; Stanthorpe Regional Art Gallery, Queensland; Warwick Art Gallery, Queensland
Synchronicity: Queensland Contemporary Photography, Redcliffe City Art Gallery, Queensland; Toowoomba Regional Art Gallery, Queensland; Grafton Regional Gallery, New South Wales;
- 2009 *Still Life 1930's–present*, Gold Coast Arts Centre, Bundall, Queensland
Exposure, Metro Arts Brisbane, Queensland

- 2008 *Every Living Thing*, Fremantle Art Centre, West Australia
- 2007 *The Body 2007*, Human Hous Projects, Soho, New York, NY, USA
Grey Water, Institute of Modern Art, Brisbane
Boom ! Taiwan Australia New Media Arts Festival, Taipei University, Taiwan; Taiwan University, Taipei, Taiwan
Snap Freeze: Still Life Now, TarraWarra Museum of Art, Healesville, Victoria
Twenty artists, Twenty years, Museum of Brisbane, Queensland
Antipodean Bestiary, RMIT University, Melbourne
Beneath the Surface, Kick Arts Centre for Contemporary Art, Cairns, Queensland
- 2006 *Artifice: Recent Queensland Photography*, QUT Art Museum, Brisbane
Photo Los Angeles—the 16th International Photographic Exposition, Santa Monica Civic Auditorium, Santa Monica, CA, USA
Animals as Allegory, QUT Art Museum, Brisbane
- 2005 *Other Dimensions—Contemporary Photomedia from Australia, China, Japan*, Rockhampton Art Gallery, Queensland
ARC Biennial, Brisbane City Hall, Queensland
Chance Encounter, Queensland College of Art, Brisbane
- 2004 *The Idea of the Animal*, RMIT Art Gallery, Melbourne
Sleight, Redland Art Gallery, Brisbane
Back to Kassel: Part 3—Photography, Kassel Kunstverein, Germany
Another Viewpoint: Camera-less, Queensland Centre for Photography, Brisbane
- 2001 *Styx: Projektion Video Art*, European Kunst Akademie Trier, Trier, Germany
Buried in Cotton, Gallery 482, 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 Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane
- RECENT GRANTS AND RESIDENCIES**
- 2013 *Artist in residence*, Hazelhurst Regional Art Gallery, New South Wales
- 2012 *Professional Development Grant*, Arts Queensland, Brisbane
- 2010 *Residency*, International Studio & Curatorial Program (ISCP), New York, NY, USA
- 2005 *Major Grant*, Arts Queensland, Brisbane
New Work Grant, Australian Visual Arts and Craft Board, Sydney

PUBLIC ART/COMMISSIONS

National Portrait Gallery, Canberra
Brisbane Magistrates Court, Queensland
Brisbane City Council , Queensland
Brisbane River Festival, Queensland
Charlotte Street Towers, Brisbane
Environmental Protection Agency, Queensland
Museum of Brisbane, Queensland
Queensland College of Art, Brisbane
Queensland Academy of Sport, Brisbane
South Bank Institute of Technology, Brisbane

AWARDS

Winner, *Accenture Digital Award*, Brisbane Portrait Prize 2019

CURATORSHIP

2016 *Plenty*, Brisbane Powerhouse, Queensland
2011 *Buoyancy*, Queensland Art Gallery, Brisbane
2010 *Flying Colours*, Gold Coast Art Gallery, Bundall, Queensland (with Dr Donna Marcus)

SELECTED BIBLIOGRAPHY

Barber, Stepehn; Benson, Michael; Johnson, Leo and Hodgson; Francis. teNeues Publishing Switzerland, *Earth: Prix Pictet*, teNeues, Kempen, 2009
Craig, Gordon. *The state we're in: Contemporary Queensland photography* [ex. cat]. UQ Art Museum, Brisbane, 2010
Craig, Gordon. *Artifice: Recent Queensland Photography* [ex. cat.], QUT Art Museum, Brisbane, 2006
Martin-Chew, Louise. 'The nocturnal zone', *Australian Art Review*, 30 April 2012
Newton, Gael, Monneraye, Claire and Frost, Dr Andrew. *Wall Power: Contemporary Australian Photography* [ex. cat.], Michael Reid, Sydney and Berlin, 2017
Ortega, Maurice (editor). 'Unfound in Australia', *IANN*, Vol.8, 2012
Thompson, Alice. 'Peru to 4101', *The West End Magazine*, 1 April 2016

SELECTED PUBLIC COLLECTIONS

INTERNATIONAL

Fonds National D'Art Contemporain (FNAC), Paris, France
J. Paul Getty Museum, Los Angeles, CA, USA
Museum of Photographic Art (MOPA), San Diego, CA, USA

AUSTRALIA

National Gallery of Australia, Canberra
National Portrait Gallery, Canberra
Artbank, Sydney
Art Gallery of South Australia, Adelaide
Queensland Art Gallery, Brisbane
Australian Institute of Sport, Melbourne
Brisbane Magistrates Court, Queensland
Brisbane Powerhouse, Queensland
City of Brisbane Collection, Queensland
Griffith University, Brisbane
Queensland University of Technology, Brisbane
Mater Children's Hospital, Springfield, Queensland
Monash University, Melbourne
Murdoch University, Perth
Museum of Brisbane, Queensland
Perc Tucker Regional Gallery, Townsville, Queensland
Powerhouse Performing Arts Complex, Sydney
Queensland Academy of Sport, Brisbane
South Bank Institute of Technology, Brisbane
Stanthorpe Regional Art Gallery, Queensland
Suncorp Collection, Brisbane
Toowoomba Regional Art Gallery
University of South East Queensland, Toowoomba, Queensland
Waverley City Council, Melbourne

Andrew Baker Art Dealer

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