



MARIAN DREW

SURVEY 1983–2018



BUSH PROJECTION (COMPUTER SCREEN) 1984

C-type photograph, Edition 10

40 × 40 cm

\$3,800 (unframed) | \$4,300 (framed)



BUSH PROJECTION (PICKET FENCE) 1984

C-type photograph, Edition 10
40 × 40 cm

\$3,800 (unframed) | \$4,300 (framed)



BUSH PROJECTION (SCRATCHES) 1984

C-type photograph, Edition 10
40 × 40 cm

\$3,800 (unframed) | \$4,300 (framed)



ANIMAL INTERFERENCE 1989

C-type photograph, Edition 10
120 × 100 cm

\$4,500 (unframed) | \$5,300 (framed)

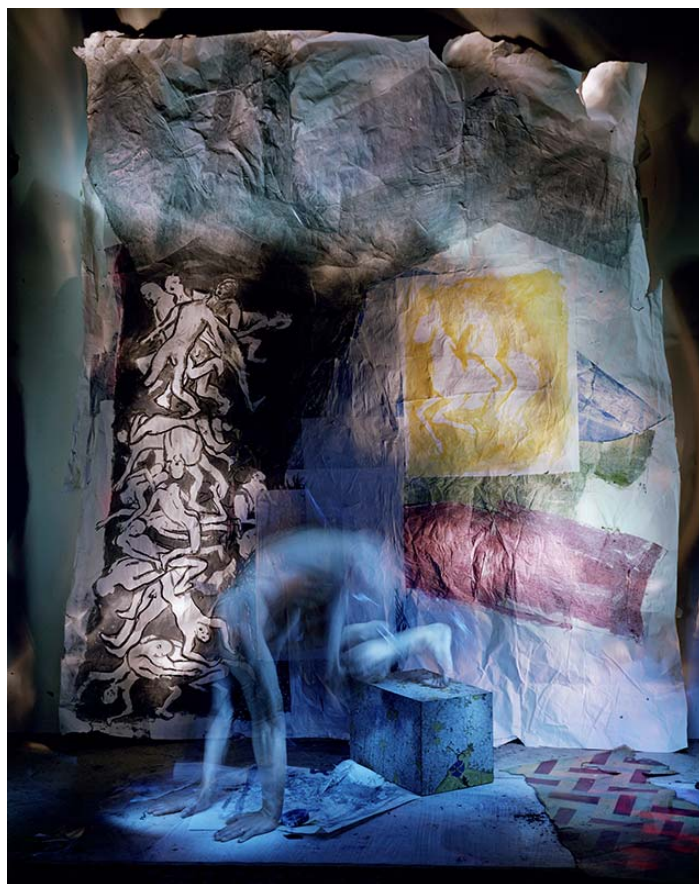


SATIN AND LINO 1992

Inkjet print, Edition 10

108 × 90 cm

\$4,000 (unframed) | \$4,600 (framed)



A BEAUTIFUL AND ENDURING MYTH 1993

C-type photograph, Edition 10
120 × 90 cm

\$4,500 (unframed) | \$5,300 (framed)



SHADOW MATTER 1999

Inkjet print, Edition 10

58 × 74 cm

\$2,750 (unframed) | \$3,250 (framed)



BLUE RECTANGLE, POWERHOUSE 2000

C-type photograph, Edition 10

125 × 100 cm

\$4,500 (unframed) | \$5,000 (mounted)



CIRCLE, POWERHOUSE 2000

C-type photograph, Edition 10
100 × 125 cm
\$4,500 (unframed) | \$5,000 (mounted)



MONOLITH, POWERHOUSE 2000

C-type photograph, Edition 10
100 × 125cm

\$4,500 (unframed) | \$5,000 (mounted)



CROW WITH SALT 2003

Inkjet print, Edition 10

70 × 90 cm

\$4,300 (unframed) | \$4,800 (framed)



FRUITBAT WITH PLATE 2003

Inkjet print, Edition 10

70 × 90 cm

\$4,300 (unframed) | \$4,800 (framed)



PELICAN ON PAPER AND LINEN 2003

Inkjet print, Edition 10

70 × 90 cm

\$4,300 (unframed) | \$4,800 (framed)



MARSUPIAL AND PROTEA 2004

Inkjet print, Edition 10

70 × 90 cm

\$4,300 (unframed) | \$4,800 (framed)



ROZELLA IN ALABASTER BOWL 2005

Inkjet print, Edition 10

72 × 89 cm

\$4,500 (unframed) | \$5,700 (framed)



WOMBAT AND WATERMELON 2005

Inkjet print, Edition 5

90 × 110 cm

\$4,500 (unframed) | \$5,700 (framed)



BIRD WITH TREE AND BOWL 2006

Inkjet print, Edition 5

90 × 110 cm

\$4,500 (unframed) | \$5,700 (framed)



FRASER CROSS 2006

Inkjet print, Edition 10

70 × 90 cm

\$4,300 (unframed) | \$4,800 (framed)



GOLD COAST HINTERLAND 2006

Inkjet print, Edition 10

48 × 60 cm

\$2,500 (unframed) | \$2,800 (framed)



HERBERT RIVER ROCK 2006

Inkjet print, Edition 10

48 × 60 cm

\$2,500 (unframed) | \$2,800 (framed)



LIGHT WALK, MACKAY HIGHLANDS 2006

Inkjet print, Edition 10

48 × 60 cm

\$2,500 (unframed) | \$2,800 (framed)



SQUARE ON WATER 2006

Inkjet print, Edition 10

71 × 90 cm

\$4,300 (unframed) | \$4,800 (framed)



EMU WITH TWO DRAWN BOWLS 2009

Inkjet print, Edition 5

90 × 200 cm

\$5,500 (unframed) | \$6,500 (framed)



ROYAL NATIONAL PARK 2013

Inkjet print, Edition 10

90 × 116 cm

\$3,700 (unframed) | \$4,500 (framed)



WARRUMBUL SWAN 2013

Inkjet print, Edition 10

90 × 116 cm

\$3,700 (unframed) | \$4,500 (framed)



MELON CORAL CLOUDS 2014

Inkjet print, Edition 10

60 × 90 cm

\$3,300 (unframed) | \$3,700 (framed)



WATERMELON AND QUINCE IN BALANCE 2014

Inkjet print, Edition 10

78 × 118 cm

\$3,600 (unframed) | \$4,100 (framed)



DEVONIAN SEAS 2018

Inkjet print, Trial proof

60 × 75 cm

\$3,800 (framed)



ENTANGLEMENT THEORY 2018

Inkjet print, Trial proof

60 × 75 cm

\$3,800 (framed)



ROCK STARS 2018

Inkjet print, Trial proof

60 × 75 cm

\$3,800 (framed)



ARNHEM ALTER 2018

Inkjet print, Edition 10
80 × 130 cm
\$4,400 (unframed)



NEW ART CAVE 2018

Inkjet print, Edition 10

80 × 140 cm

\$5,000 (unframed)



NEW ART CAVE 2018

Inkjet print, Edition 5
400 × 600 cm

\$22,000 (installed as wallpaper or on a stretcher)

SURVEY 1983–2018

The work in this exhibition may be seen as a photographic inquiry that welds together places and things with ideas and forms. Each photograph is a kind of event, shaped by the body and technology. I slow down the photographic process so as to get my hand in the machine. My art practice includes drawing, video, animated works, sculptures and installation and it's the slippage between these media and processes that informs the other.

The sculptural nature of light, the very long exposure and the language of human gesture became key elements in the way I made work. Extending the duration of the exposure, allowed me to influence events before the camera, layering images in sequential time onto the one sheet of film. This physical involvement in the performing of exposures may be seen as action translated within photographic process. This concept threads its way throughout all my work.



i: *Bush projection (picket fence)* 1984, C-type photograph, Edition 10, 40 × 40 cm

ii: *Fraser cross* 2006, Inkjet print, Edition 10, 70 × 90 cm

iii: *Light walk, Mackay highlands* 2006, Inkjet print, Edition 10, 60 × 48 cm

iv: *Square on water* 2006, Inkjet print, Edition 10, 71 × 90 cm

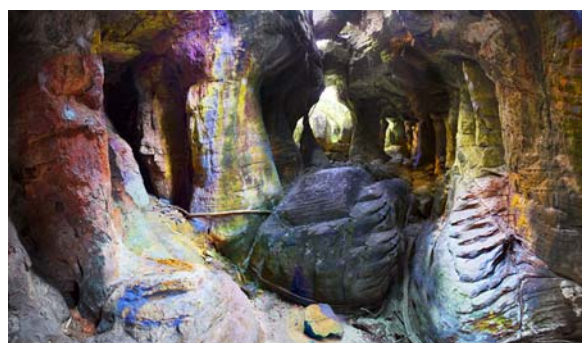
For the purpose of writing about my work for this survey exhibition, I divide it into four areas: landscape, figurative, still life, drawing/sculpture. There are natural overlaps but these categories provide a workable framework.

Landscapes include works from the *Bush Projections* series 1983–84, *Great Walks* 2005–06, *Illuminated Landscapes* 2007–08, *Devonian Flesh* 2018 and *Caves* 2018. *Bush Projections* were a series of works made in Canberra while I was still at art school. A generator was set up in several sites on hills around Canberra, powering three slide projectors that lit white ghost gum trees—cutting off their trunks with projected images of urban life. Transparency slides of picket fences, humans, paintings, scratched drawings etc. carved their light onto the complex forest, isolating and colonizing the forest form with urban marks. I was trying to find ways to reconcile these apparently separated phenomena.

The *Illuminated Landscape* series grew from a commission from Queensland National Parks and Wildlife, launching several new heritage walking trails. The 'Great Walks' encompassed sections of National Parks along the Herbert River west of Cairns, Mackay Highlands, the Whitsunday Coast, Fraser Island and Gold Coast hinterland. During my travels to the 'Great Walks' I was reading Tim Flannery's selection of writings by the colonial explorers of this country. I worked at night because of what it doesn't reveal, to somehow contain the enormity of the subject. With a backpack of torches, cameras and tripods, the very dark forest presented an unfamiliar landscape. Anne Kirker

writes 'Drew eschewed the mimetic tradition experimenting instead with reality as a subjective psychologically informed representation of experience. She metaphorically turned the camera inwards even though the lens faced outwards to the local landscape.' Making landscape photographs at night is an effort to find fresh perspectives in a familiar terrain.

My recent work with rocks and caves are meditations on deep time. The rocks in *Devonian Flesh* are literally the flesh of oceanic life heated, compressed and transformed into hard stuff. Chinese and Japanese cultures, appreciate Gongshi and Suiseki stones as meditative sites that place human duration in context. With a respectful nod to these traditions, I present these singular rocks within the western tradition of the still life, literally tabled in this context to promote their sculptural form. They carry the weight of deep time in their veins and form. Rocks are the library of Earth's biological life and tell a story of all life on Earth as inextricably connected. We recognize earth's landscape in the rocky outcrops on the moon, or in the sediments and basalt on Mars. As building blocks of the planet, they help to shift our cosmological viewpoint, from human centred to Earth centred and out into the universe. *Caves 2018* share these ideas, employing colour to abstract and emphasise the positive union and confluence between a man-made and natural wonder. Viewers are orientated towards natural history and connection to a broader geographic and imaginative place.



i: *Swallowing the cave* 2018, Inkjet print, Edition 5, 80 × 122 cm
ii: *New art cave* 2018, Inkjet print, Edition 10, 80 × 140 cm

Figurative works began when I lived in Germany 1984–85. Stepping from this work to live and study in Germany 1984–85, I produced a body of work called '*Drinnen-Draussen*' (*Inside-Outside*), which included layering images and constructed interior tableaus exploring private performances, projectors and painting with torch light. A student colleague from the class of Experimental Photography, Thomas Bachler, now a renowned photographic artist, showed me how to disconnect the battery on an SX70 Polaroid camera so I could make very long exposures. This immediate feedback loop informed my understanding of how the camera collected information presented to it through light. The figure became a part of my vernacular, stimulated through: studies of European art collections, an indoor life because of cold weather, and my experience of performance at the Canberra School of Art.

My work with the figure spanned from the German works in Kassel 1985, Wynnum, Brisbane 1987–93, New York 1989, to Hemmant Brisbane 1993–99. I was interested to use the figure as a 'language of autographic gesture.' By recording parts of the body in sequence I was able to construct impossible to perform body. *Animal Interference* was produced in New York, where I worked with my partner Bruce Reynolds. Working in that city, for me, had an intensely emotional and psychological dimension—and subliminal art history images bubbled into consciousness from my European studies. The city existed above- and below-ground, the perfect metaphor for surface exteriors and a subterranean world. I saw the city as Dickensian and dreamlike. A proliferation of drawings, collages and large-scale tableaux created grounds for figurative responses. Working with the figure, I aimed to avoid specific portraits and engaged with the figure as gestural, symbolic and culturally shared. The *New York* series presents constructed events that draw from the experience of the city.



- i: *The dance* 1988, Inkjet print, Edition 10, 90 × 90 cm
- ii: *Animal interference* 1989, C-type photograph, Edition 10, 120 × 100 cm
- iii: *A beautiful and enduring myth* 1993, C-type photograph, Edition 10, 120 × 90 cm
- iv: *Shadow matter* 1999, Inkjet print, Edition 10, 58 × 74 cm

Returning to Australia in 1990, after two extended sojourns overseas, the work I made in Wynnum, Brisbane emerged from a desire to find my own history, belonging and place. Early colonial stories about Aboriginal life in my region, evoked a sense of the 'indigenous haunting' of my locality: Moreton Bay and South East Queensland. The resulting series of large-scale photographic works were exhibited at the *First Asia Pacific Triennial* 1993 in Brisbane. They were exhibited along side a video projection installation built into the gallery—of a laughing naked figure slowly rotating around the room. The twisted and distorted projection encompassed viewers, a large figurative plaster sculpture from the Queensland Art Gallery collection, a wall-sized handmade silver-gelatine historical photograph of South Brisbane, drawings on the wall and painted objects. As a response to unacknowledged local history, I represented a kind of agitated confusion—homeless and placeless.

An understanding of the ways history shapes the present, led in many ways to the series of exhibitions 2001–13 titled: *Australiana*, *Still Lives*, *Still Life*, *Every Living Thing*, and *Birds*. The still life paintings I studied in art collections of Europe seemed to echo in contemporary attitudes towards animals in the suburbs of Australia. The representation

of assurance and opulent wealth, and how that 'naturally' connected to animal death in the tradition of European still life paintings, reflected Judeo-Christian ideologies which rationalized human domination of the natural world.

Over my life I had become accustomed to seeing animals killed by cars, domestic pets and power lines. I grew up immersed in a cultural framework that supported indifference and loss of animal life as an almost obligatory consequence of our own sustenance, growth and development. Importing the perspective of the European still life tableau into the context of animal death in our own suburbs, I hoped to raise uncomfortable questions about contemporary relationships with animals and how we unknowingly inherit cultural preconceptions. Through increased awareness and a sense of intimacy I also hoped the work might contribute towards a more respectful and connected paradigm.

Through the lens of drawing/sculpture I discuss *Powerhouse* 2000, *Ornamental Royal National Park* 2013 and *Centrepiece* 2014. While the *Powerhouse* photographs represent a restrained drawing approach in response to the ruined industrial landscape, *Centrepiece* connects table arrangements with narratives of play. Both are gestural responses to site. In *Centrepiece*, I explored a kind of theatre of play, which was optimistic and almost humorous and this continued into *Ornamental* and *Warrumbul Man* from the *Royal National Park* series.



i: *Blue rectangle*, *Powerhouse* 2000, C-type photograph, Edition 10, 125 × 100 cm

ii: *Warrumbul swan* 2013, Inkjet print, Edition 10, 90 × 116 cm

iii: *Melon coral clouds* 2014, Inkjet print, Edition 10, 60 × 90 cm

iv: *Watermelon and quince in balance* 2014, Inkjet print, Edition 10, 78 × 118 cm

When I started working in the park, I was making small sculptures from found porcelain figurines. Linking directly to a decorative sensibility of eighteenth century Baroque, they connected to the allegorical theatre of the still life genre. These objects seemed so far from our present sensibilities and yet were curiously connected to how we thought about ourselves. The surrealist cut-and-paste process of the constructed figures jarringly block the view of landscapes shaped only for our viewpoint. They are a humorous look at our own history and perhaps help us think about how that history presently shapes the relationships we have with natural environments today.

My early studies in Process Art and Surrealism form an armature on which I have built my practice. Performative processes, the act that leaves a trace, the phenomenal reality of the subconscious, and the surreal nature of the photographic medium, all continue to drive my art production.

MARIAN DREW, FEBRUARY 2019

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

- 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

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, Stephn; 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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