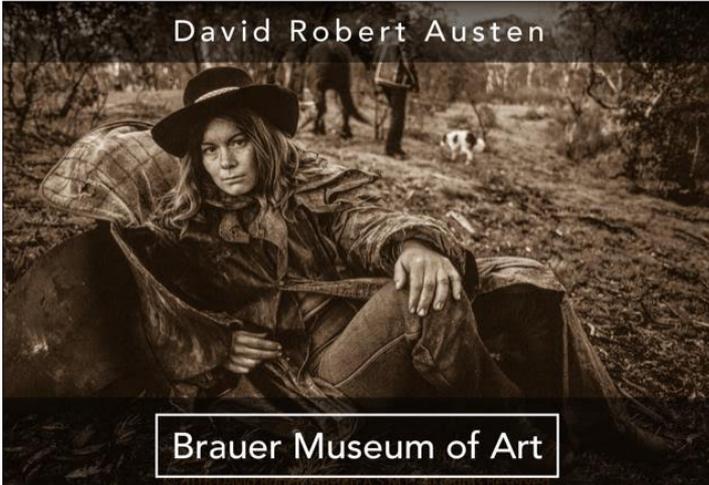


BRAUER MUSEUM OF ART

AUGUST 21 – DECEMBER 9, 2018

THE PHOTOGRAPHY OF DAVID ROBERT AUSTEN:
WE ENDED UP AUSTRALIAN. LIVES HONORED AND
DREAMS IMAGINED. BASED ON A TRUE STORY.



We at the Brauer Museum of Art are proud to present a major exhibition of photographs by David Robert Austen—his first of this new century. While the focus of the exhibition is the Australians themselves, the theme is the Australian way—where life is often marked by great distances and isolation, by challenging weather, by soil scoured by sun and wind.

With Austen's characteristic insight and obvious affection for his adopted land, Australians of all ages reveal their identities and relationship to a landscape that defines them, claims them, and serves as a setting for the experiences of their lives. More grit than glamour, these Australians shine brightly outdoors.

Austen's images are portraits of what was seen with the eye and unabashedly felt with the heart, captured in a manner that enables us to see these Australians in the same way.

This exhibition was made possible through funds provided by the Brauer Museum of Art's Robert and Caroline Collings Endowment, the Brauer Museum of Art's Brauer Endowment, Valparaiso University's Cultural Arts Committee, and the Partners for the Brauer Museum of Art.



GREGG HERTZLIEB, DIRECTOR/CURATOR
Brauer Museum of Art, Valparaiso University



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ARTIST'S STATEMENT

DAVID ROBERT AUSTEN

DOES TRUE ART BEGIN WITH THE ARTIST'S intention to create true art, or can one's work achieve equal artistic integrity if discovered when pursuing a different intention?

I have long had a fascination with photographing people and generally had the intention of photographing them as I found them—certainly intending to leave them as I found them. And so it was with the work I created in Australia, which is now entering the world of art.

At its core, the work in this exhibition, *We Ended Up Australian. Lives Honored and Dreams Imagined*, was created with the intention of photojournalism. Presented now as art, it may intrigue some viewers, puzzle some viewers, gain easy acceptance by some viewers, and infuriate a few others. [Where was the hard work of art? The pain? The poverty?]

Perhaps my photojournalism mission made it easier for me to create. But I did pay my dues, having to travel many thousands of miles to discover and make these images. My ideation, imagining, and creating was of a different kind.

In a sense, the people and places I found did all the creative work for me. From those thousands of interactions and Kodachrome frames, I have distilled those images discovered to have the power, beauty, and truth of art, endowed on them by the passage of time from their original purpose. If some now say they are art, I'll take it.

As I review the Australians' portraits in the exhibition, I remember how rewarding it was to spend those months and years with these people and places—in the bush, in the high country, around the outback, and on the open sea. Perhaps more like an artist than a photojournalist, I find I now present you with my artistic vision, my Australia and Australians. And I think that it reconfirms that nature—and human nature—is the truest art of all.

BIOGRAPHY

DAVID ROBERT AUSTEN

FOR MORE THAN FORTY YEARS, AUSTEN HAS BEEN ASSIGNED WORK BY THE publishers of books, magazines, and newspapers across the world. His work is featured in the *National Geographic Television* documentary, “The Photographers.” Austen provided training for a *National Geographic* Antarctica expedition and was selected to represent the *Geographic* in press interviews and on radio and television. He was a staff photographer at *National Geographic* and taught photojournalism at the Indiana University School of Journalism.

Austen’s *National Geographic Magazine* work includes “Papua New Guinea,” “Australia by Solar Power,” “Queensland,” Murray River,” “Australia’s Bicentenary,” as well as numerous other *National Geographic Society* projects in locations across Asia and the South Pacific. *National Geographic* book assignments include *Surprising Lands Down Under*, *Nature’s World of Wonders*, *Living on the Earth*, *Living Planet*, *Mountain Worlds*, and *World Heritage*.

His work from the Papua New Guinea highlands is featured on the cover of the *National Geographic* index celebrating the first 100 years of the magazine. He photographed the people of Madagascar for the Missouri Botanical Garden on a MacArthur Foundation grant.

Austen’s work appears in *Ten Thousand Eyes*, a Kodak-sponsored book and international traveling exhibition commemorating 150 years of photography, published by the American Society of Media Photographers, where he is a Life Member. His poignant image of a child in Nepal was selected from more than 13,000 images submitted by 12,000 photographers internationally. In Japan, Austen photographed Osaka’s untouchables and the parents and students at exclusive prep schools favored by those seeking admission to Japan’s top universities and later, Osaka’s untouchables caste.

Austen has worked internationally on assignment for the *New York Times*, *Washington Post*, *Time Magazine*, *Newsweek*, *Sports Illustrated*, *Money Magazine*, the *Smithsonian*, and *GEO (Germany)*. Corporate clients include Exxon, Bank of America, American Express, Bechtel, and Mobil, among others. Austen’s photographs are included in the corporate collection of the Nikon Corporation.

He holds degrees in journalism (B.A.) and information science (M.S.).

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