

# ***HONOURS STUDIO REPORT***

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***PRINTMEDIA and DRAWING***

***June 2004***



*Tower, 2004, polaroid, 8.8 x 10.7 cm*

“HE BEGAN TO SEE EVERYWHERE UNSETTLING EVIDENCE THAT THE PAST IS AS MUCH A CHAOS AS THE PRESENT, THAT THERE IS NO STRAIGHT LINE ONLY INFINITE CIRCLES, LIKE RINGS PROCEEDING EVER OUTWARD FROM A STONE SINKING IN THE WATER OF NOW”.<sup>1</sup>

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<sup>1</sup> Richard Flanagan, *Gould's Book of Fish* (Sydney: Picador, 2002), 275.

## ABSTRACT

*My Honours Studio Practice has explored questions relating to “the chaos of the past” and how it informs the present. Through selecting and appropriating seemingly random fragments and displaying them as collections, I have investigated images that suggest movement between historical time and current experience. The use of woodcuts references historical origins of printed and disseminated images. Through this I intend to reveal elements of “logos” and “mythos” and the shifting nature of readings of place and time. Contemporary proliferation and replication of the image through photography and film have informed the fragmentary nature of the images. The suspension of a moment as a remembered experience or observation is represented as a fragment, or a captured still in a forgotten film. This information is then “buried” in illogical timescapes or as geological memory, connecting the present moment and history with a loss of time.*

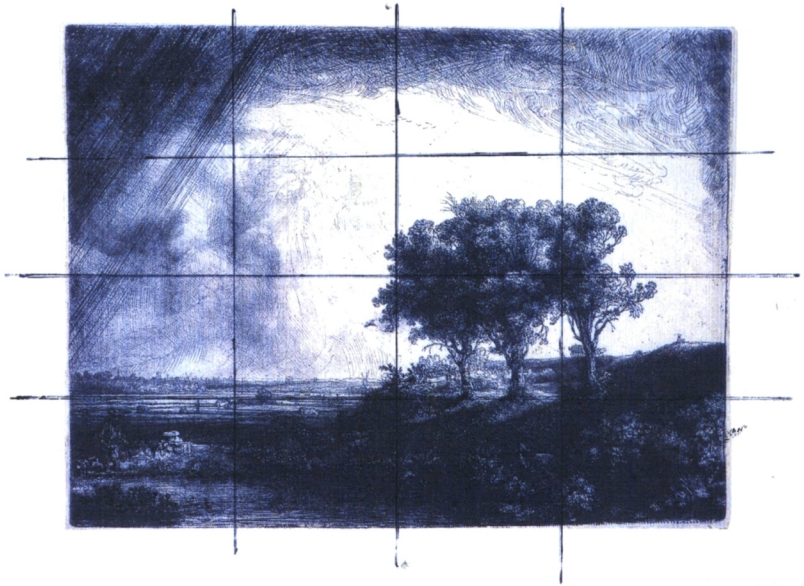
*Relevant artists have included, Rembrandt, Carravagio, Fox Talbot, Bill Henson, and Luc Tuymans.*

*The final body of work comprises three series;*

***SERIES ONE- Invented History 2003/4***

***SERIES TWO- Time Collected 1- 26 2004***

***SERIES THREE- Suspension 2004***



*Rembrandt, The Three Trees, 1643, Etching with drypoint and burin, only state, 20 x 28 cm. (Grid added to facsimile 2004)*

### *Three Trees*

*Rembrandt's image of The Three Trees on a hillside represents the landscape in a state of change. It was completed in 1643 probably somewhere between his hometown of Leiden and Amsterdam. The trees themselves hold resonance and power as Holland is cleared and dykes are built. His image contains strong religious references and the dramatic sky sets an imposing scene before a storm. In minute detail, an artist turns his back on the scene and sketches another, a dray moves past, farmers are in the field and a hidden pair of lovers hide in the bushes. Multiple stories exist in a single frame. The trees stand witness to time and change.*

*Run*

*Moving through space and time with only my legs to push me. My breathing remains calm and I try to stride symmetrically. My arms and legs move simultaneously. I try to keep my neck and shoulders relaxed. I keep my gaze forward, searching for the security of the next step. My mind thinks of nothing and everything.*

*Elements of my past fall out of my ears, toys, palm trees, towers, shovels, a suitcase and the ABC logo. Mad visions of my future appear and disappear as quickly as they arrive. As the pace increases I reach a point where my body and myself are two separate entities. My body seems to move faster than I can and before I know it I am watching myself from behind. My breathing and my being are dissected and I am suspended in time and space as separate entities.*

### *Fire*

*In February 1978 I saw glowing trees, green duco on a Dodge Phoenix and remember a sense of calm urgency from my mother. In the haze of the summer smoke she prepared to take my brother and I (whose presence I do not recall) in the car to escape. We were waiting for my elder brothers to arrive home from school. Prepared to drive off before the fire leapt the road, the only possession Mum had decided to take was a rolled up early machine loomed tapestry. No photos, no clothes. A strange medieval scene of a village, which at the time was not an item of value. Once the wind direction changed and the fire had left, the tapestry was framed and displayed as an object of importance, opposite Vermeer's Milk Maid. Beyond a lute player and a Rembrandt styled woman chatting in a doorway there is a tower. Throughout my childhood I decided that this tower was Black Mountain Tower and this 17<sup>th</sup> Century scene was in fact Canberra long ago.*



### *Flood*

*I fear lake water and am loathe to swim in it. It is the unknown depth. The elements of the past previously washed away and discarded below my suspended feet. Bodies in cars or limbs from hospital waste. In Lismore in 1987 there was a flood. My family were trapped in a farmhouse for four days as the water lapped the back door step. A tiny creek had become a lake and a poor mangy horse came to scratch beneath the toilet causing the room to shake. The town was submerged. The church spire stood in a small sea. Only rooftops were visible and boats floated down streets. The universe seemed upside down, lush, green, and water sodden. Walking was only barefoot through mud and cowpats. My mother cried for another holiday lost to rain and my father simply enjoyed the stillness. My brothers and my sister played with the dogs, Moaner and Whinger and I loved every moment of the upside down and unreal world.*

*Drown*

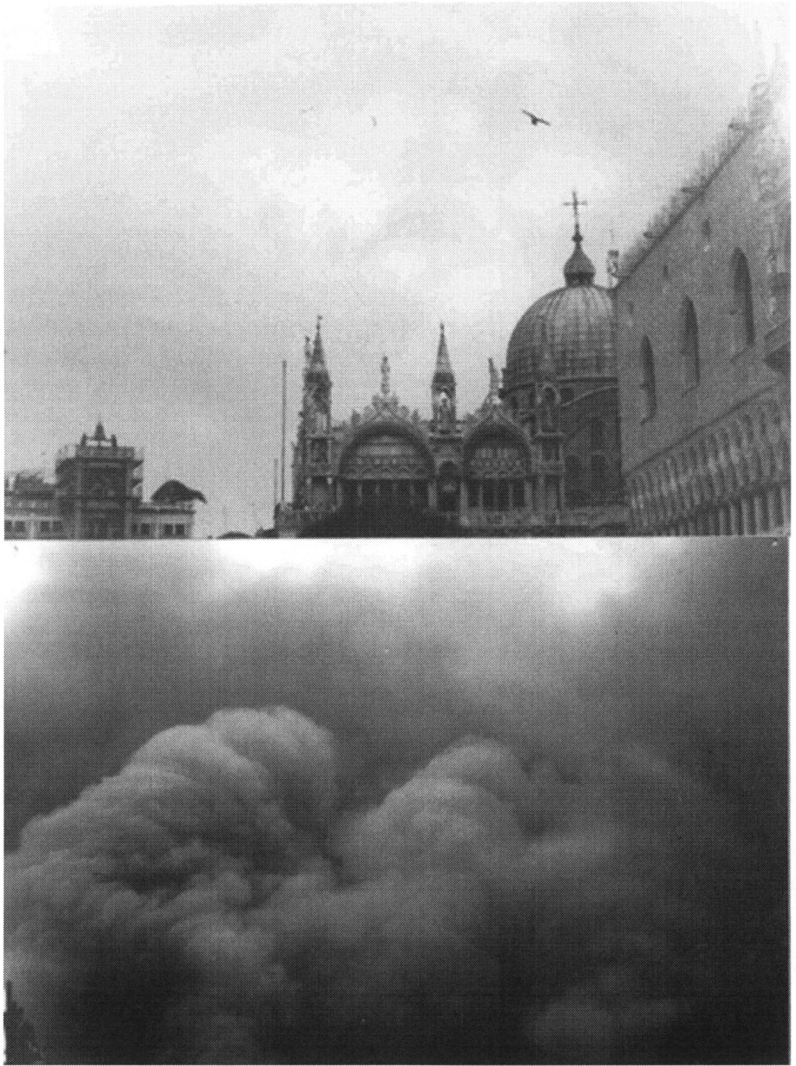
*As I swim, in an oddly blue and iridescent glow,  
my body follows time. The swimming pool is a  
controlled container. As I am suspended,  
floating or propelling, I watch the shadows on  
the surface change and the feet of others.*

*Shadows of trees move and disappear. I spy the  
diving tower through a porthole. Through the  
next porthole bodies fall from the tower but  
their landing point is dangerously invisible. My  
breathing is heavy and each breath is placed in  
a history of moments. I reach as far ahead as I  
can and recall the darkness in the bottom of  
the lake and the submerged fragments within  
it. I think of my breathing and movement  
stopping and whether I too would sink to the  
bottom.*

*Praha*

*To spend life searching for a strange past that never existed is odd. I sought to disappear into a place I perceived was somehow lost in its past. From the idealised modern and constructed city of Canberra I travelled on exchange to the Czech Republic, in part a medieval landscape- where it seemed the blood still stained the cobblestones. A country in a current state of change. The former stranglehold of communism was being cleaned up and painted over and the new invasion of commercialism was taking over. The streets of Mala Strana in Prague were at times near deserted and the soft light reflected in yellow off the buildings. I however lived in a communist block eye sore on the edge of this melancholic and beautiful city where the rain seemed to be like acid, leaving buildings appear hurt and stained. I began to draw the*

*city submerged by flood and helicopters attacking the Castle and Charles Bridge. In my review at the Academy my assessors asked me if it were not dangerous predicting such events. I laughed as it was an imagined "history", an invention. It started to rain and by the time I had returned to Australia Prague was washed down the Vlatva river in flood.*



*Venice/ Canberra, Photographs, 10 x 15 cm*



*Juliette, 2004, woodblock print on marine ply, 7.7 x 7.9 (depth variable)*

*In this studio report I will discuss my work in the following sequence;*

***BEGINNINGS- Shift, Words***

***PROCESS - Engraving, Scale, Drawing, Lens, Polaroid***

***CONTEXT – Selection, Collection***

***SERIES ONE- Invented History 2003/4***

***SERIES TWO- Time Collected 1- 26 2004***

***SERIES THREE- Suspension 2004***

***CONCLUSION***

## BEGINNINGS

*The course of the Honours year began with experimenting and exploration. My initial proposal related to questions of cultural identity explored predominately through a notion of “place”. This focus shifted over the year. It read as follows;*

*“Culture is ungrateful; it must desecrate its myths to renew them”<sup>2</sup>*

*Currently Australia is searching for cultural definition. This is the stimulus for my body of work to be developed over the course of the Honours year. By appropriating selected fragments from Contemporary, Renaissance and Colonial times, I intend to reveal elements of “logos” and “mythos” and the shifting nature of readings of place and time.*

*In an essay on Culture in the Third Text Reader, Escobar proposes three models to explain perceptions and definitions of cultural identity. The first refers to a historic and essentialising Western reading. This reading may be interpreted as linear. The second is one of opposition and encompasses a more holistic reading of place, culture and identity. The third model attempts to explain a present concept where culture and identity are necessarily plural and shifting. By acknowledging the influences and impact of oppositional models it is possible to read the shifting, plural and paradoxical nature of our current cultural identity.*

*The use of wood engraving and woodcut reference colonial documentation of place. Through employment of enlargement, photography and the suggestion of contemporary (digital) filters I intend to blow traditional Western concepts both out of proportion and/ or logical reading. This is to suggest a blurring of logos and mythos.*

*The use of sequenced fragments provide seemingly illogical narratives. Such fragments contain iconographic images, imagined landscapes and captured moments to reveal in between timescapes.*

*Images selected relate to the associative aspect of memory, or longing and are intended to connect current experiences with history and the loss of time.*

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<sup>2</sup> Ziauddin Sardar, Sean Cubitt, and Rasheed Araeen, *The Third Text Reader : On Art, Culture, and Theory* (London ; New York: Continuum, 2002), 145.



*The series are connected and explain a progressive development of the work as a whole.*

*Upon completing the first semester I realised that the notion of time was the central focus and questions of place and culture existed as shadows. In recognising this I was able to develop my concept, images and installation more accurately.*

### *Shift*

*A television screen seems to shift. The light alters and the image moves, even in its static filled form. The images jump from one scene to another. A cheese commercial, a beautiful girl, a news flash with an explosion and a violent youth. It is not particularly personal or meaningful yet is strangely as close or as removed as you choose. Despite the proliferation of images we encounter in the contemporary world, some images hold resonance. Whether it be for their power, their ridiculousness, their tragedy, for their relevance to your current train of thought. Whatever the image is we are asked, or perhaps forced in this digital age of shifting imagery to subconsciously process it all. So many images and sounds that if each were given a conscious thought you would be confused as to where the hell you were meant to be.*

*I respond to the reflection of venetian blinds in a television screen. Through the static you can see the lines of the blinds and a shadowy trace of the people viewing the screen. Everything is emitted from the case of the television but the actual world is cast only as a shadow on its surface. The seemingly three-dimensional world inside the box carries on obliviously until it is consciously turned off. Both the shift of the screen and the pace of the contemporary world affect the meaning and our awareness of the image. The multiple image is not necessarily by means of repetition but by its proliferation removed from its original form.*



*Shift, fragment of photograph, 2002, 5.6 x 7 cm*

## Words

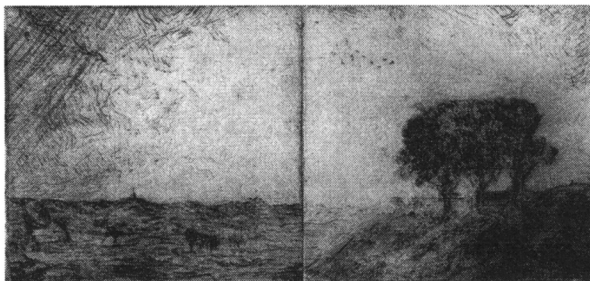
*I am not an author and do not claim to understand writing, but good authors who string their words into life, tell stories and drag me with them has been influential. History was where I began and Manning Clarke's excellently composed History of Australia was a beginning. I appreciated his use of paraphrasing words, accounts, letters and opinions from the past to tell a story of how we reached a present. This helped me source my initial imagery and its meaning. I delved into my past and started to use early eighties photographs of suburbia and landscape views from Mt Painter ACT.*

*I converted these images into wood engravings, a process linked strongly to late 18<sup>th</sup> and early 19<sup>th</sup> Century documentation of Australia. These dark and small images were blown out of proportion and logical reading. It was an attempt to suggest a blurring between logic and myth.*

*Simultaneously I came across The Tree in Changing Light by Roger MacDonald. Not a history, but telling tales of real people and their relationship with the land. For example, "the only wood in the story of Rosie was coffin wood, but the tree was there in the reaching out of her life".<sup>3</sup>This book with its detailed wood engravings by Rosalind Atkins awakened my connections to the material of wood and the process itself of carving into the growth rings of a tree. The obvious connections to time and change were essential in the realisation of my initial images.*

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<sup>3</sup> Roger McDonald and Rosalind Atkins, *The Tree in Changing Light* (Milsons Point, N.S.W.: Random House Aust., 2001), 79.



*Canberra, 2004, Softground etching, 9 x 19 cm (image size)*

*Rembrandt's image of The Three Trees was also essential in my initial search for a visual vocabulary to explain my interest in the shifting nature and loss of time. I copied the image, modified it and in an etching included Telstra Tower and Tidbinbilla Tracking Station in the background. A merging of the 17<sup>th</sup> Century and current Canberra.*

*From this point I moved with "Gould's Book of Fish" by Richard Flanagan. Flanagan invents a past and creates a convincing, yet unrealistic history where present issues or ideas are applied to tell the story of "a rustick (sic) wide eyed colonial" convict painter and his journey into madness. He is ordered to paint fish and endures the hardships of Van Deiman's Land where "terrible things happen(ed) but it was long ago in a far off place that everyone knows is not here or now or us".<sup>4</sup> Mid semester I travelled to Tasmania, processed the past and saw the giant old growth forests. I flew home, left the past there. I began to select the fragments with more contemporary ideas in mind and began to understand the importance of the present in realising my intentions.*

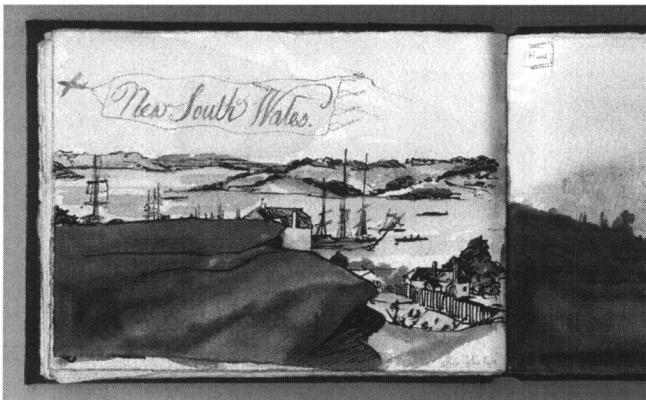
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<sup>4</sup> Flanagan, *Gould's Book of Fish*, 5.

## PROCESS

### Engraving

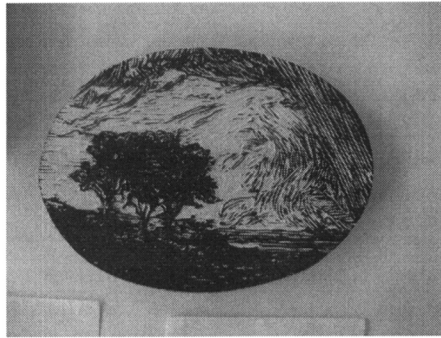
*The process of engraving was essential in acknowledging early European documentation of the Australian landscape and its people. I am fascinated by their re-creation of the familiar, industry, landscape and housing and I am interested in how this occurred without regard or consideration of different climate and an existing culture. A marker of a different time. The newly created world was depicted and disseminated across Europe as engravings. John Eyre's "Views of Sydney" were copied and engraved by John Clarke in 1810. The images are picturesque and static. The presence of Aboriginals living a traditional life is contradicted by their containment between a European fence and natural rock formation. These types of images were sold as views or exhibited across England, making The "New World visible to all. The engravings revealed new flora, fauna and a thriving idyllic colony, disguising the hardship, crime and poverty.*



*Sketchbook Page 2003, 12 x 18 cm- After John Eyre- John Clarke's Engraving 1810*

*One of the earliest examples of printing in the colony was The Sydney Gazette and New South Wales Advertiser. The front page carries an oval shaped vignette*

*of the colony and the marks have been engraved into a rough piece of wood. The multiple lines from the sky are formed with a similar tool to the multiple engraver I elected to use to make my contemporary images. Initially I had intended to utilise engraving further and had a series of engraving blocks made. I became familiar with the range of tools and their function and I responded to the solidity of the raised block as an object. Simultaneously I was copying Rembrandt's etching of The Three Trees as a woodcut and also working on found timbers. All the images I was making were contained within an oval.*



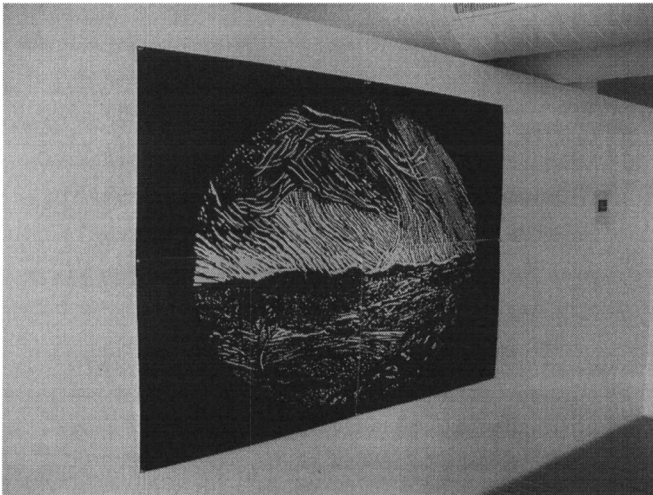
*Woodblock 2003, 17.5 x 24.5- After Rembrandt's The Three Trees 1643*

*I then began to explore the use of the multiple engraver on a woodblock as opposed to an engraving block. I found that a dragging motion as opposed to sliding forwards was both sympathetic to and when printed worked well visually with the grain. I elected to continue with a raised block and chose marine ply for its stratigraphic layering of timbers. The blocks form suggested reading of hidden layers of meaning which was relevant to my concept of delving or shifting through time. Some images worked well, others refused to print as initially the density of the wood seemed unpredictable, however with practice I was able to use the grain to enhance the image.*

### *Scale*

*The initial scale of the work was kept small due to the engraving process and also the relationship to a precious object or book. The second step was to suggest a blurring of logic and myth and to blow the traditional engravings out of proportion. Transformed from an engraving photographically and reproduced as a screen print on an enormous scale the cut marks became tears in the image and from a coveted miniature it became a giant.*

*“Both the miniature and the gigantic may be described through metaphors of containment- the miniature as containment, the gigantic as container”.<sup>5</sup>Viewing a similar miniature at the same time as the large screen print created an illogical and provoking discourse.*



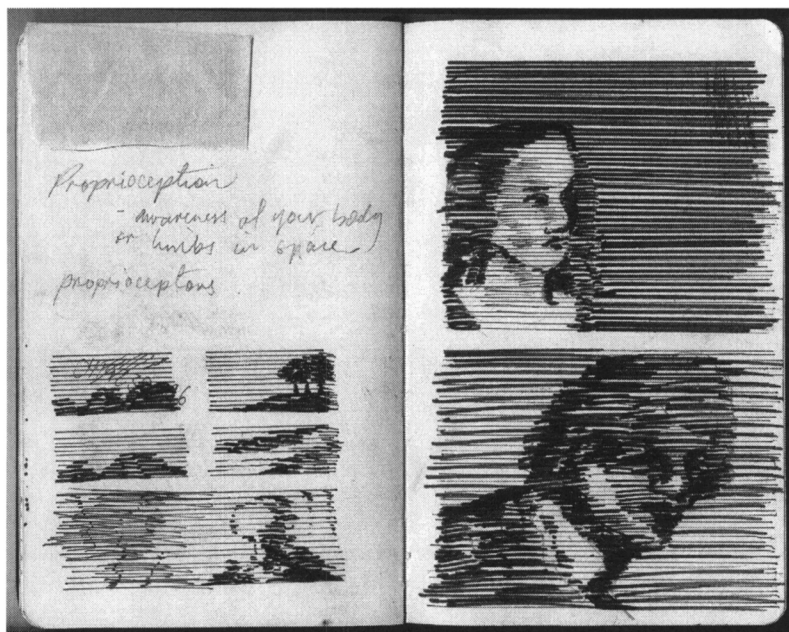
*From Mt. Painter, 2004, screenprint, 4 x AO with engraving*

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<sup>5</sup> Susan Stewart, *On Longing : Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, 1st paperback ed. (Durham: Duke University Press, 1993), 71.

Early printing was fascinated by the miniature book. The first of these was "Diurnale Maguntium" printed by Peter Schoeffer in Mainz in 1468. Stewart discusses the role of the miniature and its relationship to print and human concept of scale; she states that "from the beginning the miniature speaks of infinite time, of the time of labour, lost in multiplicity, and of the time of the world collapsed in within a minimum of physical space."<sup>6</sup> The landscape motif and engraving process were essential in my initial search for a visual vocabulary, however I recognised limitations. The landscape was not my intended focus and I realised questions of time and a seemingly random use of narrative were more appropriate.

#### Drawing



Sketchbook Pages, 2003, 26 x 20.7 cm

<sup>6</sup> Ibid., 39.

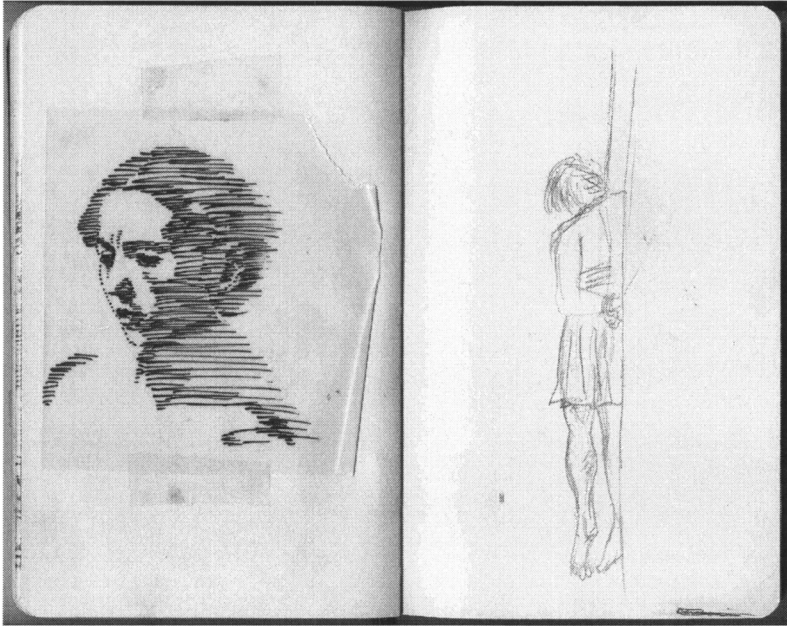


*Drawing has been an essential part of my process. By utilizing the left to right linear mark in my drawings I am intending to relate to a Western reading of narrative and history, from left to right. In doing so I was better able to predict and explore the compositions and images.*

*Through seemingly simple sketches I am able to work on the meaning of images and whether their inclusion would be relevant.*

*I draw most images in my sketchbooks where they are then reselected and transferred to a block with charcoal or pencil for cutting.*

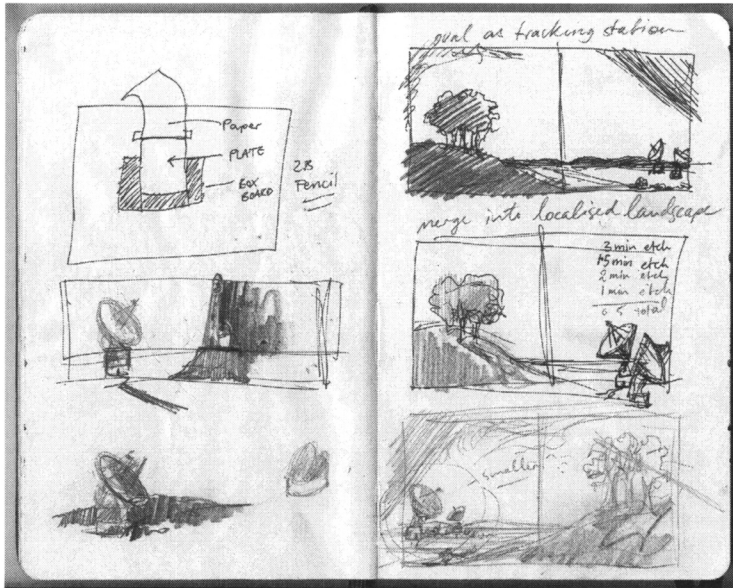
*I drew fragments from paintings, photographs and observations and in doing so I was altering the initial reading of the subject but containing it as a new discreet image. The new image operates as an invented narrative of a sentence of other fragments severed from their original context.*



*Sketchbook Pages, 2004, 26 x 20.7 cm*

### *Lens*

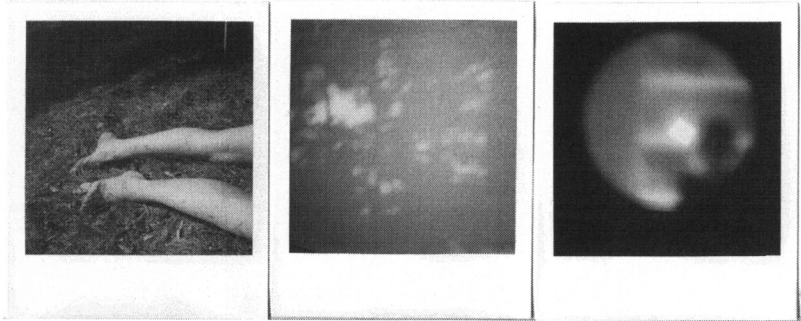
*The use of a photographic lens was integral to both observing and selecting visual fragments and for cutting to the high degree of detail I wished to obtain. The initial drawings were modelled on a view through a circular lens to reflect a telescopic view. The micro focus omits other information in the same way someone may encounter a new land or a hidden fragment, perhaps as Rembrandt's artist turns his back on the scene in *The Three Trees* and views another. A photographer eager to document a moment may use their viewfinder to select the image, effectively including elements, and excluding other elements- a tree, a clothesline or a person from the picture, thereby negating its actual presence in the history of time.*



Sketchbook Pages, 2003, 26 x 20.7 cm

### *Polaroid*

*The use of polaroid held the faded transience of a moment and immediacy I was looking for. I initially sought to recreate photographic “evidence” of the images I had cut, but then the real began to be more strongly linked to the imagined. I repeated the scene in a different form and recognised the shift in both the meaning and the visual quality. The polaroids themselves seemed to work independently and were left in their original state as the finished product. When stacked or scattered their meaning changed and placed beside my small woodblocks, or images in perspex they hold tenuous connections.*



2004, *Polaroids*, each 8.8 x 10.7

## CONTEXT

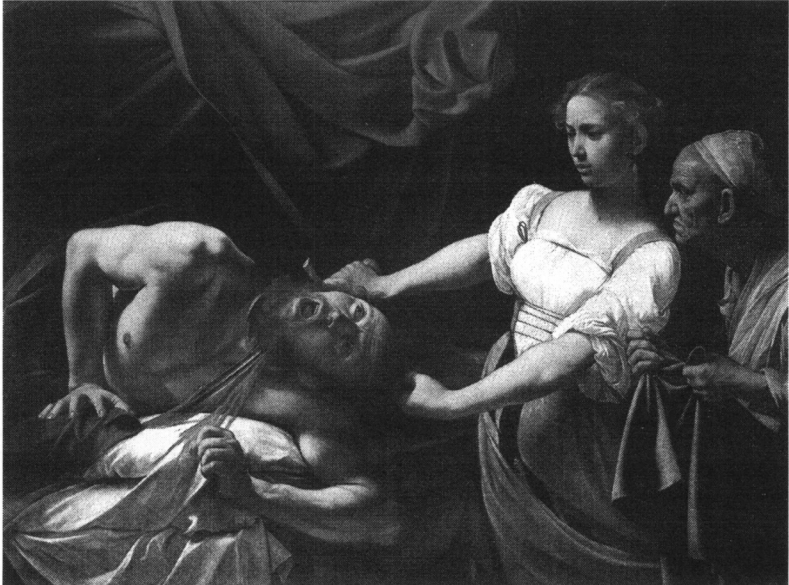
### *Selection*

*I searched for images that seemed to explain my purpose, or hold the impact I was looking to portray in my work. I scanned image searches on the web using key words, drowning, suspended, lost, moving, underwater. Very rarely did I find anything however it helped me to get outside my space and roam in another world. I recognised the importance of specific artists and what their work was saying to me. Following Rembrandt's "The Three Trees", I found myself exploring Bill Henson's looming and dramatic landscapes and the damaged figures moving within the image. Their gothic power and heavy intensity led me to connect to two things, firstly I was interested in his very clear links to Renaissance imagery, and narrative.*



*Bill Henson, Lux et Nox, 2003.*

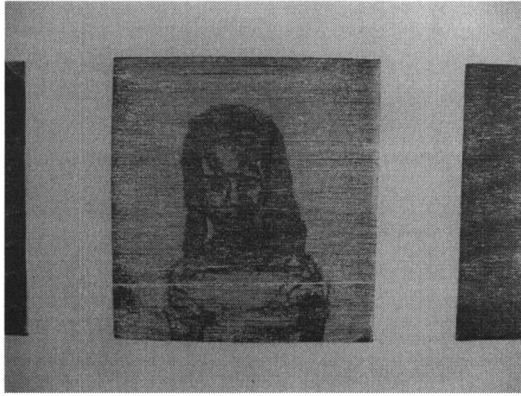
*From Henson, I connected back to Rembrandt, but then moved across to Carravagio. Carravagio for his seemingly photographic aesthetic. I enjoy the paradox that we can understand his work through our filmic and contemporary eyes and lives. This reading is of course completely foreign to Carravagio's own time.*



*Caravagio, c. 1598, Oil on canvas, Judith Beheading Holofernes, 142.87 x  
193.67cm*

*The second direction that Henson led me to was the role of the photograph. I realised that photography has been essential in how we view images and time today. Photography continued to influence my images. I began to appropriate selected images from Henson's recent book Lux et Nox (2003). Simultaneously I continued using my personal photographs and drawing and I explored early photography which also connected to the documentation and collection of memory.*

*Fox Talbot's early photograms and salt prints held decay, simplicity and resonance and I appropriated them. Early photography demonstrated new understandings of time and permanence.*



*Woodblock print on Iwaki, 2003- After Fox Talbot- 1839*

*Gerhardt Richter was also important. In samples of his work I observed a blurring of time and also the photograph reinterpreted.*

*I would select the images then draw them in my sketchbook and then refine the selection to one or two to transfer into a woodblock. When printed the photograph became only a reference and the image had been transferred or locked into a different reading. The hand cut and printed image is a step removed but not entirely severed from a photographic reading.*



*Gerhardt Richter, 1988, Oil on Canvas, Beerdigung (Funeral), 200 x 320cm*

*An important reference was Belgian artist Luc Tuymans. Tuymans's washing out and paring back of the image quietly asks complex questions of the viewer with regard to contemporary life. Berg writes in "The Arena";*  
*"what must images be like if they are to pose a counterweight to the progressive disintegration of historical identity, remembrance and a memory which is connected to the substantial reality of place?".<sup>7</sup>*

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<sup>7</sup> Luc Tuymans and Stephan Berg, *Luc Tuymans : The Arena* (Ostfildern: Hatje Cantz, 2003), 11.





Luc Tuymans- "Bird" 1998, oil on canvas, 68.5 x 68

*In Tuymans's work, the image acts as a paradox as it also references "a linear vision of history". Tuymans's images achieve both the disintegration and restoration simultaneously. They leave me cold and strangely satisfied. The power they hold has "latent monumentality".<sup>8</sup>*

*Luc Tuymans's awakened my desire to photograph and I began to use the polaroid in my search for images to add to the collection. The scale of individual images in **SERIES TWO- Time Collected 1-26**, was directly related to the scale of polaroids. I utilised both the internal and external dimensions of the polaroid. The atmospheric appearance of the image in a polaroid seemed to mirror the eventual decay and loss of time of the captured moment.*

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<sup>8</sup> Ibid, 11.



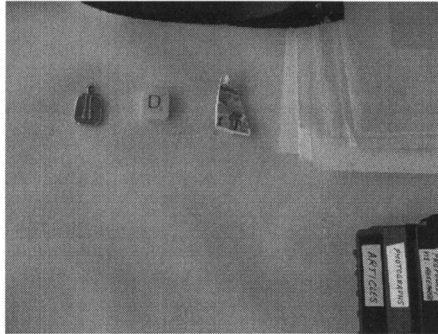
Canberra, 2004, Polaroid, 8.8 x 10.7 cm

*As I searched for more images and continued to collect them, I realised I needed images that held stronger meaning. I intended to develop further than an aesthetic or compositional level. I began to construct the images from my own world and my own observations and experiences. I tried to distance myself from my personal connection and allow them to be read independently by others. As a result the final series of images were drawn from popular culture and related to magazines, films and advertising. These images seemed more appropriate to question the proliferation of imagery and its relationship with our remembered and related experiences. These images were chosen as they related a moment just prior to an event, a dive before the splash, the moment before pressing the shutter, the moment before departure. The incongruous nature of an event that has already occurred and been recorded in a film or a photograph is then frozen in its impending state. Perhaps similar to viewing a film and stopping time, pausing on one moment in the sequence.*



*Juliette taking photographs, 2004, Woodblock print on marine ply, 8.8 x 10.6 cm  
(depth variable)*

## Collection



*Each series of work I created related to a notion of the collection. By collecting fragments of images and artefacts I am alluding to the broken and forgotten passages of time. Lost moments. In “On Longing” Stewart explains the role of the collection.” The collection’s space must move between the public and the private, between display and hiding. Thus the miniature is suitable as an item of collection because it is sized for individual consumption at the same time that its surplus of detail connotes infinity and distance. While we can “see” the entire collection we cannot possibly see each of its elements”<sup>9</sup>. Historical collections of artefacts, and collections of images such as The Museum of Sydney and The Hyde Park Barracks have informed my methods of gathering and displaying information. The spatial arrangement of whole collection supersedes the individual narratives. Just as rats are responsible for randomly collecting and inadvertently forming the current display of artefacts on display at the Hyde Park Barracks. The random and accidentally discarded fragments form much of the exhibits on display at The Museum of Sydney. The display cases purposely designed and built by Narelle Jubelin for The Museum of Sydney disguise the contents of an entire room into a multiple interactive unit of drawers*

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<sup>9</sup> Stewart, *On Longing : Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, 155.

**SERIES ONE- Invented History 2003/4**



*Invented History, 2003/4, Woodblock prints on Iwaki, dimensions variable  
My western culture has educated me to experience the world in a progressive,  
historical and essentialising way.*

*The first series of woodcuts are displayed in a linear sequence, viewed from left  
to right. The controlled linear, western, left to right linework obtained in the  
woodcuts achieve both a sense of the temporal, shifting nature of the image in  
the world of today, and also some kind of inferred filter or screen. The cut marks  
break apart the perfect edge and enable pixelation of the edges on a  
microscopic level. Initially displayed on paper, I found the series operated more  
effectively with each image mounted on individual blocks of 2.5cm marine ply.*



*Judith (after Caravaggio), woodblock print on marine ply 2004, 8.8 x 10.6 cm  
(depth variable)*

*An oppositional model to the linear view as proposed by Escobar in *The Third Text Reader*<sup>10</sup>, encompasses a more wholistic reading of place culture and identity. The printed wood grain without the linear markings were incorporated to suggest such a wholistic and experiential interruption.*

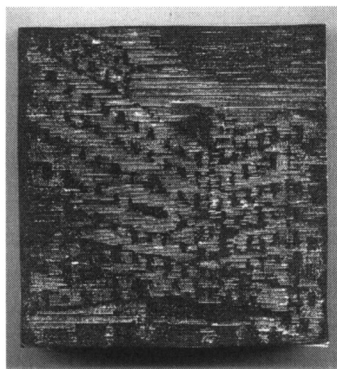
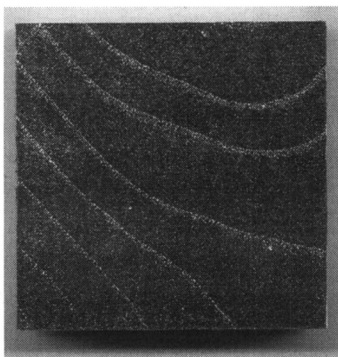
*This initial series intended to be predictable in its format but illogical in its sequence of images.*

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<sup>10</sup> Sardar, Cubitt, and Araeen, *The Third Text Reader : On Art, Culture, and Theory*, 145.

**SERIES TWO- Time Collected 1- 26 2004**

*The second series extended the linear reading into a more experiential form. This related to the third model Escobar proposed. This model attempts to explain a present concept where culture and identity are necessarily plural and shifting.<sup>11</sup> The stacked towers recall the layers of information and memory, but placement on the floor and varied heights lead the view to experience the details in a more experiential form. Stacking of images infers the collection and layering of moments, fragments or memories. Variegated heights infer both value and recall.*



*Grain and Hotel, woodblock prints on marine ply, 7.7 x 7.9 (depths variable)*

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<sup>11</sup> Ibid, 145.

*Photographs as an example are collected and then placed in stacks, or in a book for later inspection and recollection of the experience. A viewer can traverse the images akin to travelling across a landscape or cityscape. The images contained within the stack may be invisible but ask the viewer to question the contents. The floor series suggests shifting beneath the surface and interrupting above the ground. The layers of timber directly reference geological layers or archaeological diggings. The arrangement relates to an alphabetical, or encyclopaedic reference where twenty-six towers of differing heights stand within a contained boundary.*



*Lost, 2004, woodblock print on marine ply 2004, 8.8 x 10.7 cm (depth variable)*



### **SERIES THREE- Suspension 2004**

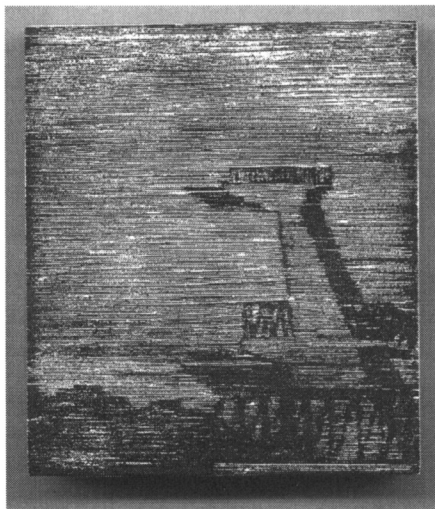
*Our thoughts (grief as an example) could be seen as sorted over time and can be recalled when appropriate. These thoughts and feelings are taken from the stack of memory, or perhaps the invisible filofax recalled as an image and illuminated for a moment and then returned. The mental photograph that triggers the entire experience (or perception of it) becomes more powerful than the event itself may have been. In attempting to create a physical representation of this abstract concept I endeavoured to build a case to hold either literal fragments or images. "The collection relies on the box, the cabinet, the cupboard, the seriality of shelves. It is determined by these boundaries"<sup>12</sup>To suspend thoughts and moments in a transparent case is to allude to that experience of existing outside my body, just as when I run. The thoughts are free and not really containable, yet still connect to a structure, a body. The case is attempting to show the abstract concept of delving through time and grasping moments in a tangible form. In the Museum of Sydney, curiosities contained within Jubelin's cases have been carefully displayed to suggest relationships between objects and their subsequent meaning. These cases were the initial stimulus for my containment and placement of images and objects, however in their transparent form the ability to reveal seriality and layering became the central purpose.*

*The transparency of the case I have devised, or it's inferred non existence is essential to its actual presence. The cases with their inferred invisibility or coldness allow the image to escape or be contained, to be linear or floating. Initially the images were to be illuminated by LED lights. This was to suggest a tension between the images that are "resting" and the images that are "awake". However the use of 10mm Perspex independently trapped light effectively and the light source was not required. Placement of stacks or the objects within a*

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<sup>12</sup> Stewart, *On Longing : Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, 157.

*case or drawer are intended to reproduce a representational experience or understanding of the world. The Perspex cases I have designed again refer to historical and geological layering of information, however the in between layers are revealed. The images suggest an unknown or illogical organisational system within the collection.*



*Tower, 2004, woodblock print on marine ply 2004, 8.8 x 10.7 cm (depth variable)*

## CONCLUSION

*The linear sequence, **Invented History**, stacked towers, **Time Collected 1- 26** and Perspex cases **Suspension** I have created house an arrangement of objects whose collection attempts to “replace(s) history with classification”.<sup>13</sup>*

*Rembrandt’s “The Three Trees” of 1642 stand witness to change and the movement of time. In “The Three Trees”, many narratives are collected and frozen in time in minute detail. Stewart suggests “Time is made simultaneous or synchronous within the collective world”.<sup>14</sup>*

*From initial questions relating to place and an attempt to describe this I recognised a fundamental fascination with time and the transience of a moment, historical or current, and the movement between.*

*Contemporary experiences of multiple and shifting imagery are relayed in the historical form of the woodcut. The works are displayed in series as invented encyclopaedic histories. As Gould’s character realised in Flannagan’s “Book of Fish”, “the past is as much a chaos as the present”<sup>15</sup>.*

*The suspension of a moment as a remembered experience or observation is represented as a fragment, or a captured still in a film forgotten. This information is then buried in illogical timescapes or as geological memory, connecting the present moment and history with a loss of time.*

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<sup>13</sup> Ibid, 151.

<sup>14</sup> Ibid, 151.

<sup>15</sup> Richard Flanagan, *Gould's Book of Fish* (Sydney: Picador, 2002), 275.

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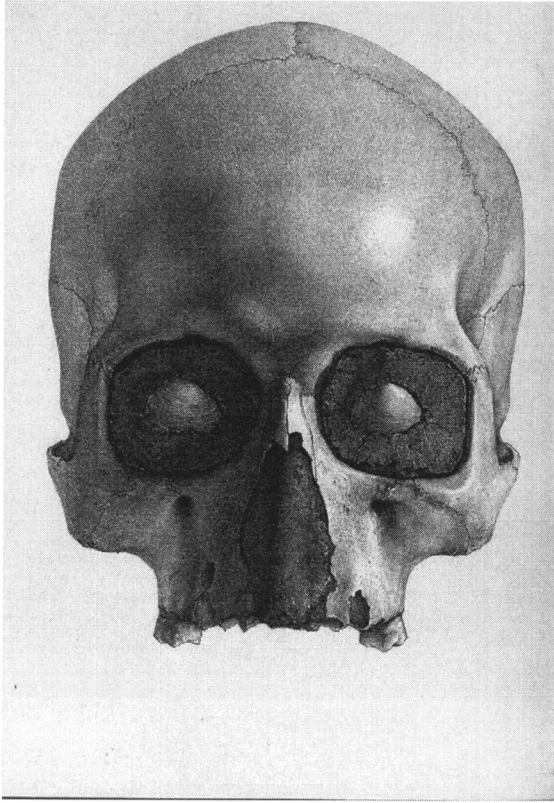
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*Illustration from The Challenger Voyage 1872*