

curriculum vitae

Dr DOUGLAS SPOWART



2014 Siganto Artists' Book Research Fellow at the
State Library of Queensland

@ MAY 2015

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DR DOUGLAS SPOWART: PERSONAL INFORMATION

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Blog	http://www.wotwedid.com
Online Folios	http://www.behance.net/spowart
Linkedin	http://www.linkedin.com/pub/doug-spowart/2a/791/945
Academia	https://jamescook.academia.edu/DougSpowart
Twitter	https://www.twitter.com/regionalartist
Youtube	http://www.youtube.com/user/CooperandSpowart

Born Numurkah, Victoria, 1953

Resident of Brisbane from 1969-1994

Resident of Toowoomba since February 1995

Involved in the Photographic Industry for 43 years

Co-Founded with Ruby Spowart Imagery Gallery which operated from 1980 to 1995

Formed a business partnership with Victoria Cooper, Photographers of the Great Divide, 2000

Co-Founded with Victoria Cooper the Centre for Regional Art Practice, 2007.

RESEARCH INTERESTS

- The theory and practice of the artists book and its relationship to the contemporary photobook;
- The place of photography and DSLR still/video image-making in the changing paradigm of a democratised imaging world and the 'online' space;
- 'Place-specific' documentary photoimaging;
- Inter-disciplinary and Practice-led research methodologies for visual arts research;
- Inter-disciplinary professional practice as an integral part of art education;
- The issues around the presentation and display of physical and digital artists books and photo-books; and
- The nature of contemporary arts practice utilising digital technologies and analogue photographic processes for the conceptualisation, production, presentation, and critique of narrative and storytelling.

QUALIFICATIONS: ACADEMIC

DOCTOR OF PHILOSOPHY (2012)

— James Cook University, Townsville

GRADUATE DIPLOMA OF ARTS [Visual Art] (2003)

— Monash University, Churchill, Gippsland

DIPLOMA OF VISUAL ARTS [Applied Photography] — by RPL, Northern Melbourne Institute of TAFE (2002)

ASSOCIATE DIPLOMA OF ARTS - APPLIED PHOTOGRAPHY (1995)

— by RPL, Southern Queensland Institute of TAFE

CERTIFICATE COURSE IN PHOTOGRAPHY (1973)

— Queensland College of Art

QUALIFICATIONS: VET TEACHING

CERTIFICATE VI IN TRAINING AND ASSESSMENT TAE40110 (2013)

— Southern Queensland Institute of TAFE

CERTIFICATE VI IN TRAINING AND ASSESSMENT TAA40104 (2009)

— Southern Queensland Institute of TAFE

CERTIFICATE VI IN ASSESSMENT AND WORKPLACE TRAINING BSZ40198 (2000)

— Southern Queensland Institute of TAFE

CERTIFICATE VI IN WORKPLACE TRAINING (CAT 2) (1999)

— Southern Queensland Institute of TAFE

QUALIFICATIONS: PROFESSIONAL

2001 HONORARY FELLOWSHIP — Australian Institute of Professional Photography

2000 MASTER OF PHOTOGRAPHY (RE QUALIFICATION)

— Australian Institute of Professional Photography

1982-2004 VALUER OF “PHOTOGRAPHS AND PHOTOGRAPHICA”

— Appointed by the Australian Government Department of Arts & Tourism

1997 CERTIFIED PROFESSIONAL PHOTOGRAPHER

— Australian Institute of Professional Photography

MASTER OF PHOTOGRAPHY (RE QUALIFICATION)

— Australian Institute of Professional Photography

1995 FELLOWSHIP

— Australian Institute of Professional Photography

MASTER OF PHOTOGRAPHY (RE QUALIFICATION)

— Australian Institute of Professional Photography

1992 MASTER OF PHOTOGRAPHY — Australian Institute of Professional Photography

ASSOCIATE MEMBERSHIP — The Photographic Society of Queensland

1989 LICENTIATE MEMBERSHIP — LUIGGI CACCIOLA (DOUG SPOWART)

— The Australian Photographic Society

1983 ASSOCIATE — Australian Institute of Professional Photography

1982 AP-R MEDAL FOR SERVICE TO PHOTOGRAPHY

— The Australian Photographic Society

MEMBERSHIPS, ASSOCIATIONS & NETWORKS @ DECEMBER 2014

Allumni: Queensland College of Art, Monash University & James Cook University

Arts Council of Toowoomba

Artslink (formerley the Arts Council of Queensland)

Australian Institute of Professional Photography

Australian Photographic Society (lapsed 2015)

Bibliographical Society of Australia and New Zealand

Flying Arts Alliance

Friends of National Gallery of Australia

National Association of the Visual Arts (Professional Member)

Photoimaging Educators Association (PMA International)

The Print Council of Australia

The Queensland Centre for Photography

Regional Arts Australia (Registered)

VISCOPY

SELECTED ONLINE GROUPS

ART Professionals Worldwide

Art Photography

Australian Institute of Professional Photography

Collecting photography books

Gallerium: the Curator Network

Museum & Art Galleries

NBN AUSTRALIA

Photography Industry Professionals

Scientist Artist Collaborations

Social Media Today

Visual Artists and their Advocates

EMPLOYMENT HISTORY AND DUTIES

2000 to present SELF-EMPLOYED ARTIST in partnership with Victoria Cooper
Trading as; *Centre for Regional Arts Practice, Art of Books - Books of Art and Photographers of the Great Divide*

My duties, often in collaboration with my partner, include the following:

- the conceptualisation, production and presentation of creative projects;
- marketing, promotion, financial management of business;
- client liaison;
- grant writing and acquittal;
- networking with peers, industry and community including advocacy for artists in regional areas;
- creating and maintaining business social media presence; and
- operation of the artists' studio including; materials, services and WH&S.

1995 to May 2014 TEACHER - PHOTOIMAGING: SOUTHERN QUEENSLAND INSTITUTE OF TAFE

I worked in a team of three staff responsible for a range of activities relating the delivery and assessment of training programs for certificate IV and diploma level qualifications in photoimaging.

Duties and responsibilities within the team were shared by the team members. Decisions are supported and refined by discussion and review by all team members. In many ways, as a self-directed team we shared many tasks and responsibilities.

In my role I contribute to, or have been designated responsible for the following:

- preparation, delivery and assessment of training and assessment
- delegated financial officer;
- responsible for course registration;
- contributor to continual improvement evaluations of team activities;
- time tabling of staff and facility;
- coordination of student projects with other departments and community;
- liaison with industry bodies and other arts agencies;
- the management of the college's exhibition spaces;
- officer responsible for Advanced Standing and Recognition of Prior Learning claims in my content specialist areas;
- dealing with student issues, concerns and complaints;
- work with fellow staff members in the awareness and understanding of institutional procedures and processes;
- responsible for audits and new staff inductions;
- involvement in staff selection processes;
- promotion and marketing of the program; and
- stock estimates and ordering.

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EMPLOYMENT HISTORY AND DUTIES (CONTINUED)

1977-1993 SESSIONAL TEACHER: QUEENSLAND COLLEGE OF ART

From 1977-1993 I was employed as a .5 (approximately) sessional teacher/tutor in the Photography Department, School of Graphic Communications, Jewellery & Silversmithing and Liveworm Studio of the Queensland College of Art at Seven Hills Campus, Brisbane:

My duties included the following:

- Teacher of photography specialising in studio practices, folio production, the exhibition, colour and black & white darkroom processes;
- Supervision of Associate Diploma and undergraduate degree students; and
- Working in the role of commercial photographer to give students experience in art direction as well as creating photographs for folios and assessment.

1980-1995 SELF EMPLOYED AS A DIRECTOR OF IMAGERY GALLERY

Imagery Gallery was founded in 1980 by Ruby Spowart and myself. The concept and objectives we sought for Imagery Gallery:

- To provide an exhibition venue for photographers;
- To assist those wishing to share their imagery with others;
- To provide a meeting place for those interested in photography;
- To provide a centre of photographic learning; and
- To provide a resource centre on photography and photographers.

Imagery Gallery developed into a multi-faceted organisation with four main activity areas

(1) Exhibition Gallery for photography.

The first exhibition being opened on March 28th, 1980 and closed in June 1995. During that time 205 exhibitions were shown featuring images made by international, Australian and Queensland photographers. Exhibition content usually consisted of the following; Social documentary, pictorial, photo essay, personal imagery, promotional exhibitions, competitions and awards.

Funding

From 1980 to 1984 exhibitors were charged commission on sales, however, as many exhibitions were of a non-commercial or personal content from 1985-1995 the gallery functioned on a hire of facility basis.

The Gallery Exhibition Record

205 exhibitions from 1135 exhibitors. In the fifteen years of its operation approximately 75,500 people visited Imagery Gallery.

(2) Workshops and Seminars in photography.

Imagery Gallery has operated photographic workshops since 1980 which were attended by approximately 4,950 students. Nearly all of the classes have been conducted by myself using curriculum, lecture materials and presentation devised and produced by me.

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EMPLOYMENT HISTORY AND DUTIES

IMAGERY GALLERY (CONTINUED)

(3) Agents for specialised photographic products and services.

Imagery Gallery was an agent for LEICA and SINAR cameras, Kodak products and NECO Superscan murals.

(4) Organisation of tours for photographers.

From 1982-1998 I was involved in the planning, co-ordination and the leading of tours for photographers to locations Australia-wide and overseas. In 17 years there were 34 tours; 12 to the Northern Territory, 8 to North West Australia, 1 to the South West of Australia, 2 to North Queensland, 6 to New Zealand, 1 to Africa and 2 each to China and the South-West USA.

These tours had 25 participants and were usually safari style, camping out in the bush, close to the areas of photographic interest. En-route lectures, discussions and advice are given to participants to enable them to make the most of their photo opportunities.

As a part of my required skills for tour work I hold a current "D" class bus licence, restricted to 30 passenger vehicles.

1972–1980 EMPLOYED BY KODAK (AUSTRALASIA) PTY LTD

Literature and Technical Officer in Kodak's head office in Melbourne

Duties included;

- writing and design of technical brochures on photography techniques and Kodak products;
- management, ordering and distribution of the Kodak literature store; and
- work with Marketing Communications department and Sales arms of the company to determine product development, promotion and marketing strategies.

Customer Relations Representative Northern Region Commercial Markets, Brisbane.

Duties included:

- support for Technical Sales Representatives in the field;
- handling of commercial markets customer orders;
- complaints and technical enquiries;
- management of staff employed in this area; and
- co-ordination of major marketing and sales events.

Counter Sales Clerk, Northern Region Commercial Markets, Brisbane

Duties included:

- handling and supply of clients orders;
- trouble shooting;
- customer help capacities; and
- dealing mainly with professional clients.

ACADEMIC PAPERS PRESENTED 2004–2015

BIBLIOGRAPHICAL SOCIETY OF AUSTRALIA & NEW ZEALAND — 2009 University of Queensland

Presented paper on PhD research. Topic: *Every photo deserves a book*

A paper commenting on own practice and the photograph within the artists' book discipline

4TH AUSTRALIAN ARTISTS BOOK FORUM — 2008 Artspace Mackay

Presented paper on PhD research. Topic: *A picture is worth . . .*

A paper dealing with the emergence of self-publishing and print-on-demand photobooks

LECTURES PRESENTED 2004–2015

AUSTRALIA & NEW ZEALAND ANTIQUARIAN BOOKSELLERS — 2014 National Library of Australia

Presented paper on post-doctoral research. Topic: *Australian Photobooks*

AIPP NATIONAL CONVENTION: VIVID — 2008 National Museum of Australia, with Victoria Cooper

Topic: Own arts practice and the artists' book/photobook

AIPP QUEENSLAND STATE CONVENTION: HAIR OF THE DOG — 2010 Brisbane

Topic: Own arts practice and the artists' book/photobook, included workshop

BALLARAT INTERNATIONAL FOTO BIENNALE — 2009 Ballarat

Topic: Presentation on own practice & floor talk on exhibition **BOOK : SITE** with Victoria Cooper

HEADON EVENT: THE FUTURE OF PHOTO BOOK PUBLISHING — 2013 Museum of Sydney

Moderator of the forum with an introductory presentation

JAMES COOK UNIVERSITY: SCHOOL OF CREATIVE ARTS — 2007 & 10 Townsville

Topic: Presentation to students on own arts practice and research

MASSEY UNIVERSITY: Supporting exhibition 50 YEARS OF WOOLF — 2010 Wellington, New Zealand

Topic: Presentation to Photomedia students on own arts practice and research

Topic: Presentation on the judging and assessment of photographs, own arts practice and research

NEW ZEALAND INSTITUTE OF PROFESSIONAL PHOTOGRAPHY CONVENTIONS — 1998 & 2001

Topic: Own arts practice and judging professional photography

PALIMPSEST #7 — 2009 Mildura Arts Centre with Victoria Cooper on the exhibition **Borderlines**

PHOTOGRAPHIC SOCIETY OF NEW ZEALAND — 2004 Partaka

Topic: Multiple presentations, some in collaboration with Victoria Cooper

QUEENSLAND COLLEGE OF ART (GOLD COAST CAMPUS) — 2014

Lecture and workshop: Contemporary Photo Books

QUEENSLAND FESTIVAL OF PHOTOGRAPHY REGIONAL TOUR PANEL — 2012 Toowoomba

Topic: *Everyone is a photographer – The ubiquity of digital photography*

WORKSHOPS PRESENTED 2004–2014

AUSTRALIAN NATIONAL UNIVERSITY: NATIONAL ART SCHOOL — 2002, 03, 04, 05, 06 & 07

Two week visiting artist workshop for Core Studies Program (with Victoria Cooper)

BARRATT GALLERIES — 2009 Cyanotype workshop (with Victoria Cooper)

FLYING ARTS QUEENSLAND TUTOR — 2004 Multiple venues around Queensland

Workshop topics included digital photography, fine art digital printmaking and artists' books.

WANAKA AUTUMN ART SCHOOL — 2012, Photo Books (with Victoria Cooper)

SELECTED: WORKSHOPS, SEMINARS AND CONFERENCES ATTENDED

WORKSHOPS ATTENDED: 2004–2013

- 2013 APPLE iPADS IN EDUCATION WORKSHOPS** — State Library of Queensland
THE FINE ART OF DIGITAL PRINTING — Dr Les Walkling workshop, Queensland
- 2012 VARIOUS TAFE INHOUSE WORKSHOPS INCLUDING:**
— Digital Authoring Tools, eAssessment and Digital Futures for Learning and Assessment
IS YOUR TRAINING ORGANISATION NBN READY?
— A Digital Capability Workshop
- 2011 RACHEL SPANO: CONSERVATION AND CARE OF BOOKS LECTURE**
— Conservator: State Library of Queensland
- 2010 DAVID DELLAFIORA: MAIL ART AND BOOKMAKING**
— Focus on Artists' Books V, Artspace Mackay
KAREN FLORENCE: MONOPRINT AND BOOKMAKING
— Focus on Artists' Books V, Artspace Mackay
- 2006 KEITH A. SMITH & SCOTT MCCARNEY WORKSHOP: ARTISTS' BOOK MAKING**
— Studio West End
- 2005 ADELE OUTERIDGE: COPTIC STITCHING**
— Studio West End

SEMINARS & CONFERENCES ATTENDED: 2004–2013

- PHOTOBOOK MELBOURNE** — Melbourne, 2015
- HEADON FOTO FESTIVAL & VIVID FESTIVAL** — Sydney, 2013
- THE TROUBLE WITH ARTISTS' BOOKS FORUM** 2013 — State Library of Queensland
- AIPP QUEENSLAND DIVISION HAIR OF THE DOG NATIONAL CONVENTION** — Brisbane, 2012
- SOCIAL MEDIA MARKETING CONFERENCE** 2012 — A Skillpath Workshop, Brisbane
- FOCUS ON ARTISTS BOOKS** 2005, 06, 08, 10 — Artspace Mackay
- BALLARAT INTERNATIONAL FOTO BIENNALE: PRESENTATIONS AND FOLIO REVIEWS**
— Ballarat, 2009 & 2013 (registered to attend)
- BIBLIOGRAPHICAL SOCIETY OF AUSTRALIA AND NEW ZEALAND CONFERENCE** 2009
— University of Queensland, Brisbane
- FLOATING LANDS: A COLLATION OF ECCENTRICS** 2009 — Noosa Regional Art Gallery
- ANDY GOLDSWORTHY LECTURE** 2009 — Gallery of Modern Art, Brisbane
- PALIMPSEST#7** 2009 — Mildura Arts Centre
- REGIONAL ARTS AUSTRALIA CONSULTATION FORUM** 2009 — Millmerran, Queensland
- KEITH A. SMITH & SCOTT MCCARNEY TALK** 2006 — Studio West End, Brisbane
- BOOKS 06 SEMINAR** 2006 — Noosa Regional Art Gallery
- WILLIAM YANG LECTURE** 2006 — Gold Coast City Art Gallery

COLLABORATIVE EXHIBITIONS/PROJECTS WITH VICTORIA COOPER

* Denotes the exhibition was curated or co-curated by Doug Spowart

- 2015 **NOCTURNE MUSWELLBROOK: REVISITED** — Muswellbrook Regional Arts Centre
SPEAKING ABOUT PLACE* With Victoria Cooper
- 014 **NOCTURNE MILES**
A community participation photodocumentation of the lives and locality of people from Miles, presented on Facebook for the community to tell stories that connect with the subjects photographed. Including projections, shootouts and a zine making workshop
SPEAKING ABOUT PLACE* With Victoria Cooper — Toowoomba Regional Art Gallery
- NOCTURNE BUNDABERG REGION**
A community documentation of the of Bundaberg in nocturnal light and the presentation of images on Facebook for the community to tell stories that connect with the subjects photographed. SEE <<https://www.facebook.com/nocturnebundaberg>> A Queensland Festival of Photography Project.
SPEAKING ABOUT PLACE* With Victoria Cooper — Charts Gallery, Childers
- 2013 **NOCTURNE GRAFTON & MUSWELLBROOK**
In association with an artist in residence at the Grafton Regional Gallery and the Muswellbrook Regional Art Gallery. Included an exhibition, floor talks and a projection performance. SEE <<https://www.facebook.com/nocturnegrafton>> and <<https://www.facebook.com/nocturnemuswellbrook>>
- 2013 **FRENZIED AIR*** — Gallery Frenzy, Brisbane.
- 2012 **CONTACT ZONE***
— Futures Gallery, Toowoomba. A collaborative exhibition with Victoria Cooper showing artists' and photobooks commenting on 'place' relationships communicated through the form of the book.
- 2011 **TWINSAPES PINHOLE PHOTOGRAPHY: Hideharu Matsuhisa**
— Invited artists: Victoria Cooper—Caloundra Regional Art Gallery
- 2009 **LEPORELLO BEACH*** With Victoria Cooper — Library, SQIT, Toowoomba
WINDOWS* With Victoria Cooper — Queensland Centre for Photography, Brisbane
FOND SEA COLLECTION* With Victoria Cooper — Barratt Galleries, Alstonville
BOOK : SITE* With Victoria Cooper **Core artist: Ballarat International Foto Biennale**
— Post Office Gallery, Ballarat, Victoria
SITE : BUNDANON* With Victoria Cooper — Installation, Artist in Residence, Bundanon, NSW
SITE : BORDERLINES* With Victoria Cooper **Core artist: Palimpsest #7** — Mildura Arts Centre
- 2008 **INTERIOR THROUGH AN OPEN DOOR: BUNDANON*** With Victoria Cooper
— Toowoomba Regional Art Gallery
- 2006 **TRAVELLING LIGHT*** With Victoria Cooper — Queensland Centre for Photography, Brisbane
THE VIEWER AND THE VIEWED—QUEENSLAND SELF-IMAGING PROJECT*
Co-curated with Ian Poole of an exhibition of self-portraits by 41 Queensland photographers. Design and publishing of a limited edition catalogue of the exhibition

RECENT GROUP EXHIBITIONS & PROJECTS

2015 **PHOTOBOOK INDEPENDENT**

— Photo Independent Art Fair, Raleigh Studios, Hollywood, USA

ARTISTS' BOOKS & MULTIPLES: A SELECTION OF WORKS FROM THE CENTRE FOR THE ARTIST BOOK CURATED BY NOREEN GRAHAME

— Toowoomba Regional Art Gallery

VITAL SIGNS: AN EXHIBITION OF THE FLYING ARTS 2014 REGIONAL ARTS AWARD

— Judith Wright Centre, Brisbane

BOOKSCAPES

— Curated by Darren Bryant, Southern Cross University Library, Lismore.

2014 **GEORGE PATON ARTIST'S BOOKS (Reprised)** — George Paton Gallery, Melbourne

POETICS OF LIGHT: PINHOLE PHOTOGRAPHY,

— New Mexico History Museum, Santa Fe, New Mexico, USA.

INFOCUS Juried Exhibition of Self-Published Photobooks

— Phoenix Art Museum, Arizona, USA.

WILDCARDS: CURATED BY BILL HENSON — Monash Gallery of Art, Melbourne

INTERIOR EXTERIOR

— Toowoomba Regional Art Gallery as part of the Queensland Festival of Photography 5

ON LANDSCAPE PHOTOBOOK EXHIBITION — Guest Projects, Sunbury House, London, UK.

2013 **THE MEMORY COLLECTIVE**

— The Memory Collective Project is a multidisciplinary collaboration orchestrated by artist Damien Kamholtz. Kamholtz states: The project was supported by an RADF Grant and artworks created during the project were exhibited in the Toowoomba Regional Art Gallery in September 2013.

<<http://wotwedid.wordpress.com/2013/06/17/memory-collective-a-performance-documentary-project/>>

2012 **LESSONS IN HISTORY VOL2 DEMOCRACY : AN EXHIBITION OF ARTISTS' BOOKS**

— Grahame Galleries + Editions, Brisbane

RE-NEWSING THE NEWS — Futures Gallery, Southern Queensland Institute of TAFE

2011 **THE SILENT SCREAM: POLITICAL AND SOCIAL COMMENT IN BOOKS BY ARTISTS**

— IMPACT7: Exhibition curated by Monica Oppen, Sir Louis Matheson Library, Monash University

GLOBAL & LOCAL

— Geelong Library: Exhibition curated by David Dellaflora, Field Studies Network

DOWN UNDER UP HERE: CONTEMPORARY AUSTRALIAN ARTISTS' BOOKS

— Open Book Cowles Literary Commons, Minnesota Centre for Book Arts, USA

ALT: Eight Alternative Queensland Photographers

— Queensland Centre for Photography

CHRONICLE ZINE — Library, Southern Queensland Institute of TAFE

BLUE: Arts Council Toowoomba members exhibition — Toowoomba Regional Art Gallery

Continues over . . .

RECENT GROUP EXHIBITIONS & PROJECTS

- 2010 50 YEARS OF WOOLF — with Simon, Ronald Woolf and others**
— Massey University, New Zealand
- ENGAGING VISIONS, YOUR PLACE IN FINE ART**
— School of Art Gallery Australian National University
- ARTIST TRADING CARD PROJECT** — Barratt Galleries, NSW
- THE HANKIE PROJECT** — Barratt Galleries, NSW
- ART BOUND** — Curated by The Australian Bookbinders
— Gallery Red, Glebe, Sydney
- 2009 SYNCHRONICITY** Queensland Centre for Photography Travelling Exhibition
— Toowoomba Regional Art Gallery
- NEW SKIN: CONTEMPORARY QUEENSLAND PHOTOGRAPHY [THE RE-OPENING OF QCP]**
— Queensland Centre for Photography
- 2008+09 WITHOUT BOUNDARIES**—Curated by The Australian Bookbinders
— Pine Street Creative Arts Centre Gallery, Sydney
— Art Gallery of New South Wales Research Library
— Mundubbera Regional Art Gallery, Queensland
- 2008 VIVID EXHIBITION: PINHOLE - AUSTRALIA**
— Presiding Officer's Gallery, Parliament House, Canberra
- FREESTYLE BOOKS** — State Library of Queensland curated by Helen Cole
- FIRST EDITION ARTISTS' BOOK SHOW**— Noosa Regional Art Gallery
- 50 YEARS OF THE MUSWELLBROOK SHIRE COLLECTION 1958~2008**
— Muswellbrook Regional Arts Centre
- MEMOIRS: SELECTED PHOTOGRAPHS FROM THE DARYL HEWSON COLLECTION**
— State Library of Queensland. Part of the Queensland Festival of Photography
- APHRODITE'S DRESS - ARTISTS IN COLLABORATION**
— with Arthur Boyd, Indra Deigan, Poli Papapetrou, Bundanon Homestead Gallery
- PHILISTINE FALLACY: HOW THINGS CHANGE**
— Curated by Mayor Dianne Thorley + Peter Wood, Toowoomba Regional Art Gallery
- 2007 LEICA / CCP PHOTODOCUMENTARY AWARD**
— Centre for Contemporary Photography, Melbourne (to travel Australia-wide in 2008 & 09)
- BALONNE** — St George Gallery with the Australian National University's Environmental Studio
- COMING INTO FOCUS: THE NEW WAVE IN PHOTOGRAPHIC PROCESSES**
— Mildura Arts Centre
- BOOKS07**—Noosa Regional Art Gallery
- LESSONS IN HISTORY VOL1: AN EXHIBITION OF ARTISTS' BOOKS**
— Grahame Galleries + Editions, Brisbane
- 2006 ENLIGHTENING: A SURVEY OF PHOTOGRAPHIC & DIGITAL WORKS FROM THE CITY'S COLLECTION**
— Part of the Queensland Festival of Photography, Toowoomba Regional Art Gallery

GRANTS, AWARDS AND COMPETITIONS 2006–2015

- 2014 AWARDED THE INAUGURAL SIGANTO FOUNDATION ARTISTS' BOOK RESEARCH FELLOWSHIP**, State Library of Queensland
SELECTED: VITAL SIGNS A collaborative work with Victoria Cooper
Flying Arts - Regional Art Awards and touring exhibition,
- 2013 SHORTLISTED: ONE FOR THE BOOK AWARD**, Ballarat International Foto Biennale
SHORTLISTED: FOURTH LIBRIS ARTISTS' BOOK AWARD, Artspace Mackay
RECIPIENT: ARTS QUEENSLAND RADF GRANT — A collaborative Project: The memory collective coordinated by Damien Kamholtz
- 2011 RECIPIENT: AIPP QUEENSLAND PHOTOGRAPHIC BOOK OF THE YEAR AWARD**
RUNNER-UP: AIPP QUEENSLAND PHOTOGRAPHIC BOOK OF THE YEAR AWARD
SHORTLISTED: SOUTHERN CROSS UNIVERSITY ARTISTS' BOOK AWARD
- 2010 RECIPIENT: AIPP QUEENSLAND PHOTOGRAPHIC BOOK OF THE YEAR AWARD**
RUNNER-UP: AIPP AUSTRALIAN PHOTOGRAPHIC BOOK OF THE YEAR AWARD
SECOND PRIZE—MARTIN HANSON MEMORIAL ART AWARDS AND EXHIBITION
— An artists' book with Victoria Cooper, Gladstone Regional Art Gallery & Museum
SHORTLISTED: JOSEPHINE ULRICK & WIN SCHUBERT PHOTOGRAPHY AWARD
— An artists' book work with Victoria Cooper, Gold Coast City Art Gallery
SHORTLISTED: THIRD LIBRIS ARTISTS' BOOK AWARD, Artspace Mackay
- 2009 SHORTLISTED: SOUTHERN CROSS UNIVERSITY ARTISTS' BOOK AWARD**
— An artists' book work with Victoria Cooper
ARTIST IN RESIDENCE: BUNDANON
- 2008 RUNNER-UP: AIPP AUSTRALIAN PHOTOGRAPHIC BOOK OF THE YEAR AWARD**
SHORTLISTED: 2ND LIBRIS ARTISTS' BOOK AWARD, Artspace Mackay
WORK ACQUIRED: SOUTHERN CROSS UNIVERSITY ARTISTS' BOOK AWARD
- 2007 FINALIST: LEICA CCP PHOTODOCUMENTARY AWARD**
— A collaborative work with Victoria Cooper, Centre for Contemporary Photography
RECIPIENT: REGIONAL ARTS DEVELOPMENT GRANT
— To present work in the **Artists' Book and Multiples Fair**, Dell Gallery, Brisbane
ARTIST IN RESIDENCE (2ND): BUNDANON
SHORTLISTED: JOSEPHINE ULRICK & WIN SCHUBERT PHOTOGRAPHY AWARD
— An artists' book with Victoria Cooper, Gold Coast City Art Gallery
- 2006 FINALIST : AUSTRALIA'S TOP PHOTOGRAPHERS – TRAVEL CATEGORY**
— List selected by industry representatives
FIRST LIBRIS ARTISTS' BOOK AWARD, Artspace Mackay — Accepted for exhibit and purchased
WORK ACQUIRED: SOUTHERN CROSS UNIVERSITY ARTISTS' BOOK AWARD
FIRST PRIZE: COLOUR CATEGORY, BHP WALTZING MATILDA PHOTOGRAPHIC AWARD,

SELECTED PUBLICATIONS, REVIEWS, PAPERS AND ARTICLES 2004–2015

2011-15 BLOG POSTS

For 4 years I have maintained, with partner Victoria Cooper, a professional practice blog which reports on exhibitions, events and activities relevant to art and, in particular, the regional artist.

2015 **CONTEMPORARY PHOTOBOOKS AND HISTORICAL ISSUES** (in production)
La Trobe Journal, State Library of Victoria

2013 **LOOKING GOOD IN PRINT**
Better Photography Magazine, No. 72, Winter 2013, (p54-57)
An article on making photobooks.

FAMOUS FOR 15 ONLINE PHOTOGRAPHS
SLQ Design Online – Commissioned piece
A commentary on the ubiquity of photography and social media.

2012 **AN INTERPRETATION OF AN ARTISTS' BOOK: MONOLOGUES**
SLQ Guest Blogger, Australian Library of Art
A review of the book Graeme Peebles artists' book 'Monologues'.

2011 **HEAD AND SHOULDERS: THE 2011 OLIVE COTTON AWARD**
Art Monthly Australia, Issue 246, June 2011, (p71-72)
A review of the competition and exhibition.

THESE WONDERFUL OBJECTS
Australian Books Arts Journal, Issue 5, June 2011
A review of the 2011 Southern Cross Acquisitive Artists Book Award.

NOW BECOMING THEN: RE-PHOTOGRAPHY AND JOHN ELLIOTT'S THE LAST SHOW AND RESHOOT **Art Monthly Australia, Issue 240, June 2011, (p29-30)** A review of the exhibition.

NEVER AGAIN: DOCUMENTARY AS GALLERY INSTALLATION
After Image Special Issue: The Aesthetics of Atrocity, No. 240, July 2011, (129-130)
A review of the exhibition and a commentary on the gallery installation as a narrative device.

MEN OF THE BOOK - PICTURE THIS: DOUG SPOWART'S BOOKWORKS
Australian Books Arts Journal, Issue 4, March 2011, (p46-47)
A self-authored discussion on own artists' book and photobook practice.

2010 **NORMANA WIGHT'S POSTED**
Australian Books Arts Journal, Issue 1, April 2010, (np)
Review of the exhibition *Posted*, Grahame Galleries, Brisbane.

EVERY PHOTO DESERVES A BOOK
Blue Notebook, Journal, Centre for Fine Print Research, University of the West of England - Volume 5, No. 1, October 2010. The paper from the Bibliographic Society of Australia and New Zealand Conference published with illustrations.

FOCUS ON ARTISTS' BOOKS V: ARTSPACE MACKAY, QUEENSLAND
Bonefolder Vol. 7, No. 2, Spring 2011, (p35-39)
A commentary on the Focus on Artists' Books V conference and the associated events.

Continues over . . .

SELECTED PUBLICATIONS, REVIEWS, PAPERS AND ARTICLES

2009 FREESTYLE BOOKS

Bonefolder Vol. 6, No. 1, Fall 2009, (p44-45)

A review of the State Library of Queensland exhibition.

ARTISTS' BOOKS: THE VIEW FROM THE OTHER SIDE

IMPRINT: Journal of the Print Council of Australia, ISSN 0313-3907

Vol. 44. No. 4., Summer 2009, p24.

Review of the 2009 Southern Cross University's Acquisitive Artists' Books Award.

PICTURE PARADISE

PHOTOFILE: Journal of the Australian Centre for Photography

No. 85, December 2008~March 2009

Review: National Gallery of Australia's *Picturing Paradise* exhibition.

FACING FACES: PORTRAITURE FROM THE OLIVE COTTON AWARD

BETTER PHOTOGRAPHY, No. 54, Summer 2009, p72-76

Review and commentary on contemporary portraiture in Australia.

2008 DIANNE LONGLEY—NAVIGATIONS: ARTIST BOOKS, FOLIOS & MIXED MEDIA

IMPRINT: Journal of the Print Council of Australia, ISSN 0313-3907

Vol. 43. No. 4., Summer 2008, p29.

Review of the *Navigations* exhibition at Barratt Galleries.

2008 SOUTHERN CROSS UNIVERSITY'S ACQUISITIVE ARTISTS' BOOKS AWARD

IMPRINT: Journal of the Print Council of Australia, ISSN 0313-3907

Vol. 43. No. 4., Summer 2008, p24-25

Review of the 2008 Southern Cross University's Acquisitive Artists' Books Award.

2006 CARCAMERA: TAKING PHOTOGRAPHS AT 100 KPH

BETTER PHOTOGRAPHY, No. 44, Spring 2006, p76-79

Self-authored article on the CarCamera Obscura Project.

TRAVELLING DOWN THE DIGITAL TRACK

BETTER PHOTOGRAPHY: No. 45, Winter 2006, p84-89

Self-authored article on digital fieldwork research for PhD.

2004–2007 ART OF BOOKS: BOOKS OF ART JOURNAL ISSN 1832-2638

A co-authored and published journal featuring aspects of practice, collaborations with Victoria Cooper, reviews and commentaries of contemporary artists' book issues, awards and exhibitions. From 2004 to 2007 27 issues were published. Much of the type of content published usually in the *Art of Books: Books of Art* journal after 2007 began to find its way into mainstream media and the journal's publishing program was put on hold.

WORK REPRESENTED IN COLLECTIONS

- Araluen Arts Collection, Alice Springs** (pseud. Luigi Cacciola)
- Australian Institute Professional Photography Collection**
- Australian National University, School of Art Collection**
- Australian Photographic Society Permanent Collection**
- ✓ ***Bibliotheca Librorum Apud Artificem, Sydney***
- ✓ **Bundanon Trust Collection**
- ✓ **Carleton College Artists' Book Collection, Minnesota, USA**
- ✓ **Centre for the Artists' Book Collection, Grahame Galleries**
- Commonwealth Photography Award Collection, London**
- Daryl Hewson Photographic Collection**
- FUJI ACMP Australian Photographers Collections 1, 3 & 5**
- ✓ **Fryer Library, University of Queensland**
- Ipswich Regional Art Gallery**
- Grafton Regional Gallery**
- Graham Nash Photography Collection, USA**
- Griffith (University) Artworks Collection**
- McGregor Prize for Photography Awards Collection**
- ✓ **Mackay Artspace Regional Gallery**
- ✓ **Mildura Arts Centre**
- Monash Gallery Photography Collection**
- Muswellbrook Regional Art Gallery**
- ✓ **National Gallery of Australia (Research Library)**
- National Gallery of Victoria** (pseud. Luigi Cacciola)
- New Mexico History Museum, USA (The Pinhole Resource Collection)**
- ✓ **National Library of Australia — Rare Books and Manuscripts**
- ✓ **Outback Regional Gallery Collection, Winton**
- Prospect Gallery Collection, South Australia**
- Queensland Art Gallery**
- ✓ **Queensland Centre for Photography**
- Queensland University of Technology Art Museum**
- ✓ **Southern Cross University Acquisitive Artists' Book Collection**
- ✓ **State Library of New South Wales**
- ✓ **State Library of Queensland — Australian Library of Art**
- ✓ **State Library of Victoria — Australian Rare Books Collection**
- ✓ **Toowoomba Regional Art Gallery**
- ✓ **Numerous private collections**
- ✓ Denotes collected work/s are artists' books or photobooks
Note: these collections may also include photographs as well as books

2011 **Opening speech Of the show *Chronicle ZINE* by Beverley Bloxham Library, Southern Queensland Institute of TAFE, 23 May, 2011.**

“Doug has rolled up his sleeves to produce a handsome contribution which displays a new transparency – always desirable in a public journal and oftentimes absent - creating a narrative by peeling away layers to create three dimensionality linking existing stories and fabricating new ones in the process.

His offering features a pocketful of voids at the back like a bunch of misplaced donut holes. I have not yet deciphered why they are there. One theory: I am wondering if he did not want to waste all that cutting cleverness, saving up the negative spaces to reconstruct & reinstate the original stories at a later date. Or maybe he intends to create a nihilistic post-modern comment using only the voids as grist for a new book mill? As a photographer of shadows and phantoms, one never knows what Doug has up his magician’s sleeve.....”

2010 ***Digital Menace* by Dr Anne Marsh
PHOTOFILE: Journal of the Australian Centre for Photography, ISSN 0811-0859
No. 91., December 2010, p55.**

In discussing digital technology and the 'resurfacing' of old technologies like the camera obscura “*Doug Spowart and Victoria Cooper's road show of the Australian bush is made with a camera obscura that is a car. ... This moving camera does produce perpectival images but the pictures are soft and fuzzy and the scenes appear other worldly as if they could be pictures from a dream or a sci-fi movie.*”

2009 ***Bunyips, Books and Borderlines* by Julian Bowron
IMPRINT: Journal of the Print Council of Australia, ISSN 0313-3907
Vol. 44. No. 1., Summer 2009 , p24.**

“*In Doug Spowart's studio he can craft beautifully finished things of great refinement or slight almost ephemeral, even daft, publications. He can give shape to his quirky takes on a troubled world full of irony and contradiction.*”

2009 **Dr Peter Milne
Catalogue essay for Queensland Centre of Photography shows including the Spowart+Cooper exhibition — *Windows: Camera Obscuras***

“*These images involve large-scale camera obscura configurations in which whole rooms are transformed into optical devices. The separation between The Studio and The Street is rendered almost completely meaningless here as the camera itself becomes a studio and the studio becomes a camera that brings the outside in.*”

2009 **Dr Michael Coyne, Photographer and book publisher
Comment by email about the viewing of the book — *I have inhabited a place . . .***

“*The first thing that strikes me about your project is the effort, craftsmanship and loving care you put into the production of the final piece. This book is a personal experience that you had whilst working in the physical space that was used by the well known Australian painter, Arthur Boyd. I like the shapes, colour and patterns that the pots, paints and painter left behind, which you documented with a camera. Producing a book of personal work is the experience of putting yourself in front of the general public who will act as judge and jury. It is a brave act indeed. The book once it is shown no longer belongs to you, it is of you but it also belongs to the viewer.*”

- 2009 **National Library of Australia: Bibliographic detail or works in their collection**
< <http://catalogue.nla.gov.au/Record/4605422?lookfor=subject:%22Photography,%20Artistic.%22&offset=1334&max=1334>>
“A set of 13 artists’ books and photobooks around Arthur Boyd’s Bundanon and the Shoalhaven. An individual and collaborative viewpoint to connect the site across history, art, science and myth. Cooper investigated the connections between the microscopic environments of the Australian river waterscapes and their historical and mythological references. Spowart to create and capture scenarios that provide a commentary on the Bundanon landscape and the interaction of people with it.”
- 2009 **Peta Jefferies: an unpublished review of the exhibition BOOK: SITE, Post Office Gallery**
“While Cooper’s work poetically conveys the beauty of the ‘natural environment’ it seems that Doug Spowart is subtly critiquing or making fun of people’s relationship (or lack of relationship) to the land, together with a underlying warning that if we don’t develop a caring relationship to the natural environment it will all turn to dust. While Spowart hints at the ‘cataclysmic end’ and Cooper offers poetic beauty, together these artists suggest that in a ‘failure to lay the Earth to heart, to cherish the land ... people are courting catastrophe”
- 2008 **Personal email from photographer Maris Ruis after seeing the exhibition Interior through an open door: Bundanon at the Toowoomba Regional Art Gallery**
“I think you have also stretched the idea of the Art book. Each picture because of its layered construction and the use of visual simile, metaphor, allusion, synecdoche, metonymy becomes a book in its own right or if not a book then a rich stanza in a long poem.”
- 2006 **BHP Billiton Waltzing Matilda Photographic Competition & Exhibition**
Winner Colour Print Category: Comment from the Judge Steve Parish about the work *My Heart Lies Beyond the Track* a broadsheet artists’ book (framed)
“...I debated whether a montage could be called a photograph...an original way of seeing the outback...viewed through the roads that link the stories together...”
- 2006 **Presence, Absence, Ego and Id by Gordon Craig**
Catalogue essay for Queensland Centre of Photography shows including the Spowart+Cooper exhibition: Travelling Light
“Some people have an affinity for the road, for the country, for the landscape. Spowart and Cooper took a passion of theirs and, as photographers, upped the ante. Driving from Adelaide to Darwin along the Stuart Highway and pausing to take photographs was not enough. Instead they ‘became’ a camera. Cooper and Spowart transformed their car into a camera obscura, or pinhole camera. The resulting images are simultaneously interiors and exteriors, landscapes and portraits. They are not so much documents of the photographers’ expedition but reflections of their own existence. Rosalind Kraus and the Simulacrum pervade Spowart and Cooper’s enlightened journey to better understand The Self. The notion of side-trips is also evident in Cooper and Spowart’s artists’ books which not only document additional interests of the artists but also tourist/traveller paraphernalia that one inevitably encounters when travelling.”

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This *curriculum vitae*

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