

**The Daylesford Foto Biennale 2007 announces Main Program Exhibitions**

The Second International Festival of Photography to be held in Daylesford and throughout the Hepburn Shire in June 2007 has confirmed the Main Program exhibitions. The depth and diversity of the program is substantial and features work from across the globe.

Matthew Sleeth [Aus] - Pattern Recognition  
Eduardo Gil [Argentina] - Portraits That Feel Like Landscapes  
Charlie Waite [UK]  
Hueckel+Serafin [Poland] - Selected Works 2002 - 2207  
David Callow [Aus] - 40,000 + 40  
Rennie Ellis [Aus] - Of the Flesh [courtesy Christine Abrahams Gallery Melbourne]  
Murray McKeitch [Aus]  
Head On 2007 Portrait Prize [Aus]  
Known - group celebrity portrait show curated by Andrew Chapman  
Flavia Sollner [Norway] Quiet Nights  
Misaki Hirano [Japan] - Stumps of Silence  
Charles J Page [Aus] - Left Behind  
Jo Anne Duggan [Aus] - Sites of Convergence  
Jerry Galea [Aus] - Collection 1, Nomads of Mongolia  
Kim Percy [Aus] - Under Water  
Jason Edwards [Aus] - Life is Motion  
Tobias Titz [Aus] - Farewell 665  
Steph Tout [Aus] - Ensemble  
Site Unseen 07 - The Fujifilm Australian Student Collection

Some Main Program highlights include Masaki Hirano's 'Stumps of Silence', David Callow's '40,000 + 40' and Eduardo Gil's 'Portraits That Feel Like Landscapes' from Argentina.

**Misaki Hirano - Stumps of Silence**

"The monumental photographs by Misaki Hirano, in inky blacks and stark white offer a dramatic sense of the scale of deforestation in Tasmania. The multi panel murals show a hillside littered with felled trees, like spilled toothpicks. One work is a close up view of a stump - the remains of a 250 year old tree -printed actual size in a mosaic of sections and laid on the floor. Standing at its edges, the viewer senses right away the enormity of the once living tree and of the environmental brutality perpetrated to benefit a paper mill." *Patricia Johnson/ Houston Chronicle*

"The only way to protect Tasmania's ancient ecosystem of these iconic forests is to change the structure of consumption, quick profit and Japanese consumer ignorance. I am trying to stand firmly in the present moment that connects the past and the future," says Masaki Hirano.

**Eduardo Gil - Portraits That Feel Like Landscapes**

Eduardo Gil says of his exhibition, "These faces are like landscapes, hence the title of the exhibition, because there is so much to see, the traces the years have left behind and are going to leave behind. These images, tell about experiences, the unstoppable passing of time and that by closing the eyes many eerie things happen, just as a vacant stare can be unsettling. Maybe, after all, eyes are indeed the mirrors of the soul."

"Over thirty large colour photographs... adorn the walls showing the faces of people with their eyes closed. It is a strange point of departure because this view is usually reserved for more private circumstances, watching your children or partner sleep, maybe when making love or when someone has died... there is a sense of helplessness, as if seeing something that one is not supposed to see. Furthermore, the pictures were taken without frills, no make-up, no adornments, and are therefore rather remorseless. At every moment it seems that these people could open their eyes and stare back at you, but right now communication is being denied." *Marjan Groothuis./Buenos Aires Herald*

**David Callow - 40,000 + 40**

'40,000 + 40' is a series of portraits of indigenous Australians by Melbourne based photographer David Callow, who has stayed in almost twenty remote communities across the Northern Territory and Western Australia during the past 8 years.

In 1967 a referendum was held to change the Australian Constitution. This was a 'turning point' for Australian Aboriginals. The referendum ensured that the Federal Government could now include and make law for all Australians, black and white without discrimination...and that all Australians would be counted as one and recognised officially in any future census.

"40 years on...I just wanted to see for myself. It would seem that almost everyone has an opinion on Indigenous issues, yet there appears to be very little first hand experience with them. My first revelation was that few people have ever visited an aboriginal community and of those who had, few might take time to talk with the local people."

The portraits are simple and non political. "People will see what they want to see in these photographs. I just needed to put a face to this debate and to shift our focus back to these very real people and their communities."

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