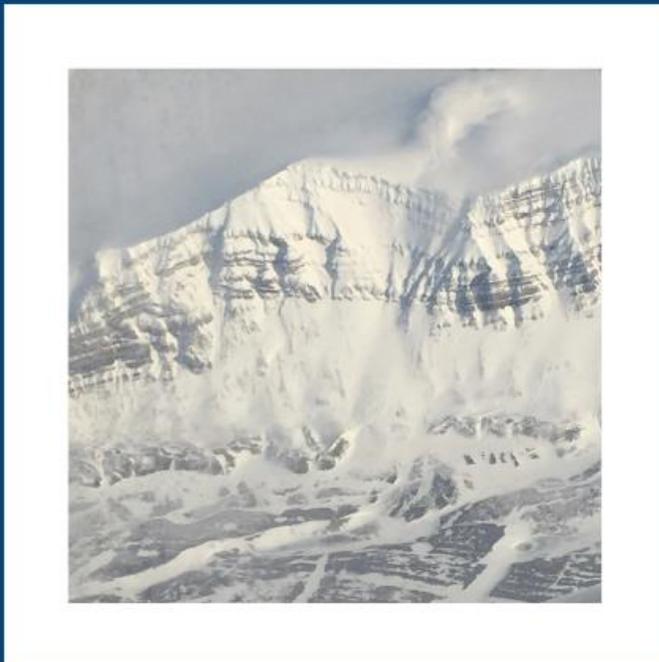


Norwegian Sublime

Landscape photography in the age of the iPhone

Ellen Marie Saethre-McGuirk

20 June – 6 July, 2018
Frank Moran Gallery – Z11
Creative Industries Precinct, Kelvin Grove



QUT Design Lab

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Join **A/Prof Evonne Miller** in launching the final engagement of visiting academic **Dr. Ellen Marie Saethre-McGuirk**.

Not merely searching for “Instagram-able” contemporary imagery depicting the scenic and the beautiful, **Norwegian Sublime** is an art-as-research and didactic art development project which aims to uncover ways in which quotidian photography can examine the fragility of nature, the larger-than-life experience of the world, and the fleeting experiences of our natural surroundings.

WHEN WEDNESDAY 20 JUNE

WHERE FRANK MORAN GALLERY – Z11
Kelvin Grove Road, Kelvin Grove Q, 4059

TIME 1.00pm

RSVP by Tuesday 19 June [here](#).

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CRICOS No. 00213J

Ellen Marie Saethre-McGuirk

Dr. Ellen Marie Saethre-McGuirk is Associate Professor at Nord University, Norway, and is Visiting Fellow at the Design Lab, Queensland University of Technology.

Saethre-McGuirk's research interests are at the crossing points between philosophical aesthetics, modern and contemporary art and design, and cultural pedagogy within the digital sphere. Her work explores areas of learning, creativity, and the creative act on and through the digital interface in relation to working with materials and the physical object. In addition to her written work, her practice includes curating public art and art criticism.

Norwegian Sublime: Landscape photography in the age of the iPhone is part of her visual research on the practice of digital art and design education. The project looks at how new technologies and social media processes challenge and change our aesthetic experience of the world, and how young people today interact with the world through the digital interface.

#qutdesign #changebydesign #frankmorangallery
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Not merely searching for “Instagram-able” contemporary imagery depicting the scenic and the beautiful, *Norwegian Sublime* is an art-as-research and didactic art development project which aims to uncover ways in which quotidian photography can examine the fragility of nature, the larger-than-life experience of the world, and the fleeting experiences of our natural surroundings.

Susan Sontag wrote in her collection of essays titled *On Photography* in 1977, that “like every mass art form, photography is not practiced by most people as an art.” It is an amusement, she states, “almost as widely practiced an amusement as sex and dancing.”

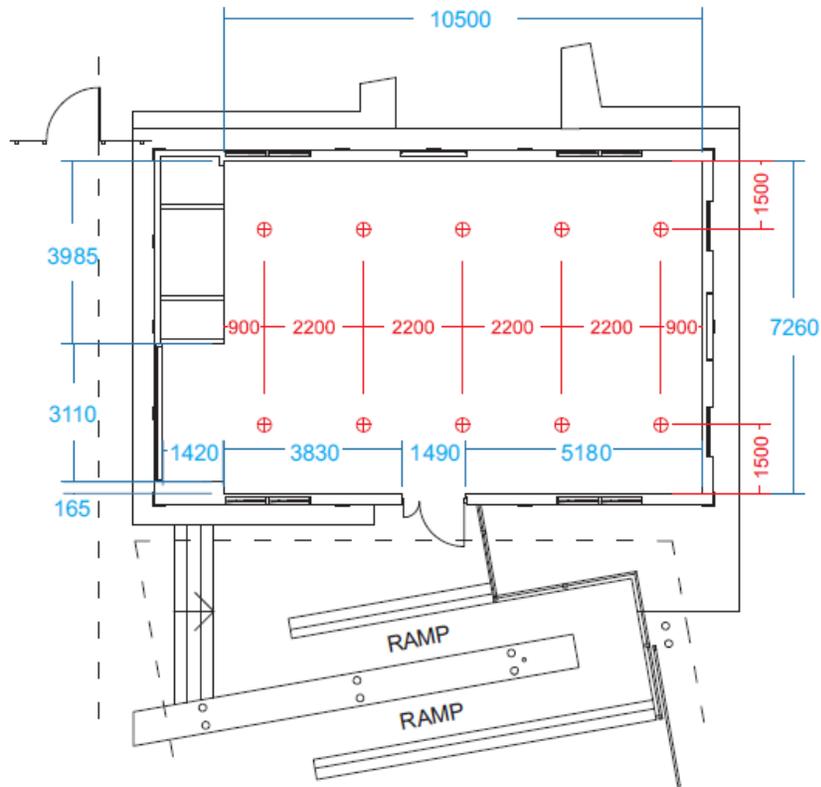
It is important to keep in mind, however, that photographs were still bound by their materiality at the time of *On Photography* in the 1970s. The use of film itself an inhibiting feature demanding a measured relationship to both the photographed and the potential photograph. For the photographer, each physical length of film was an opportunity; but one with genuine restrictions. Today, day-to-day photographs fill our iPhones and memory cards because the technology lends itself for us to photograph everything, indiscriminately and in an undifferentiating manner. These photographs both chronicle the life around the photographer and the photographer’s own life.

Photography has indeed become a mass art form; one that takes shape as a personal, visual diary. When we do share some of these photos with the world through social

media, we often seek to show the beautiful, the staged, or the perfectly composed. These photographs do not so much expose the photographed, as they do a willed representation of the photographer. Landscape photography is no different, often depicting the romantic, the clichéd, and the postcard picturesque. The treasured aerial photographs of the mid 1900s have become commonplace. There is hardly a place left undiscovered. As a whole, these photographs are thought-provoking inasmuch as they are surprisingly unexceptional.

The photographs on social media themselves create a circumscribed aesthetic which educates about a common conception of the line, colour, space, and texture of an appreciated picture. It teaches us how to perfectly crop and frame a motif. Post-processing apps standardise colour editing options. This is an aesthetic which both informs and infringes on the vernacular of photography as visual research and a form of art. The distinction between the professional and the amateur photographer has been watered out.

Can landscape photography in the time of the iPhone escape its aesthetic restraints? Can photography as a visual diary embrace a more comprehensive perception of its motif, that of nature, without succumbing to the prosaic and predictable? Blurring the lines between art photography and quotidian photography, the profound and the generic, art history and contemporary artistic practice, *Norwegian Sublime* aims to balance between the worlds which dominate our contemporary visual culture through revisiting our dialogue with both nature and photography.



NOTE

- Fixed ceiling mounted hanging points ⊕ 3550mm from ground
- Ceiling height 3550mm
- Gallery wall height 3010mm
- Door opening 1330mm wide, 2070mm high
- All dimensions +/- 100mm
- No ceiling mounted projectors - plinth or floor mount only
- Due to preservation of this heritage listed space, no modifications (screw holes, nails, fixings, etc) are to be made to the floors



FLOOR PLAN
FRANK MORAN GALLERY
Z11-128 KELVIN GROVE



0m 1m 5m

Works on show:

- 20:24 03.05.2014, Bursneset
- 18:44 08.10.2014, Bardal
- 12:40 30.06.2015, Tomma
- 13:02:12 25.03.2016, Tomma
- 13:02:18 25.03.2016, Tomma
- 13:09 25.03.2016, Tomma
- 16:48 27.05.2016, no location
- 16:48 27.05.2016, no location
- 15:49 22.07.2016, no location
- 15:49 22.07.2016, no location
- 17:17 26.08.2016, Voksenkollen
- 09:04 15.09.2016, Tverlandet
- 10:04 15.09.2016, Roekland
- 07:19 10.02.2017, no location
- 14:50 25.04.2017, Svalbard
- 18:05 27.04.2017, Svalbard
- 18:06 27.04.2017, Svalbard
- 18:30 27.04.2017, Svalbard
- 16:40 02.08.2017, Tomma
- 16:46 02.08.2017, Tomma
- 16:55 02.08.2017, Tomma