

JCU ePrints

This file is part of the following reference:

**Hutchison, Clive (2007) *A mirror to the mirror: the role of photographic professionals in North Queensland.*
Masters (Research) thesis,
James Cook University.**

Access to this file is available from:

<http://eprints.jcu.edu.au/4819>

**A MIRROR TO THE MIRROR:
THE ROLE OF PHOTOGRAPHIC
PROFESSIONALS IN NORTH QUEENSLAND.**

A thesis submitted with exhibition in fulfillment of
the requirements of the degree of

MASTER OF CREATIVE ARTS

at

James Cook University

by

Clive Robert Hutchison

**DIP. ART & DESIGN (PHOT), SWINBURNE UNIVERSITY OF TECHNOLOGY
GRAD. DIP. ED. THE UNIVERSITY OF MELBOURNE**

2007

School of Creative Arts

STATEMENT OF ACCESS

I, the undersigned, author of this work, understand that James Cook University will make this thesis available for use within the University Library and, via the Australian Digital Thesis network, for use elsewhere.

I understand that, as an unpublished work, a thesis has significant protection under the Copyright Act and; I do not wish to place any further restriction of access to this work.

Signature

Date

ELECTRONIC COPY STATEMENT

DECLARATION

I, the undersigned, the author of this work, declare that the electronic copy of this thesis provided to the James Cook University Library is an accurate copy of the print thesis submitted, within the limits of the technology available.

Signature

Date

STATEMENT OF SOURCES

DECLARATION

I declare that this thesis is my own work and has not been submitted in any form for another degree or diploma at any university or other institution of tertiary education. Information derived from the published or unpublished work of others has been acknowledged in the text and a list of references is given.

Signature

Date

STATEMENT OF THE CONTRIBUTION OF OTHERS

DECLARATION

I declare that the following have made contributions to this research:

1. The Faculty of Law Business and Creative Arts through the provision of a Faculty Research Grant to facilitate teaching relief and underwriting of other costs associated with this research.
2. The Acting Head of School, Professor Des Crawley, facilitated additional financial support to assist with travel and exhibition costs.
3. James Cook University provided contributions in terms of Special Studies Program (SSP) leave and a HECS scholarship.

Signature

Date

DECLARATION ON ETHICS

The research presented and reported in this thesis was conducted within the guidelines for research ethics outlined in the *National Statement on Ethics Conduct in Research Involving Human* (1999), the *Joint NHMRC/AVCC Statement and Guidelines on Research Practice* (1997), the *James Cook University Policy on Experimentation Ethics. Standard Practices and Guidelines* (2001), and the *James Cook University Statement and Guidelines on Research Practice* (2001). The proposed research methodology received clearance from the James Cook University Experimentation Ethics Review Committee (approval number H1793).

Signature

Date

ACKNOWLEDGEMENTS

Many people contributed their encouragement, guidance and assistance during the course of this project and I owe them all a great deal of thanks.

In particular I wish to express my gratitude to my primary supervisor, Professor Diana Davis. Others may have abandoned hope that I would ever complete this undertaking; however she maintained a vision of successful completion from the outset, despite several hurdles, over an extended period. Offering insight and expertise, her unflagging enthusiasm and support are the linchpins of this work.

The following colleagues have offered support to this project and I offer them all my heartfelt thanks: Dr. Sue Albanus, Prof. Des Crawley, Dr. Ryan Daniels, Graeme Evans, Jan Graham, Kirsten Heritage, Peter Kennedy, Karen Landt, and Ron McBurnie. Special thanks goes to all of the photographer subjects who let me into their lives, and so generously gave up their time to participate: Arch Fraley, Bryan Lynch, Davey Rintala, Fiona Lake, Greg Keating, Ian Hitchcock, John de Rooy, Karen Landt, Leigh Turner, Mark Tessmann, Megan Marano, Natalie Martin, Paul Dymond, Peter Treasure, Rob Parsons, Shane Batham, Kerry Trapnell, Susan Turner, Glen O'Malley and Ziggy Zeigler.

ABSTRACT

Rarely are working photographers the subject of creative photographic study. Within North Queensland there is a thriving microcosm of most of the extant fields of photography. There are photographers working in the areas of medical, wildlife, aerial, advertising, fine art, newspaper, and many other genres. This study aims to bring the photographer to the other side of the camera and to interrogate their working context. Sampling a cross-section of these North Queensland professional photographers, the study explores the nature and importance of their work. Fundamentally it also taps into, albeit in a heuristic manner, the critical and underlying question: "What is it to be a photographer?"

Initial interviews revealed a diversity of motivations, practices and working styles from commercial to aesthetically driven. The data from the interviews and observations of the photographers at work were used as a basis for photographic portraits within the context of their own image making either at their place of work or on location. Photographer subjects were placed in broad groups based on their level of experience or relationship to the profession allowing closer and more meaningful analysis of the research findings.

In each case a unique creative photographic solution was sought as a direct response to these individual drivers. Not surprisingly, the final works are as eclectic in style as are the practices, circumstances, and personalities of the photographer subjects. The relevant photographic works provide insights into each photographer's branch of their profession, their practice, and their personalities as integral elements in the crucible of creation.

The thesis places these investigations within a broader context of the history of the photographic portrait and contemporary dialogue on photography and the photographer's role. A review of current literature relating to photography's place in the plastic and wider arts from photographers, photographic critics, and other commentators with an interest in photography, provide the foundation for this review.

The methodology by which data was collected and the creative, semiotic and philosophic basis of the photography are articulated. A brief vignette introduces the reader to the life and photographic practice of each photographer subject. Images are included with the text to illustrate the context of, and in some cases, the background to, each image-making event. In turn the parameters of the image making are canvassed for each subject and the final photograph is presented.

The dynamics of the public interface of the research are explored and articulated with commentary on the exhibition of works, and a profiling of the limitations of the study, future directions, and reflections and implications that might be drawn.

TABLE OF CONTENTS

CHAPTER ONE: INTRODUCTION	1
1.1 WHY PHOTOGRAPH THE PHOTOGRAPHERS?	1
1.2 HISTORICAL ANTECEDENTS TO THE STUDY.	2
1.3 SHAPING THE MIRROR – DEFINING QUESTIONS.....	4
1.4 THE MIRROR’S FACETED SURFACE: RATIONALE AND AIMS.....	10
1.5 ORGANISATION OF THE THESIS	10
CHAPTER TWO: THE CHANGING FACE OF PHOTOGRAPHY:	12
2.1 THE GENESIS OF THE PHOTOGRAPHER.....	12
2.2 VISUAL DOCUMENTATION: SOCIO-CULTURAL / ETHICAL RESPONSIBILITIES	20
2.3 THE EMERGENCE OF PHOTOGRAPHY IN COLONIAL AUSTRALIA.....	24
2.4 AN INTERPRETIVE MEDIUM: IS CREATIVITY INTEGRAL?.....	26
2.5 THE DEMOCRATISATION OF PHOTOGRAPHY: DIGITAL DELUGE	31
CHAPTER THREE: PHOTOGRAPHIC PORTRAITURE	39
3.1 THE PORTRAIT IN PHOTOGRAPHY: JEROME AND TRUGANINI	39
3.2 THE INTERPLAY OF SELF AND OTHERS	43
3.3 STUDIUM AND PUNCTUM REVISITED	48
3.4 REFLECTIONS ON THE PHOTOGRAPHIC SELF-PORTRAIT.....	49
CHAPTER FOUR: METHODOLOGY & DATA COLLECTION	53
4.1 SCAN OF PHOTOGRAPHIC PRACTICE IN NORTH QUEENSLAND	53
4.2 SELECTING THE PARTICIPANTS.....	54
4.3 DEVELOPMENT OF THE INTERVIEW SCHEDULE.....	58
4.4 INTERVIEW CONTEXTS.....	61
4.5 THE SELF-PORTRAIT	63
CHAPTER FIVE: EMBRACING THE PERSON AND THE PRACTICE	64
5.1 IN SEARCH OF THE ESSENCE.....	64
5.2 ENCODING AND SIGNIFYING THE VISUAL AND NON-VISUAL.....	71
5.3 OBSERVER, PARTICIPANT, INTERPRETER.....	73
5.4 IMAGE COMPILATION AS A PORTRAIT STRATEGY	76

5.5 ETHICAL CONSIDERATIONS OF PHOTOGRAPHIC IMAGE MANIPULATION.	78
CHAPTER SIX: LIFETIMES IN PHOTOGRAPHY.	81
6.1 IMPLEMENTATION ISSUES	81
6.2 CLIVE HUTCHISON: PHOTOGRAPHY LECTURER, TOWNSVILLE	81
6.3 ARCH FRALEY: RETIRED AIR FORCE PHOTOGRAPHER, TOWNSVILLE.	89
6.4 COMMONALITIES AND DIVERGENCES.	99
6.5 PERSPECTIVES ON CHANGE AND THE FUTURE	101
CHAPTER SEVEN: SECURE PRACTITIONERS.	103
7.1 JOHN DE ROOY: AERIAL PHOTOGRAPHER, TOWNSVILLE.....	103
7.2 PAUL DYMOND: TRAVEL / WILDLIFE PHOTOGRAPHER, CAIRNS.....	112
7.3 GREG KEATING: ENVIRONMENTAL PHOTOGRAPHER, TOWNSVILLE.....	122
7.4 FIONA LAKE: OUTBACK PHOTOGRAPHER, TOWNSVILLE.....	131
7.5 KAREN LANDT: FINE ART LANDSCAPE PHOTOGRAPHER, TOWNSVILLE.....	142
7.6 BRYAN LYNCH: NIGHTLIFE / PRESS PHOTOGRAPHER, TOWNSVILLE.	153
7.7 MEGAN MARANO: CHILD PHOTOGRAPHER, TOWNSVILLE.....	163
7.8 GLEN O'MALLEY: FINE ART PHOTOGRAPHER, TOWNSVILLE.....	170
7.9 ROB PARSONS: COMMERCIAL PHOTOGRAPHER, TOWNSVILLE	181
7.10 DAVEY RINTALA: PAGE THREE GIRL PHOTOGRAPHER, TOWNSVILLE.....	191
7.11 KERRY TRAPNELL: PEOPLES OF CAPE YORK PHOTOGRAPHER, CAIRNS.....	201
7.12 PETER TREASURE: PORTRAIT PHOTOGRAPHER, TOWNSVILLE.....	213
7.13 SUSAN TURNER: PHOTOGRAPHER OF PNG VILLAGE LIFE, CAIRNS.....	222
7.14 ZIGGY ZEIGLER: RESORT WEDDING PHOTOGRAPHER, AIRLIE BEACH.....	234
7.15 COMMONALITIES AND DIVERGENCES	243
7.16 WORK STRUCTURES.....	246
7.17 PERSPECIVES ON CHANGE AND THE FUTURE.....	246
CHAPTER EIGHT: EMERGING PRACTITIONERS:.....	248
8.1 IAN HITCHCOCK: MEDICAL PHOTOGRAPHER, TOWNSVILLE.....	248
8.2 NATALIE MARTIN: RODEO PHOTOGRAPHER, TOWNSVILLE.	257
8.3 MARK TESSMANN : MOTORSPORT PHOTOGRAPHER, TOWNSVILLE	268

8.4 LEIGH TURNER: FINE ART LANDSCAPE PHOTOGRAPHER, TOWNSVILLE	278
8.5 WORK STRUCTURES.....	288
8.6 PERSPECTIVES ON CHANGE AND THE FUTURE	289
CHAPTER NINE: THE EXHIBITION.....	290
9.1 THE PRESENTATION AND LAYOUT OF THE PHOTOGRAPHS.....	293
9.2 INVITING ENGAGEMENT.....	300
9.3 THE INVITATION.....	300
9.4 INTERPRETIVE MATERIALS.....	301
9.5 THE OPENING.....	302
CHAPTER TEN: REFLECTIONS, IMPLICATIONS AND DIRECTIONS.....	304
10.1 REFLECTIONS ON THE PROCESS AND PRODUCT	304
10.2 EXHIBITION OUTCOMES	305
10.3 IMPLICATIONS FOR PORTRAIT PHOTOGRAPHY	306
10.4 LIMITATIONS OF THIS STUDY	308
10.5 THE IMPACT AND VALUE OF THE RESEARCH	309
10.6 IMPLICATIONS FOR FURTHER RESEARCH	310
BIBLIOGRAPHY.....	312
APPENDIX A: ARTIST'S STATEMENT.....	322

LIST OF TABLES

Table 4.1.1 The Participants.....	57
Table 7.15.1 Responses to Key Research Questions	243
Table 9.1.1 Galleries Evaluated	293
Table 9.1.2 Placement of Images	296

LIST OF FIGURES

Figure 4.1.1 NQ Photographer Profile.....	53
Figure 9.1.1 Framing Section.....	295
Figure 9.1.2 Framing Variants.....	297
Figure 9.1.3 Image Orientation, Vincent Gallery.....	298

LIST OF PLATES

Plate 1.2.1, Hutchison, G. Hutchison Family 1930.....	4
Plate 1.2.2, Hutchison, G. Bob on Leave 1942	4
Plate 1.3.1, Swame, E. Travelling Photographer 1917	9
Plate 2.1.1, Niépce, J. View from His Window at Le Gras, 1829	15
Plate 2.2.2, Fenton, R. The 4th.Dragoons, 1855	22
Plate 2.6.1, Sillitoe, D. David Hockney 2004	33
Plate 2.6.2, Lenhart, T. Lenhart Photographing Himself 1894.....	37
Plate 3.1.1, Author Unknown, Truganini 1865	40
Plate 3.4.1, Vogel, N. Self Portrait 1875.....	50
Plate 5.1.1, Sander, A. High Court Tipstaff, 1931	66
Plate 5.1.2, Cartier Bresson, H. Alicante 1931	67
Plate 5.1.3, Dupain, M. Cane Farmer 1931	68
Plate 5.1.4, McDarrah, F. Eddie Adams, 1967	69
Plate 5.4.1, Rejlander, O. Two Ways of Life, 1857.....	76
Plate 5.5.2, Martin, W. How we take 'O Geese to Market 1909.	80
Plate 6.2.1, Unknown Author, The Photographer C.1870.....	82
Plate 6.2.2, Van Gogh, V. Chair, 1888	83
Plate 6.2.3, Adams, E. Saigon 1968.....	85
Plate 6.2.4, Van Gogh, V. Gauguin's Chair 1890.....	87
Plate 6.2.5, Seize the Light, 2005*	88
Plate 6.3.1, Fraley at Garbutt Base 2004.....	89
Plate 6.3.2, Fraley, A. Liberators, 1944.....	95
Plate 6.3.3, Arch Fraley, 2004*	98
Plate 7.1.1, Anticipation 2005	105
Plate 7.1.2, John De Rooy, 2005*	111

Plate 7.2.1, Paul at Mareeba 2005	112
Plate 7.2.2, Clancey's Lagoon 2005	113
Plate 7.2.3, Last Light, 2005	118
Plate 7.2.4, Paul Dymond 2005*	121
Plate 7.3.1, Greg, 2004	122
Plate 7.3.2, Keating, G. Castlehillscapes, 2003.....	128
Plate 7.3.3, Greg Keating, 2004*	130
Plate 7.4.1, Fiona at Julago 2005	132
Plate 7.4.2, Catching up with Dolly, 2005.....	134
Plate 7.4.3, Rob and Son, 2005	137
Plate 7.4.4, Fiona Lake 2005*	141
Plate 7.5.2, Landt, K. Liquid Light, 2003.....	147
Plate 7.5.4, Landt-Hutchison, Contributory images, 2003 – 2004.....	150
Plate 7.5.5, Karen Landt 2004*	152
Plate 7.6.1, The Review 2004.....	154
Plate 7.6.2, Bryan with Bunnies 2004	155
Plate 7.6.3, Late Upload 2004.....	158
Plate 7.6.4, Bryan Lynch, 2004*	162
Plate 7.7.1, Megan #1, 2004	168
Plate 7.7.2, Megan Marano, 2004*	169
Plate 7.8.1, A Common Chair, 2004	170
Plate 7.8.2, Black on Black, 2004	171
Plate 7.8.3, Veil, 2004.....	173
Plate 7.8.4, Shadow Play, 2004.....	174
Plate 7.8.5, Glen O'Malley, 2004*	180
Plate 7.9.1, Rob, 2004	183
Plate 7.9.2, Prawns, 2004	185

Plate 7.9.3, Rob Parsons, 2004*	190
Plate 7.10.1, Final Instructions 2004.....	193
Plate 7.10.2, Davey Rintala, 2004*	200
Plate 7.11.1, Esra, Kerry and Colin 2004.....	201
Plate 7.11.2, Waterhole Chat, 2004.....	203
Plate 7.11.3, Construction 2004.....	207
Plate 7.11.4, Kerry Trapnell, 2004*	212
Plate 7.12.1, Working the Crowd, 2004.....	217
Plate 7.12.2, Peter Treasure, 2004*	221
Plate 7.13.2, Porch Life, 2005	228
Plate 7.13.3, Turner, S. Abugi Paddling Home, 1983.....	229
Plate 7.13.4, Susan Turner, 2005*	233
Plate 7.14.1, Ziggy Zeigler, 2005*	242
Plate 8.1.1, Ian, 2005*	248
Plate 8.1.2, Hitchcock, I. Retina - Joe Citizen 2005.....	253
Plate 8.1.3, Muybridge, E. Galloping Horse, 1878	254
Plate 8.1.4, Ian Hitchcock 2005*	256
Plate 8.2.1, Nat, 2004	257
Plate 8.2.2, Nat #2, 2004	261
Plate 8.2.3, Martin, N. First Buck, 2005.....	263
Plate 8.2.4, Natalie Martin 2005*	267
Plate 8.3.1, Tessmann, M. MX procession, 2004.....	272
Plate 8.3.2, Mark Tessmann 2005*	277
Plate 8.4.1, Turner, L. Synapsis I-IV, 2002	283
Plate 8.4.2, Leigh Turner, 2005*	286
Plate 9.1.1, Gallery 1, 2005	298
Plate 9.1.2, Gallery 2, 2005	298

Plate 9.1.3, Gallery 3, 2005	298
Plate 9.1.4, Gallery 4, 2005	299
Plate 9.3.1, Invitation - Front and Back.....	301

*indicates the images that make up the public exhibition.