



**Queensland
Centre for
Photography**

Untold Stories

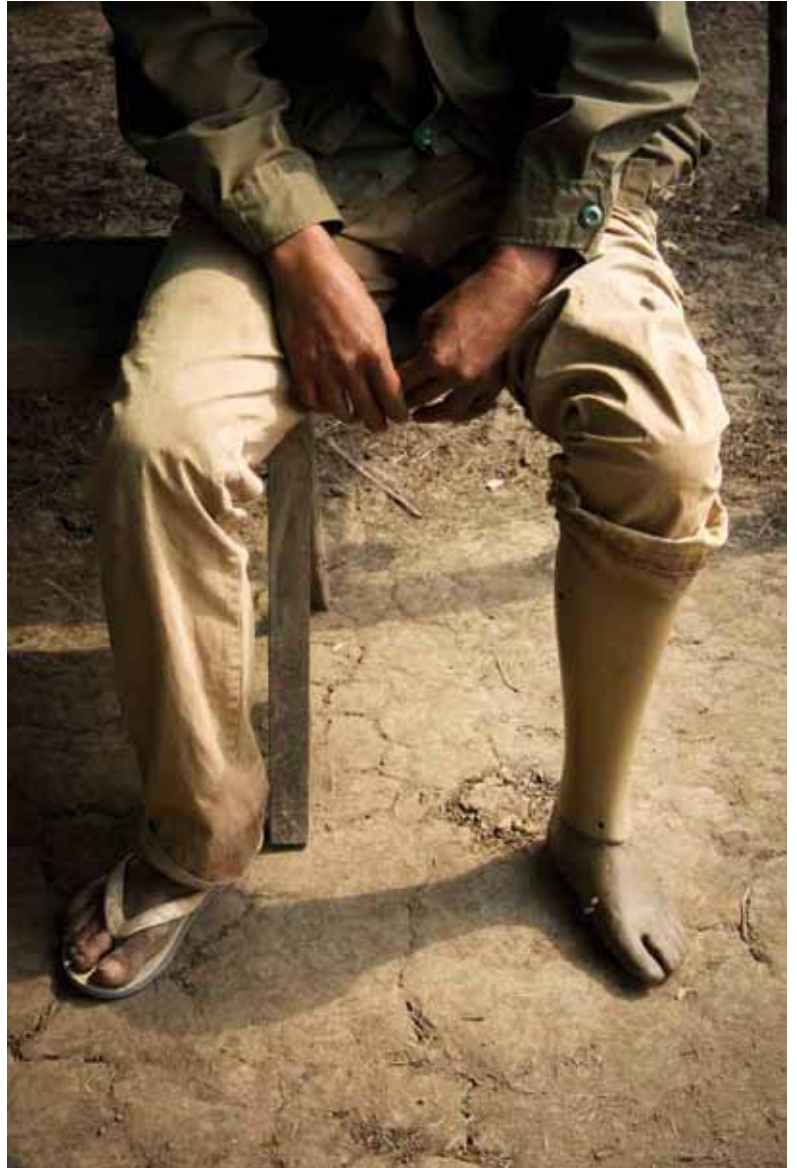
Curated by Earle Bridger, Isaac Brown, Heather Faulkner, John Rodsted

Carmel Bridger, Earle Bridger,
Isaac Brown, Leif Davies, Leanne Dixon,
Heather Faulkner, Manille Joy Gadian,
Lachlan Gardiner, Katie Garven,
Jodie Harris, Gemima Harvey,
Scott Howes, Phillip Joshua,
Isaac Lawrence, Jacky Owens,
Brett Ramsay, John Rodsted,
Charlotte Samson, Sarah Story,
Jerad Williams, Louis Lim

At the Queensland College of Art (QCA) Griffith University, Journalism with a camera is taught and experienced in the field. Photojournalism is not a whiteboard, theory driven vocation, and academic staff of the **Bachelor of Photography, Photojournalism and ePhotojournalism majors**, offered at both South Bank and Gold Coast campuses run regular international field trips for students to China, Egypt, the Czech Republic, Cambodia and Vietnam to provide stimulating subject matter for the inquiring journalist.

Three-week photographic study trips are taken for credit by students who work on projects researched prior to departure. Completed projects can be viewed at *The Argus* (<http://theargus.net.au/>) an online news magazine built and maintained by staff and students of the **Bachelor of Digital Media, ePhotojournalism major** on the Gold Coast campus.

Students, supported by QCA lecturers, Heather Faulkner, Earle Bridger and Isaac Brown, spent three weeks in Siem Reap, Phnom Penh and Ho Chi Minh, working with many Non Government Organisations



Sarah Story, *Untitled*, 2010, Archival Inkjet Print, courtesy of the artist.



Jerad Williams, *Amputee, activist, Tun Channereth (Reth)*, 2010, Archival Inkjet Print, courtesy of the artist.
Heather Faulkner, *Traffic Jam en route to Kompong Phluk*, 2010, Archival Inkjet Print, courtesy of the artist.

(NGOs) including Metamorphic International, Life and Hope Association, and Norwegian People's Aid. They documented the plight of the poor, the disabled and the sick but in particular the positive use of international aid to bring hope to the lives of so many. For instance, we traveled to outlying villages and documented medical teams from the International Committee of the Red Cross (ICRC) sponsored Regional Physical Rehabilitation Centre Kampong Speu (three hours drive from Phnom Penh) attending to local farmers who are still losing limbs to the remnants of a war long gone. This gave us a realistic insight of the support (wheelchairs, prostheses and physiotherapy) provided to the 150,000 people affected by landmines since the cessation of hostilities and the arrival of the ICRC in 1979.





Gemima Harvey, *Landmine survivor, Toek Vet*, 2010, Archival Inkjet Print, courtesy of the artist.



Louis Lim, *Life and Hope Association*, 2010, Archival Inkjet Print, courtesy of the artist.



Brett Ramsay, *Helping Hand*, 2010, Archival Inkjet Print, courtesy of the artist.

This exhibition displays the results of a field trip taken in January 2010 to Cambodia and Vietnam, which exposed students to the 'Untold Stories' of those who survived the Vietnam War, the Khmer Rouge Killing Fields and the ongoing legacy of unexploded landmines in these two countries.

QCA Adjunct Professor John Rodsted, the official photographer to the International Campaign to Ban Landmines and part of the team that won a 1997 Nobel Peace Prize for work on helping rid the world of these dormant ordinances, helped organize and conduct this unique workshop. John's NGO contacts, built through a quarter century of photojournalism experience in South East Asia, enabled students to witness and document such stories as the Mines Advisory Group (MAG) demining crews operating near Battambang, north west Cambodia.

As a photojournalist, John has witnessed the worst that man can do to man and has dedicated the past 25 years of his life to the



Earle Bridger, *Kompong Speu Regional Centre field technician preparing a prosthetic limb for land mine victim.*, 2010, Archival Inkjet Print, courtesy of the artist.

eradication of land mines and cluster bombs. John describes his involvement ...

"Cluster bombs are an area saturation weapon. One bomb opens in flight to spread hundreds of smaller 'bomblets' over a larger area. By their sheer mass of number and the violent method that they are deployed many fail to explode and lie in wait for the next disturbance. That disturbance could spell death to the farmer, child, builder who is the first to find this dangerous legacy.

In the 1980s in Cambodia I asked a refugee what peace would mean to him. He pointed at the ground and said, "There will never be peace here". The ground was mass seeded with all manner of unexploded munitions but at the top of the chain for numbers and sensitivity were cluster bombs and landmines. South East Asia had been literally carpeted by these small packets of destruction by the successive conflicts and combatants that had swept this land. To till the soil was to court danger and possible death.



Katie Garven, *Untitled*, 2010, Archival Inkjet Print, courtesy of the artist.

Clinics were full of the legless, the armless, the blind and the mutilated. One minute a farmer or child, the next a mass of bloody screaming tissue. This became the subject of my work.

It wasn't the fact that there were people being killed but the unfairness that civilians were being destroyed by a dangerous legacy from a past war. I didn't stay in Cambodia but began to wander the globe through the world's trouble spots covering the civil consequences of communities at risk. It was the legacy I thought was the cruellest consequence of war. The left over detritus that kept killing once the war had passed by.

left:
Phillip Joshua, *Untitled*, 2010,
Archival Inkjet Print,
courtesy of the artist.



right:
Leanne Dixon, *Untitled*, 2010,
Archival Inkjet Print,
courtesy of the artist.



below:
Charlotte Samson, *Untitled*,
2010, Archival Inkjet Print,
courtesy of the artist.





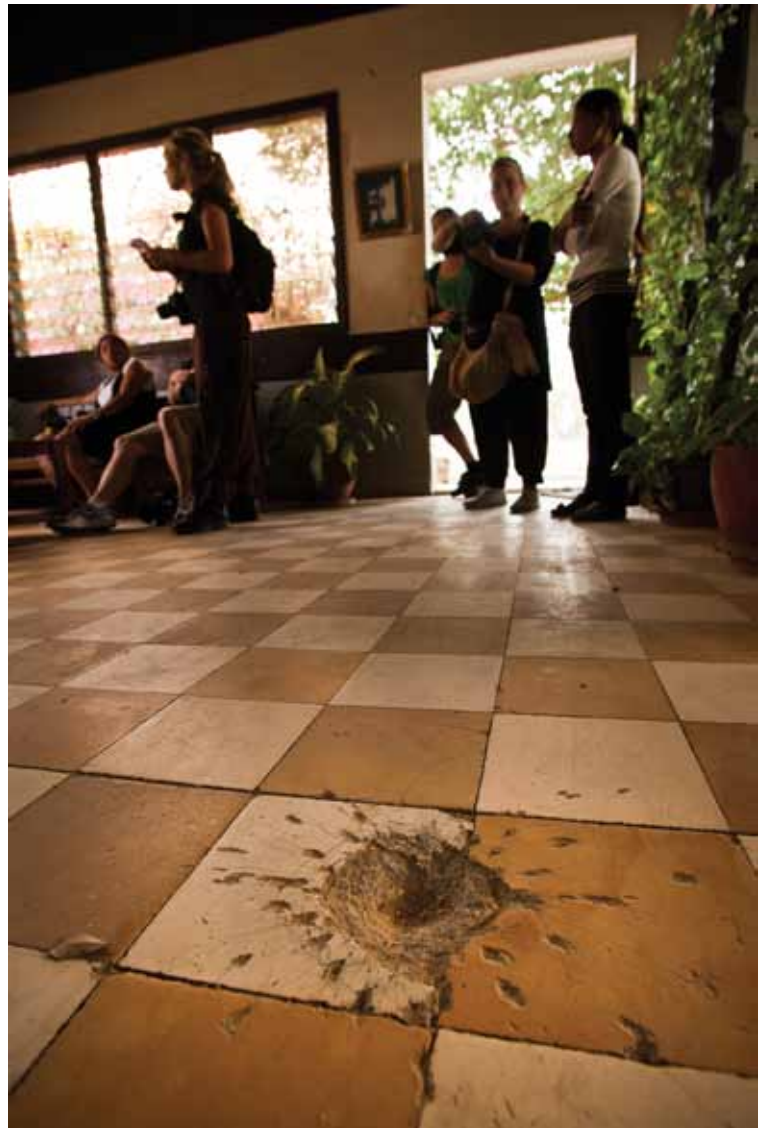
above, top to bottom:
Carmel Bridger, *Banteay Srei (the fabled pink Temple of Women)*, 2010,
Archival Inkjet Print, courtesy of the artist.
Lachlan Gardiner, *Untitled*, 2010, Archival Inkjet Print, courtesy of the artist.

right:
Jodie Harris, *Untitled*, 2010, Archival Inkjet Print, courtesy of the artist.



Year by year, war by war I saw many die. I saw the joy of returning refugees who did what any sane person would do when war is near, they ran, became refugees, only to be more in danger when they came home to a destroyed landscape. For most it would be their first exposure to these dangers. For me it would be my fifth, fourteenth, twenty second war. As the years rolled on I saw the same thing each time, just a different date. When I was in Afghanistan the civil impact was the same as in Kosovo, which was the same as Cambodia, the same as Lebanon, as Laos and the list rolled on. The use of cluster bombs would always create a dangerous legacy that condemned a returning population to danger permanently.

With landmines, a group of committed individuals created the International Campaign to Ban Landmines and a treaty banning this weapon was created in 1997. This was the impossible made real. Slowly since that date, the treaty has grown in strength until now



above:
John Rodsted, *End of a Friend*, 2010, Archival Inkjet Print, courtesy of the artist.

left, top to bottom:
Manille Joy Gadian, *Untitled*, 2010, Archival Inkjet Print, courtesy of the artist.
Scott Howes, *Untitled*, 2010, Archival Inkjet Print, courtesy of the artist.
Isaac Lawrence, *Untitled*, 2010, Archival Inkjet Print, courtesy of the artist.



Isaac Brown, *Conversation*, 2010, Archival Inkjet Print, courtesy of the artist.

80% of the world has joined the world's cry of "enough of the madness of this weapon system!" People power forced governments to acknowledge that this particular weapon system was out of control and simply needed to disappear. The treaty is a success in progress.

I have seen a lot of human misery. I have watched people die, had them blow their last breath in my face, tried to assist with first aid where possible, known the hollow pain when everything was not enough, felt the sticky slime of someone else's blood smeared over my body and dreamt of a day it may all end. On December 3, 2008 the Treaty Banning Cluster Munitions opened for signing. We might at last be near the day when this madness finally comes to an end."

Earle Bridger,
Senior Lecturer Photojournalism, QCA, Griffith University.

John Rodsted
QCA, Griffith University Adjunct Professor and Photojournalist, Melbourne, Australia.

Roo Shooting

Hamish Laing

In most films, 'roo shooters bear all the infamous brutal male connotations attached to them. For instance during the filming of *Wake in Fright*, the kangaroos were really shot but not all bloody scenes should be audience-repelling. Our bias towards the act of roo shooting weakens our interest towards the everyday life of an ever present Australian community. But Hamish Laing subverts our prejudices and portrays the 'roo shooters in heroic light. Home to a large kangaroo meat processing factory, St. George is a major Queensland 'roo industry centre.

In his carefully composed photographs, the stark clash of a hunting man and a helpless animal resolves into a normal, highly regulated everyday activity. By making the invisible visible, Laing encourages the viewer to get accustomed to the realities of country life. In his photographic discourse, the *other* is no longer estranged or brutal. This finale recounts timeless relevance to us all.

Curated by Yavuz Erkan.



right, top to bottom:

Hamish Laing, *Roo Shooting #4*, 2010, Archival Inkjet Print, courtesy of the artist.

Hamish Laing, *Roo Shooting #5*, 2010, Archival Inkjet Print, courtesy of the artist.

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Director: Maurice Ortega
Catalogue essay: Earle Bridger, John Rodsted,
and Yavuz Erkan.

Cover image: Heather Faulkner *Reth with Nobel Peace Prize*,
2010, Archival Inkjet Print, courtesy of the artist.

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Opening Night

Saturday 22nd January 5-8pm

Exhibition Dates

23rd January - 20th February 2011

Public Program

Saturdays 2pm with the curators and artists:
29th January, 5th February, 12th February, 19th February

NEW Gallery Hours

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



Queensland Centre for Photography

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