

A large, gnarled tree trunk with thick, curved roots, illuminated by a spotlight in a dark forest. The tree is the central focus, with its roots spreading out in all directions. The background is dark and filled with the silhouettes of other trees and branches.

Rebecca Dagnall  
Christopher Köller  
Zev Jonas  
Dara Kretschmer  
Liam O'Brien  
Hannah Millerick

**Queensland  
Centre for  
Photography**

# Rebecca Dagnall

There is unrest in the forest, there is trouble in the trees

There is a Narnia quality to Rebecca Dagnall's dense, evocative landscapes, a combination of the knowable flora of the forest and the unknowable fantastic elements of the imagination. She has used unreal symmetry and Rorschach-style doubling to create trees looking like animal skulls, fabled creatures, developing an epic sensibility in their darkness, heightened tension and flamboyance. The title is from the song lyrics for "The Trees" by the band Rush, and shows the bush as a gothic fantasy, reflecting the current creative zeitgeist of werewolves, magical and dark arts, and the possibility that other cultures live within. The darkness of these images speaks directly to the imagination, the half caught glimpse in low light – and, look twice, was that a rock, or is it the head of a lion? Dagnall's influences - traditional landscape, fantasy poster art and the dark imagery of heavy metal culture – intrude into a natural looking environment to create a sense of the unknowable/unconscionable within the known.

Rebecca Dagnall *There is unrest in the forest; there is trouble in the trees* #9 2010-2011, Archival Pigment Print, courtesy of the artist.



# Christopher Köller

## Parádeisos

These images of historic gardens, with their layering of tradition, ambition and the human interest in controlling nature, speak to the grandeur of such environments. Yet Christopher Köller's use of a cheap plastic Diana camera - his embrace of its "peculiarities and faults" - cause these grandiose ambitions to be contradicted by a technical lack of control and a casual approach. It is as though these gardens, designed to be viewed in a highly staged manner, are glimpsed, blurred and at speed, through the rear vision mirror of a car. In *Temple of the Winds, Royal Botanic Gardens, Melbourne*, the domed portico is obscured by fuzzily rendered flowers, and overprinted numbers as though a fault on the film. Köller is subverting tradition, much as digital photography has denied the photographic tradition with an ability to shoot and delete at will, a triumph of trial and error over studied preparation, or social media over etiquette and convention.



Christopher Köller  
*Temple of the Winds,*  
*Royal Botanical Gardens,*  
*Melbourne 2009,*  
Fine Art Archival Pigment Print,  
courtesy of the artist.

# Zev Jonas

## Passage

The lack of credibility in mass media illustration is the subject of the fractured images in *Passage* by Zev Jonas. Cracked facades, a sense of echoing fissures being revealed, the decay that is inevitable over time, evoke the transitory state of the world and its constant change. In "Untitled 39" a photograph of a group of dancers is re-photographed. The shine of the flash on the original print runs like a flare through the directional arc of these men's bodies, united as one many-headed organism. "Untitled 18" shows an old photograph of a couple, their faces together. The texture is aged, like over painting, the patch of light flared and fuzzy. These images make it clear that we see the past through the lens of the present – our history indelibly marking our perceptions – yet Jonas's treatment of these old images is loving, revelatory, respectful of those traditions of the past and the people that inhabited them.

Zev Jonas *Untitled 23* 2011, Archival Pigment Print, courtesy of the artist.



# Dara Kretschmer

## Now and On Earth

These images of caravans and mobile homes were photographed in New Zealand, on the Bay of Plenty. For Dara Kretschmer it continues an interest in the permanence of impermanence. There is an inherent contradiction in that these caravans have not been moved for years, instead being converted into permanent structures by the extension of verandahs and other fixtures.

The inhabitants are not visible, but titles, such as “I’m a new man, I said,” on a motor home with New Zealand’s flag visible in the window and “MASH” painted on an exterior wall, add an enigmatic pseudo-narrative to the images. *Now and On Earth* borrows its title from a novel by Jim Thompson, and takes as its inspiration similar territory – fringe dwellers, on the edge of society physically, economically and psychologically. The appeal in the aged patina of the caravans, and the romance of the undeveloped environments, does not offset the makeshift harshness of such stark living conditions and the ingrained poverty they signify.

Dara Kretschmer *When did you join the communist party?* (detail) 2010, Giclée print, courtesy of the artist.



# Liam O'Brien

## I'm Too Drunk To Tell You

Liam O'Brien's video portrait takes viewers on a journey of self-destruction, a hard to watch episode of self-harm, using alcohol. In an otherwise pristine environment – white tablecloth, blank walls, his clothes clean and ironed, his shirt crisply white – O'Brien consumes shot after shot of whisky, exposing his pain on the way. He retches, burps, becomes progressively more and more unwell but keeps forcing the liquor down. There is no commentary, no eye contact or communication with the viewer. His relationship is with the bottle.

The video runs for ten minutes without light relief, but it is the starkness in its deadpan portrayal that gives it strength. Finally, he puts the lid on the bottle and walks away. O'Brien is telling his own tale about alcoholism, and the socially sanctioned nature of 'having a drink' that leads some to addictive illness. It describes in hard-edged terms the reality of alcohol consumption that contradicts the benign images of advertising.

Liam O'Brien *I'm Too Drunk To Tell You* 2011, video still, courtesy of the artist.



# Hannah Millerick

## The Cerebral Tattoo

These colour-drenched images note the intensity of experience and sensory overload experienced by travellers to India. Hannah Millerick travelled to Delhi, Rajasthan, Punjab, Himachchal, and Pradesch and cites her upbringing in Alice Springs, "a pretty eccentric, influential place," with awakening an interest in the texture of other cultures. These images document lives many cultural mores and technological miles from our own. *Monday* shows us the reality of laundry for an Indian woman. Shot from above, the pots of coloured garments are staggered across a hard-worn tiled and concrete floor, much of it awash. *Landscape* is not a country but a woman's face, a portrait in which the sitter looks directly back at the voyeur in the viewer, the deep crevices in her skin evoking a life. *Dignity* is an ironic commentary on the nature of work in this community. Millerick's images create a personal memoir of place, opening her sensory experience of India to others.

Hannah Millerick *Monday* (detail) 2011, Inkjet Print, courtesy of the artist.



Cnr of Cordelia and Russell Streets, South Brisbane  
PO Box 5848, West End Q 4101, Australia

+61 7 3844 1101  
www.qcp.org.au  
admin@qcp.org.au

Director: Maurice Ortega.

Catalogue essay: Louise Martin-Chew, 2011.

Cover image: Rebecca Dagnall *There is unrest in the forest; there is trouble in the trees #1* 2010-2011, Archival Pigment Print, courtesy of the artist.

© copyright 2011: QCP, the artists, and the writer.

# Opening Night

## Saturday 29th October 5-8pm

### Exhibition Dates

30th October - 27th November 2011

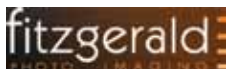
### Gallery Hours

Wednesday - Saturday	10am-5pm
Sunday	11am-3pm



# Queensland Centre for Photography

*There is unrest in the forest; there is trouble in the trees* is proudly supported by



QCP is proudly supported by:



Queensland Centre for Photography acknowledges the assistance of the Queensland Government through Arts Queensland.

P I M C O

