

# **To Wandiligong:**

*a visual journey through memory, time, space, light, landscape and fourteen layers of glass.*

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## Abstract

This research project examines the process of conceptualisation and its effects on the development of layers of meaning in a visual context. It explores a journey over time, within an observed environment. It explores the conceptual processes which, like a physical journey, runs through many landscapes. Memory and emotion, analysis and observation, recording and interpretation and as a final destination, the practical application in the making of the pictures.

This exegesis compares the differences between the theoretical stances artists have taken in the pursuit of creating work based on the depiction of the landscape. It considers a variety of approaches to image and meaning and determines the effect of disruption as it relates to art practice over centuries and to my own practice. Throughout the work there is an exploration of the different forms of disruption on the landscape, from colonisation through to the visual effects of a changing climate. Consideration is given to the similarities and differences between the practices of visual art and communication design particularly in relation to the role of the audience.

The process of research and experimentation in the making of 16 digitally augmented inkjet print, photographic images and an accompanying story map drawing of the journey is described. This involved the investigation of the conceptual development processes and approaches in relation to landscape imagery and the effect of a changing climate on their visual outcomes. The results of my experimentation in capturing images through drawing and photography using graphite pencils and paper and a camera, in a car moving through the landscape, are described. This is followed by a description of my experimentation of the use of a disruptive digital drawing application on photographic images located within an iPad and how the resulting images were conceptualised and created.

## Statement of Authorship

Except where explicit reference is made in the text of the exegesis, this exegesis contains no material published elsewhere, or extracted in whole or in part from an exegesis which I have qualified for, or been awarded another degree or diploma. No other person's work has been relied upon or used without due acknowledgement in the main text or bibliography of the exegesis.

*Kathleen Lauren Murray*

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Kathleen Lauren Murray

6<sup>th</sup> November 2019

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## **Chapter 1: Concept**

This project grew from childhood memories of journeys from Melbourne to the Ovens Valley in the Alpine region of Victoria.

One Friday in the winter of 1956, our family took six hours to drive the 320 kilometres to Porepunkah, a small town at the foot of Mount Buffalo. The next morning, we woke to a magical world bright with frost, the mountain sparkling under a lush coat of snow. As a child I could clearly see the beauty of the landscape; I was not yet aware of the layers of meaning that geography, climate and people had imposed upon it.

My family made the journey to Porepunkah many times in every season. On our journeys strip maps<sup>1</sup> entertained and informed me of the rivers we crossed, the towns we sped through, the hills, plains, farms and industries we saw through the windows. I grew up knowing this landscape intimately.

The regular holidays ceased, but eventually my brother and I returned with our families to share our passion for this special part of the world when found an old house in the nearby village of Wandiligong. The name Wandiligong has a connection to an Australian Indigenous word meaning ‘spirit’ and it is a place with a lot of spirit. Extended family and friends came to bond with the place and to enjoy sun drenched summers, freezing winters, wild stormy unpredictable weeks of spring and hazy days of autumn.

The journey to the Ovens Valley has expanded from that first journey, we have now discovered there are many ways to reach Wandiligong. We have crossed the mountains from Gippsland, we have travelled along lonely river valleys and, as in my childhood, have travelled straight along the Hume Highway. Countless journeys, in every season, through the decades, each layered with memory, experience, emotion, and now with new knowledge and technology; this is the theme of my project.

### **Influences, experiences, ideas, the landscape and fourteen layers of glass**

An exploration of the process of creating a visual journey is the purpose of this project. It examines influences and ideas that lead to the pictorial representation of experiencing a journey

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<sup>1</sup> <https://www.quora.com/What-is-a-strip-map>



away from the stresses and tensions of city life. The process of travelling through this landscape has become a type of meditation, a reverie as the road unwinds like a ribbon, and my mind untangles and my ability to see is intensified. The work itself is the expression of time, influenced by the appearance of light on the landscape and the impact of memory in the practice of image making.

The first and most immediate impressions were captured through the windows of a car as it moved through the landscape. Separated from the atmosphere I viewed the light, rain, trees and earth, through the windscreen comprised of two layers of glass . The nine elements of the Lumix lens, and its viewfinder<sup>2</sup> captured what was seen. To create the images, I wore glasses and used an iPad, the last two layers of glass provided the final strata that formed the fourteen layers that separated image from reality. Those fourteen layers distanced the space and in so doing distorted the representation of place in the landscape.

From thousands of those images, in my mind’s eye, on my camera and iPad, 16 images were chosen to digitally disrupt and augment. Rosalind Krauss, critic and concept explorer, describes photography as a ‘Series, a sequence – not a single image but the trip of postures, an array of moments over time.’<sup>3</sup> These digitally augmented photographs are, as Krauss suggests, a sequence an array of moments over time and as such provide a close examination of the visual effects of a changing climate.

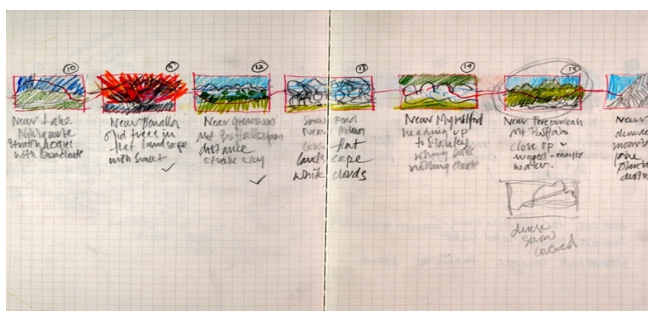


Figure 1. Lauren Murray. A preliminary drawing for the layout and sequence of images for *To Wandiligong*. Coloured pencils, and felt pen, in a notebook 14.5cm x 20.5cm. 2018.

To locate the digital images within the journey I used a scroll of Chinese rice paper and pastels, pencils, charcoal and graphite sticks and drew 9.5 metres long story map. The combination of the

<sup>2</sup> Leica DG Summilux 1:1.25ASPH

<sup>3</sup> Rosalind Krauss, Grace Mirabella, editor *Sequence or Series: a new way of looking; a century of surprises*. (New York: Vogue, Conde Nast 1982), P56 57. <https://search-proquest-comezproxy.lib.rmit.edu.au/vogue/doc> views Accessed 19 September 2019

images and the story map offer a visual explanation of the nature, the space and the of place within the landscape.

Years of observation established distinctive features in the landscape, and the changes of these features over time became symbolic of the journey. Where once I traced the sequence of the journey through maps, I discovered that by noting these markers, and watching the sequential flow of images they created I was able, through the use of photography, digital media and drawing to define the journey as layers of experience.



Figure 2. Lauren Murray, *Light Breezes and Warm Temperatures Overnight*. 2019. Inkjet print on Canson Rag Photographique paper. 100cm x 100cm.

Each trip through this now familiar landscape, has allowed the observation of the nature of place. The repetitive observation of ‘place’ at different times of the day throughout the seasons enabled an understanding of the variances of light and their effect on the appearance of the land. The changes that take place in the intense dark of a winter sky compared to a moonlit summer evening when the landscape glows and moon shadows skip across the paddocks (see figure 2) or in the harsh summer light in years of drought, or when flooded and teeming with birdlife after rain, make clear that the appearance of the landscape is everchanging. When wild storms drive across the plains and roil through the mountains accompanied by thunder and lightning the

landscape is electric with foreboding. This same landscape, white with frost, soft with snow, mysterious with mist or sparkling after a summer storm, is full of promise.

There are hills; some with animal tracks creating delicate patterns through the grass and others with the deep scars of roads crossing them. There are rocky outcrops, winding creeks, small towns, trees, lakes, dams and farms. With every trip there are moments of repeated surprise: we drive through Cotton's Pinch, a narrow cutting that opens out into a broad explosion of farmland and forests; wonderful to see but impossible to capture. As we crest a hill we look across to the Alpine Region and see the mountains capped with snow in the winter, or sometimes in the summer we see an ominous plume of white smoke against the blue sky.



Figure 3. Lauren Murray, *Damaging Winds from the North West*. 2019. Inkjet print on Canson Rag Photographique paper. 100cm x 100cm.

Having photographed and drawn these landmarks repeatedly it is clear that memory, light and time are the essence of this story (see figure 3). The foundation of the images are photographs and drawings caught whilst moving through the landscape, they are fast images, seen and captured almost instantaneously. The initial intention was to create a series of images that engaged the viewer in the experience and appreciation of the places passed on the journey. Over time it became clear that the images revealed the visual effects of a changing climate.

The philosopher and theorist Roland Barthes describes photography as ‘the thing that has been there’ and ‘there is a superimposition here: of reality and the past.’<sup>4</sup> Travelling through this landscape and tracing the ebb and flow of the look of climate change, relates to Barthes’ perception of photography’s ability to define the essence of an image through the superimposition of layers of meaning, reality and the past. In this particularly lush region of Australia, climate change is subtle, it alludes to, rather than declares change.

I once stood on a rugged mountain track, the air hot and still, the bush was deadly dry with not a sound of birdcall. Two days later the forest, burnt beyond recognition by a fierce, relentless fire, was forever changed; incapable of regeneration. Now in that same space there is dense short undergrowth and tall ghostly memories of the forest that once was. This memory inspired the idea of layering visual effects, to show how climate change appears in this landscape.

Not just climate change has shaped this landscape. The arrogance, ignorance and brutality of colonisation has also changed the appearance of this landscape.<sup>5</sup> Being mindful of the nature of what once was in this ancient landscape encouraged the idea of capturing the temporal nature of this place. By using the camera, it was possible to explore the memory of what was, as compared to what is, and in so doing explore the visual effects of change. Eyes provides a lens to the memory the camera provides the knowledge of loss.

Childhood memories are sunlit, and joyous, snow-covered and fun filled. These memories are built on experience, as Simon Schama says,

if a child’s vision of nature can already be loaded with complicating memories, myths and meanings, how much more elaborately wrought is the frame through which our adult eyes survey the landscape.<sup>6</sup>

Adult eyes see with more sophistication, but also with an adult melancholy. The journey now has a deeper meaning. It can be mapped through location and the layers of distance, time, place, memory and change. The introduction of disruption through digital augmentation enables a visual description of these layers of meaning and memory associated with the landscape through which the journey passes. (see figure 4)

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<sup>4</sup> Roland Barthes, *Camera Lucida*. (USA. Great Britain: Hill and Wang 1981) 77.

<sup>5</sup> Bruce Pascoe, *Dark Emu: Aboriginal Australia and the birth of agriculture*. (London UK, Brunswick Australia: Magabala Books Aboriginal Corporation, Scribe Publications 2014).

<sup>6</sup> Simon Schama, *Landscape and Memory*, (New York *Vintage* Books, Random House, Inc. 1995), 6.



Figure 4 Lauren Murray, *Sunny Day, Light Winds*. 2019.  
Inkjet print on Canson Rag Photographique paper. 31.5cm x 31.5cm

## **Chapter 2: Frame**

### **Theory and practice**

This chapter describes the theories that provided a framework for the image making. It summarises differing approaches to creative thinking as they align to audiences and outcomes. By selecting and comparing approaches to making images I have been able to locate my understanding of this work and its placement within the field.

## The external imperative and the boundless opportunity

I am a designer and a design academic. For almost four decades I worked at a large Australian University where eventually I became a Dean of the School of Media and Communication. I have always been immersed in the theories and practices of applied communication and graphic design. My professional practice has always been guided by design thinking and audience response. Undertaking this project has required me to discover unfamiliar theoretical structures regarding creative conceptual practice. By exploring the variances and similarities between the conceptual practices of visual artists and designers I now understand that artists describe, through their art, the way they think and feel; they come to their work from a 'subjective point of view,'<sup>7</sup> whereas designers work from an external imperative. One is ultimately about personal freedom within a professional discipline, the other is about a disciplined professional practice.

Although the key imperatives in both practices are message and audience it is clear that art practice is risky and elusive and design practice is complicated because of the need for clarity. Artists challenge their audiences with complex propositions, whereas designers offer a simple proposal.

Problem solving and creating solutions within the limitations of an applied brief requires a style of thinking that is both disciplined and highly creative. Likewise making images within a self-imposed environment is intellectually demanding and highly creative. As the British born, Australian artist Lesley Duxbury explains 'one of the values of art is that it is not static and there is never a definitive answer.'<sup>8</sup>

Although both disciplines are visually based creative practices that are intellectually challenging fundamentally their premise is different, particularly in their approaches to image making and communication.

## Audiences

If image making can inform through seeing, then 'art may make clear a message through a type of empirical practice which requires both a priori and a posteriori knowledge.'<sup>9</sup> The use of the

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<sup>7</sup> Steven Heller, *Paul Rand*. (London Phaidon Press Limited, 1999), 45

<sup>8</sup> Duxbury, Leslie. 'Ways of Analysing: From Reverie to Reality' *Creative Arts Research: Narratives of Methodologies and Practices*. Elisabeth Grierson and Laura Brierley ed. (Rotterdam: Sense Publications, 2009.) 55-64.

<sup>9</sup> Jessica Harrington, *Can Knowledge be Found in Works of Art?* <http://runway.org.au/can-knowledge-found-works-art/>

word ‘may’ in this context is fundamental; it means that there is no imperative for an audience to understand the artist’s message. In fact, ‘may’ suggest that an audience can read different messages with separate meanings. Conceptualising this way evades the scientific understanding of empiricism and offers boundless opportunity. However if ‘there is a specific kind of knowledge that can be found only in art,’<sup>10</sup> and if by ‘creating conditions that do not quite exist’<sup>11</sup> artists can change ways of thinking, can make clear that which is disputed, can provide a proposition that causes the audience to engage and question the status quo, then art can change minds and consequently make a difference and convey a message.

Rosalind Krauss speaks of artists ‘reinventing their medium just as poets reinvent nouns as verbs for greater effect.’<sup>12</sup> The effect she speaks of is a form of communication. It is possible that an artist can capture and reposition a concept so that it gains greater meaning, ‘by accepting the past tradition of the medium and reinventing it can create new visual metaphors.’<sup>13</sup> By creating new metaphors, new ideas can be proposed. The effectiveness of the use of visual metaphors in creating communications appropriate to specific messages depends on how an individual interprets the metaphor. To a communication designer this is very risky because that interpretation may not necessarily be aligned to the initial concept.

The image-making in this project reimagines traditional media. The images are not accurate interpretations of the subject, instead they are like Krauss’ visual metaphors, although they appear recognisable, they are not real. They look like photographs, but they are not photographic images. John Berger suggests that ‘photography, unlike drawing, does not possess a language. The photographic image is produced instantaneously by the reflection of light; its figuration is not impregnated by experience or consciousness.’<sup>14</sup>

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Accessed 2 February 2019.

<sup>10</sup> Ibid

<sup>11</sup> Carl Andre, *What Artists Do*, Koren. 56

<sup>12</sup> Rosalind Krauss, *Knighthood: The Medium Strikes Back*, La Conferenza della legendaria storia dell’arte e critica Americana Rosalind Krauss. Castello Di Rivoli Museo Contemporanea. 3 July 2017. [youtube.com](https://www.youtube.com/watch?v=...)

Accessed 28 February 2019.

<sup>13</sup> Ibid.

<sup>14</sup> John Berger, *Understanding a Photograph*, (London: Penguin Books 1967), 23.



Figure 5. Lauren Murray, *Smog Alert*. 2019.  
Inkjet print on Canson Rag Photographique paper. 100cm x 100cm.

Experience and consciousness are layered in the images through the use of digital augmentation. Consequently, they are not what I saw when looking at the landscape, rather they are what is seen when remembering the landscape. They are inventions (see figure 5)<sup>15</sup> that carry meaning, through the use of digital media. They may be a ‘fabrication of the truth,’<sup>16</sup> in that they reimagine both the mediums of photography and drawing and in so doing are, as Krauss suggests, ‘a reimagined metaphor.’<sup>17</sup>

The French/American artist Marcel Duchamp said, ‘the creative act is not performed by the artist alone, the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.’<sup>18</sup>

For an audience to physically relate to the work, it will involve ‘reading’ the drawing as one reads a map and because it requires locating external images within the drawing (see figure 6) the viewers will be compelled to walk along and around the pictures in order to understand the

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<sup>15</sup> The only reality in this image is the fence, the rest is augmented.

<sup>16</sup> Sean Ashton, *Response: Bullshit and Art’s Discursive Turn: Sean Ashton responds to Joanna Fiducia’s provocative report on bullshit in MAP#22*, (MAP #23 Autumn 2010-September 2010).

<https://mapmagazine.co.uk/bullshit-and-arts-discursive-turn>, Accessed 11February, 2019.

<sup>17</sup> Krauss, *Knighthood*.

<sup>18</sup> Robert Lebel, *The Creative Act, Marcel Duchamp*, (New York: Panagraphic Books, 1959), 77-78.



progress of the journey. The intention is that the audience will be like Duchamp's spectators, and will add their contribution to the concept of the creative act.



Figure 6. Lauren Murray Detail of *To Wandiligong*. 2018- 2019.  
Coloured pencil, crayon, charcoal, pastel and graphite pencil on rice-paper scroll. 950cm x 45cm.

### Looking at and seeing more

The physical act of moving through a landscape, particularly if it is repeated, encourages contemplation, a type of looking at and, because of the familiarity of the image, seeing more. It encourages a reflective imagining of the past. There is a rhythm and a pattern of familiarity which plays with layers of thought and recollection and enriches the way what is seen can be interpreted. It appears to be full of infinite possibilities. The landscape and the journey are closely entwined. The concept of the landscape image as a narrative is not new. It can be likened to a series of visual sentences which are exploratory in their structure. Their narrative is as the French philosopher Roland Barthes described a 'hierarchy of instances'<sup>19</sup> which tell a story. It is an interpretation of an affected landscape.

This is an affected landscape with layers of human meaning, it carries unseen indigenous song lines, those complex trails of dreaming, deeply impregnated with indigenous philosophy and its 'profound obligation to land,'<sup>20</sup> and traces of past European farming practices. It is a landscape of contrast and hope. It is also a demonstration of the gradual encroachment of the harsh dry over the lush wet and the slow transformation that is being wrought upon the land. Incremental change is happening; sometimes it is as dramatic as flood and fire, but more often it is subtle, just not quite as wet, not quite as big a crop and not quite as many animal silhouettes on the hillside.

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<sup>19</sup> Roland Barthes, *A Barthes Reader*, Edited by Susan Sontag, (New York: Hill and Wang, 1982), 259.

<sup>20</sup> Pascoe, *Dark Emu*, 179.

## Thought and action

This climate change affected landscape encourages an exploration of theoretical propositions and how they relate to this particular form of image making. After a lifetime of design practice, which although highly conceptual is also highly practical, understanding the more abstracted nature of making art through the complexity of theoretical settings has been challenging. Whilst art is, 'active and participatory'<sup>21</sup> the role theory plays is one of context and clarity which in turn is explanatory and exploratory and locates creativity within a setting. At a personal level this is a new way of thinking about the ways of working.

This project is accidentally empirical, the recorded observations that took place over time allowed the observation that the change is not theoretical and can be proven. In a sense the images may be part of that process of truth (althea) that Heidegger conceptualised on his repetitive journey. It is an 'open region in which truth emerges.'<sup>22</sup>

## Disruptive Innovation

Undertaking this project has been constantly challenging as contradictory concepts and ideas related to art and design practice were exposed. Over time I came to understand that what I saw both in my own work and in that of others was Innovative Disruption. This theory is an established aspect of business and advertising practice. It was first described as a business strategy by Clayton Christensen in his book 'The Innovator's Dilemma,'<sup>23</sup> published in 1997. There are understood to be four types of innovation in business theory. They are: Architectural Innovation (incremental innovation within a known environment), Sustaining Innovation (using existing technology with improvement occurring over time), Radical Innovation (creating new industries through the use of revolutionary technology) and Disruptive Innovation ( using new technologies or existing technologies in new ways to change an existing practice ).<sup>24</sup> Innovation

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<sup>21</sup> Grierson, *Creative Arts Research*, 26.

<sup>22</sup> Barbara Bolt, *Heidegger Reframed*, (London New York: I. B. Tauris & Company, Limited. 2010), 52.

<sup>23</sup> Clayton, Christensen. *The Innovator's Dilemma: when new technologies cause great firms to fail*. (Cambridge, MA, USA: Harvard Business School Press,) 1997

<sup>24</sup> Kylliäinen, Julia. *Key Innovation Management Models and Theories*. (Espoo, Finland. VIIMA Solutions Oy) 6, September 2018. <https://www.viima.com/product> Accessed:19 May 2020.

and disruption does not only occur in business. Art practice is constantly evolving, creating change and making new out of old. The dictionary definition of disrupt is ‘to prevent something, especially a system, process or event, from continuing as usual or expected.’ The dictionary definition of innovate is to ‘introduce changes and new ideas.’<sup>25</sup> The combination of these two concepts leads to the type of Disruptive Innovation that happens in art practice, by taking the established environment of making art and disrupting it with the innovative use of new media, new techniques and new concepts which change the way art exists. This process is described Rosalind Kraus’ in her concept of the ‘reimagined metaphor.’<sup>26</sup>

In his book ‘After the End of Art: Contemporary Art and the Pale of History’<sup>27</sup> the American philosopher and art critic Arthur C. Danto describes western art history as a progression of reflection and imitation of the surrounding world. He outlines the disintegration of this approach through technical innovation, particularly the impact of the camera and its ability to capture realism which in turn lead to abstraction. He argues that ‘Whatever art is, it is no longer something to be primarily looked at. Stared at perhaps, but not primarily looked at.’<sup>28</sup> Surely a very disruptive proposition.

It can be argued that almost every period of art started with disruption through invention, and that this process continues. By applying new technology to current environments, Disruptive Innovation can change processes and environments by eventually surpassing the older technologies initially in use.

Most definitions of innovation, and there are many, refer to the creation of something that adds value. It can be argued that innovation is so often aligned to business because there is an implication of a monetary or commercial component. The Dutch in4Art group is dedicated to the idea of art as a platform for innovation through creativity with the intention to capitalise on artist’s creative conceptual practice by translating it into the commercial and business environment. They recognise that since the invention of the camera art practice has moved through a series of disruptive innovative moments that have led to many radical art movements. The In4Art group understand that over many centuries artists have demonstrated their unique creative conceptual abilities and their capacity for forward thinking. The artist’s ability to use

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<sup>25</sup> <https://dictionary.cambridge.org/dictionary/english>

<sup>26</sup> Krauss, *Knighthood*.

<sup>27</sup> Arthur C. Danto, ‘*After the End of Art: Contemporary Art and the Pale of History*.’ (Princeton, N.J.: Princeton University Press), 1997.

<sup>28</sup> Ibid16

new technology in existing environments to create unexpected results conforms to the Theory of Disruptive Innovation.

In her article ‘Art Driven Innovation: a method to introduce disruptive innovation in your innovation tunnel.’ (translated from Dutch ) Lija Groenewoud van Vilet, the Creative Director and Co- Founder of In4Art, explains that

Within the world of art, we can realise new practices by applying new technologies, move such technologies in new directions, or give existing technologies a completely new function or meaning.<sup>29</sup>

In the case of this project, a relatively new technology (digital imaging) has moved in a different direction. This has been achieved by combining drawing and photography in a digital environment. Photographers use digital technology to perfect their images, artists and illustrators use digital drawing to make their images. By combining both approaches, a space between the disciplines has occurred. This act is disruptively innovative in that it takes each discipline and places it away from its existing field and in so doing, the accepted understanding of each practice is changed. At times my images confuse the audience. The query often is ‘how exactly did you make these?’ That is innovative disruption.

The idea of taking landscape photographs in a speeding car is possibly innovative and certainly disrupts the concept of the perfectly constructed landscape photograph. Placing a digital drawing application into a photograph, disrupts the image by changing it. Drawing a long map that is not accurate is conceptually disruptive and impossible to use. Innovation and disruption do not belong to business practice alone. Innovation, disruption and change is the essence of art practice and theory. Quite clearly Heidegger’s interpretation of conceptualisation and the role of art in the understanding of ‘being’ was innovative and disruptive.<sup>30</sup> Roland Barthes’ consideration of the role of the camera and the captured image demonstrates the effect of innovation and disruption on his (and our) understanding of memory and ownership.<sup>31</sup> Rosalind Krauss developed the innovative theory of the visual metaphor that explains conceptual, innovative

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<sup>29</sup> Groenewoud van Vilet, Lija. *Art Driven Innovation: a method to introduce disruptive innovation in your innovation tunnel.* (Linkedin.com. 2019) [linkedin.com/pulse/art-driven-innovation-lija-groenewoud-van-vilet](https://www.linkedin.com/pulse/art-driven-innovation-lija-groenewoud-van-vilet) Accessed 16 May 2020

<sup>30</sup> Iain D Thomson. *Heidegger, Art, and Postmodernity*, (Cambridge: Cambridge University Press, 2011). ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/rmit/detail.action?docID=691931> Accessed 19 September, 2019.

<sup>31</sup> Roland Barthes, and Richard Howard. *Camera Lucida: Reflections on Photography*. (New York: Hill and Wang, 1986), 70.

disruption,<sup>32</sup> David Hockney innovatively drew on an iPad and caused a disruption to the concept of media and modernity.<sup>33</sup> Jessica Harrington disrupts by arguing that art can inform by ‘creating conditions that do not quite exist.’<sup>34</sup>

This has been a journey of discovery through ways of thinking and both the map drawing and the making of the augmented digital images, are intended to create an accidental, unscientific, empirical message that will absorb the viewer through the use of visual metaphor and audience participation. The consideration of theory as it relates to discovery and practice has led to the understanding that the practice of making art shares much with all creative practices. The underlying processes of innovation through creative conceptual thinking is always followed by periods of disruption as accepted ways of working give way to new approaches. The advertising tenet of  $1+1=3$  has as much relevance in art practice as it does in any inventive activity.

At a physical level the act of drawing into the pixels is quite literally disruptive, in that it blends, stretches and distorts each pixel in order to create the enhanced image out of the original photograph. Innovative disruption has been a constant in the realm of art practice for millennia, it is what makes art precarious and elusive. At its best disruption theory is a driving force in the cultural practices of humanity.

‘What disruptive innovation will mean for the future of the arts is up to us. With each step we take, the innovation of any one artist will not stand still and will not confine itself to a single discipline.’<sup>35</sup>

### Chapter 3: Form

This chapter describes the mediums used to achieve the visual outcomes of the project. It covers the processes and experiments used to achieve both the aesthetic and technical outcomes.

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<sup>32</sup> Krauss, *Knighthood*.

<sup>33</sup> Adrian Searl, *David Hockney landscapes: the world is not enough*. The Guardian 17<sup>th</sup> January 2012. <https://www.theguardian.com/artanddesign/2012> Accessed 8 March 2019.

<sup>34</sup> Jessica Harrington, *Can Knowledge be Found in Works of Art?* 2018 <http://runway.org.au/can-knowledge-be-found-in-works-of-art/> Accessed 2 February 2019.

<sup>35</sup> Cameron Cuchulain. *Disruptive Innovation and the Arts*. Juxtapoz Magazine. 12 April 2012. <http://www.juxtapoz.com/magazine-disruptive-innovation-and-the-arts> accessed 16 May 2020

The final body of work consists of a pastel and pencil scroll drawing 9, which is a continuous visual expression of the car journey from the edge of Melbourne, through the Yarra Valley, across the Great Dividing Range and on to the Alpine region, passing through Yea, Swanpool, Benalla and the Oxley regions and onto the Alpine Road to Porepunkah, Bright and finally Wandiligong. It was drawn over a period of 6 weeks based on my visual recollection of the journey. It is inaccurately accurate and evocative of the regions through which we pass. A continuous red line alludes to a strip map along the way.

This drawing accompanies the 16 digitally augmented photographic images of the landmarks of the journey. These images of paddocks and hills, grasses and mountains, trees and skies, night and day describe the drama of nature. They demonstrate the effect of light on surfaces, through the times of the day and the seasons, over years. Combined with the scroll drawing the individual pieces become a visual narrative of the journey.

The creation of these works was an organic process whereby the photographs came first. The process of learning the digital enhancement techniques followed: this started as an experiment and grew into an unexpected result. Nothing was totally planned but all of it was generated through an underlying process of following ideas as they presented themselves.

## **Taking**

The photographs came first. We passed through the places that would become my landmarks on our first journey to Wandiligong. As we drew closer, we could see the ragged silhouettes of burnt trees running along the ridges of the mountains at the top of the valley. The air was filled with the red haze of the bushfires burning in the distant ranges, but the rain had come, and we were relieved that the drought was over. We were wrong; the brief respite simply provided a small break in the attack on the land. The grass managed to maintain its colour through the Autumn, and small bursts of Winter rain gave the landscape the appearance of growth, but closer inspection revealed, how illusionary that green was. It was a green drought; the grass was thin and short, there was no vigour to the growth.

It was at that moment that I took up my camera and started recording the landscape. There were limitations to what could be captured because of trees beside the road blocking the long view. Accordingly, recording the same landmarks repeatedly, meant that change was captured. Repetition revealed so much; it disclosed the nature of light dependent on time and seasonal

change, it revealed the effect of cyclical change and ultimately it displayed the effect of drought. In many cases the effect was beautiful, the colours of the dried grasses and burnt earth ragged against the harsh blue, high Australian sky, the burnt snow gums black and heavy with snow in the stark mountain environments and the bright green of areas where the dams had contracted so much that pasture had grown back for the first time in decades. All were remarkably powerful in their demonstration of beauty coupled with threat.

An increasing focus on recording the environment through repeated journeys led to a continuum of images in the landscape. With time, and consideration, the images became more refined. Although they were static images it was possible to understand them as a sequence. Roland Barthes asked 'Is landscape itself only a kind of loan made by the owner of the terrain? Countless cases, apparently, have expressed this uncertainty in a society for which being was based on having.'<sup>36</sup> The images are of a borrowed landscape, land which is owned and cared for and damaged by people. People who work the land, grow the crops and raise the animals that feed us. We all make the affect; we are all complicit. The bald hills, the wild unrestrained forests, their stark beauty a loaded reminder of what once was.

The indigenous people of Australia cared for this landscape for millennia, they had a delicate touch. In his seminal book 'Dark Emu'<sup>37</sup> the indigenous author Bruce Pascoe describes the ancient agricultural practices of Australia's first peoples. He explains, 'One of the main differences between the culture of Aboriginal Australia and mainstream Australia is the concept of land. The much harsher approach of those who came later has had a profound effect on the environment.'<sup>38</sup> I have only seen these hills this way, but there is a haunting of trees that are no longer there, of the lush grasslands that are struggling. The fires when they come are wild rather than the gentle, 'unnatural fires that shaped the land.'<sup>39</sup> This is disruption on a large scale, created in part by one approach to the land being interpreted as an innovation and an improvement on another.

Barthes said, 'the photograph does not necessarily say 'what is no longer,' but only for certain 'what has been.'<sup>40</sup> As the landscape was captured in split seconds, and as disruption occurred the

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<sup>36</sup> Barthes, *A Barthes Reader*, 10.

<sup>37</sup> Pascoe, *Dark Emu*, 198.

<sup>38</sup> Bill Gammage, *The Biggest Estate on Earth*, (Sydney, Melbourne, Auckland, London: Allen & Unwin, 2011), 5.

<sup>39</sup> Pascoe, *Dark Emu*, 12.

<sup>40</sup> Roland Barthes, *Camera Lucida*, (New York: Hill and Wang 1981), 85.

French photographer Henri Cartier-Bresson's spontaneous photograph '*Behind the Gare Saint-Lazare*' came to mind. Taken when photographs weren't spontaneous, he described how he understood his camera.

For me the camera is a sketch book, an instrument of intuition and spontaneity, the master of the instant, which, in visual terms, questions and decides simultaneously. In order to 'give a meaning' to the world, one has to find oneself involved in what one frames through the view finder.<sup>41</sup> (see figure 7)

Giving meaning to this world through the viewfinder has become increasingly complex, so much of it is based in the viewfinder of perception. What makes a good photograph? Is it the demonstration of the technical expertise of the photographer? If that is the case, then I am not a photographer. My camera is my pencil, my pastels and like Cartier-Bresson, my sketchbook. Recording the image creates the sketch for the digitally manipulated image that follows.



Figure 7. Henri Cartier-Bresson, *Behind the Gare Saint-Lazare*. 1932. Gelatine Silver print 35.2cm x 24.1cm. Museum of Modern Art. New York.

The English author John Fowles wrote of landscape photography in his essay 'The Land'

I am doubtful of landscape photography, as generally practised, it is certainly very far from what I seek myself in landscape which is the personal and direct experience of it... above all, the flowing and unfixd experience.<sup>42</sup>

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<sup>41</sup> Henri Cartier-Bresson, *The Mind's Eye Writings on Photography and Photographers*, (New York: Aperture Foundation, 2005), 15.

<sup>42</sup>John Fowles, *Land*, by Fay Godwin, (London: Heinemann, 1985), ix.



This ‘flowing unfixd experience’ differs fundamentally from the static observation of a landscape. To create a visual representation of such unsteady imagery requires an unsteady approach, including spontaneity and a certain level of risk taking. The capture is not static, and the response is therefore fleeting. Taking images from a speeding car is a form of risk taking although I am the passenger and not the driver.

In 1983 Ansell Adams, the great American landscape photographer, published three books on the processes he used to create his iconic imagery. His books cover concept (visualisation) and modus operandi (craft). His books are highly technical and now superseded, however his advice about creativity in photography remains relevant and his approach to the interpretation of subject and design and technical quality of the print remain entirely pertinent ‘as creative expression has no tangible boundaries and is limitless in content, it is not possible (or desirable) to tell the photographer what to ‘see’.’<sup>43</sup> His hauntingly beautiful ‘*Moon and Half Dome*’ demonstrates both his technical expertise and his ability to ‘see’ (see figure 8).



Figure 8. Ansell Adams, *Moon and Half Dome*. 1960. Gelatine Silver print, 20.32cm x 25.4cm. Art Museum, Indiana.

Landscape photography can affect perception and emotion and has been used as a political act.<sup>44</sup> Most famously, the collaboration between Ansell Adams and the American conservationist John Muir which lead to the creation in 1984 of the Ansell Adams Wilderness Area and the John Muir Wilderness Area.<sup>45</sup> In Australia the Peter Drombrovskis photograph *Morning Mist, Rock*

<sup>43</sup> Ansell Adams, *The Print*, (Boston: New York Graphic Society Little, Brown and Company, 1983), 3.

<sup>44</sup> Rodd Giblett, Juha Tolonen, *Photography and Landscape*, (Bristol U.K, Chicago U.S.A: Intellect Books, 2012), 71.

<sup>45</sup> Ansel Adams *The Sierra Club: The John Muir Exhibit*, (<https://www.sierraclub.org>), Accessed 28 April 2019.

*Island Bend* (see figure 9 ) was used by The Australian Wilderness Society to ‘bring the nature and beauty of the Franklin River to the attention of a wider public and in so doing disrupted the political debate of the nation and was pivotal in changing the course of Australian history.’<sup>46</sup> Initially the photographic images as they appear on my iPad are simply representations of the landscape as it exist. With the disruption of digital augmentation, they become more than actuality. They transform into prescient representations of climate change and in so doing become a political act.



Figure 9. Peter Drombrovskis, *Morning Mist, Rock Island Bend*, 1981.  
Type C colour print, framed 83.5cm x103.7cm x4.0 cm. National Gallery of Australia, Canberra.

## Making

After taking many images, what came next moved from captured reality to the illusory. Photographically the landscape has a type of transient materiality. Yet there is more; it dwells in the haunting of the trees that are no longer there, and the not quite as lush grasslands, that are

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<sup>46</sup> Tim Bonyhady, ‘No Dams: The Art of Olegas Truchanas and Peter Drombrovskis,’ *The Europeans: Émigré Artists in Australia 1930 to 1960* ed R Butler, (Canberra: National Gallery of Australia. 2019), 236-253

struggling under the weight of the climate. The fires now when they come, are wild rather than the gentle, ‘unnatural fires that shaped the land.’<sup>47</sup> The fires are a demonstration of the disruption of the climate, symptomatic of inappropriate innovation introduced by the colonisers. Although unseen, there are memories in the landscapes where my images are located. These memories are visualised in the pictures as whispers, swirling through the spaces where once there were native people, trees, animals and birds. By digitally drawing lamina; layers of atmosphere eddying in response to temperature and air currents, the memories and whispers become discernible. The photographs have shifted from being simple images of what was to what might have been if only we could see it, or even what might be if we aren’t careful! ‘The photograph does not necessarily say ‘what is no longer’, but only for certain ‘what has been.’<sup>48</sup> These images are now like the English author John Fowles’ ‘the flowing and unfixing experience.’<sup>49</sup> They are now part of a whole, they are a ribbon, an expression of a road, and an implication of the map.

### Augmented digital imagery

Having layered the images through many lenses, and with the help of technology, disruption has been introduced. The disturbance of the pixels in the digital imagery has distorted the photographic images. This distortion gives visual expression of to what is seen when thinking about, but not looking at the landscape. The means of this disruption is Procreate, a 64-bit painting software designed for use on yet another innovation, the Apple iPad Pro, using an Apple pencil to ‘achieve depth, complexity, customisation and control.’<sup>50</sup>

In 2011 I started to use a digital drawing application called Brushes, experimenting with it on both my iPhone and iPad. It was a relatively crude program, but it did have the flexibility of being able to be used on a transportable device, using a stylus. It was limited in its options when compared to the digitized drawing tablets or the Photoshop software that were available at that time and which are still in use; because they are not transportable, they are limited. Despite the constraints of Brushes, the intrigued remained; the possibilities this type of application stood me in good stead with what was to follow.

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<sup>47</sup> Gammage, *The Biggest Estate on Earth*, 12.

<sup>48</sup> Roland Barthes, *Camera Lucida*, 85.

<sup>49</sup> John Fowles, *Land*, ix.

<sup>50</sup> Ron Burgundy, *Procreate Artists Handbook*, Savage Interactive, <http://savageinteractive.com.au> Accessed 21 July 2019.

On my iPad there are 16,006 photographs downloaded from my camera. My Instagram feed has 1,146 published images. There is a natural progression from the instant of image making to the selection of 16 images for this project and it includes portable devices and social media. The 16 images are in a square format (directly relatable to Instagram which is where the original images were first published), unlike the horizontal format which is more commonly used in landscape imagery. Using the square format made clear that the square defines and constrains and therefore places unexpected influence on the layout of the view.

Procreate is a sophisticated pencil, brush, pastel and airbrush; it is merely an implement in the hand of the artist. It cannot achieve anything without the eye, mind and the capability of the user. Research and experimentation into the possibilities of the program, have been essential in achieving what was initially envisaged. In fact, more than the original intentions have been achieved through a seamless integration of drawing into my photographs leading to their augmentation and disruption.

### **Experimenters, augmenters & disrupters: working between platforms**

Landscape artists use digital media in myriad ways. In 2011, the English artist, David Hockney created a 52-part work in Brushes, *The Arrival of Spring in Woldgate East Yorkshire*,<sup>51</sup> which formed part of an exhibition held at the Royal Academy in London titled *David Hockney: A Bigger Picture*. It was shown along with later works at the National Gallery of Victoria titled *David Hockney: Current* in 2017. I admire his digital drawings which demonstrate his consummate ability to observe, draw and interpret according to the limitations of the media. They are digital drawings in the simplest of terms. The image, *Yosemite 1 October 11, 2011* (see figure 10) from that exhibition exemplifies his iPad image making and despite the limitations of the application, they convey with a direct clarity the sense of light space and place which

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<sup>51</sup> *The Arrival of Spring in Woldgate East Yorkshire 2011*. A 52-part work consisting of 51 iPad drawings printed on paper 39 of which measure 67.3cm x 52.2cm. 12 measure 144.1cm x 180 cm. An oil painting on 32 canvases each 91.4cm x 121.9cm. measuring in total 365.8cm x 975.4cm.

demonstrates his ability to interpret what he sees using a less than subtle medium.

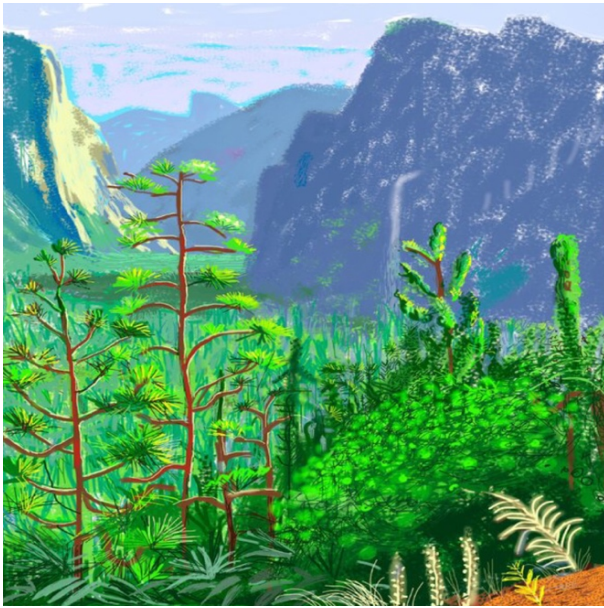


Figure 10. David Hockney, *Yosemite 1 October 11*. 2011.  
iPad Brushes drawing printed on 6 sheets of paper,  
mounted on 6 sheets of Dibond, 365.8cm x 274cm. Monterey Museum of Art

The German photographer, Andreas Gursky, creates vast images (5 x 5m) that are ‘almost hallucinatory encounters’, ‘a type of picture that echoes our daily experience of the world’ ‘where everything appears to happen at once.’<sup>52</sup> He creates his effect through innovation by using two perspective points and by splicing many images together through digital manipulation. This gives the effect of every detail being in focus, something which is beyond the eye to perceive. Using these techniques, he creates images through digital alteration and disruption.

His photograph ‘*Rhine 11*’ is a masterful expression of the power of simplicity achieved through digitally removing from the image a number of buildings and other landmarks. (see figure 11)

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<sup>52</sup> Ralph Rugoff, *Andreas Gursky: Four Decades* (London: Heywood Gallery Publishing, 2018), 8.



Figure 11 Andreas Gursky *Rhine II*, 1999.  
Colour photograph, Chromogenic print, on paper. 156.4cm x 308.3cm. Museum of Modern Art, New York.

Indigenous Australian photographer Nici Cumpston works in the field of augmented photography. Her poignant photographic images of the profoundly damaged Murray Darling river system are augmented through the use of water colours and pencils. The results are powerful expressions of place and country that, through the disruption of colour, as she describes it, ‘talk to the deeper richer stories that are embedded within that image, that without it I wouldn’t be able to tell.’<sup>53</sup> Her work is an exemplar of augmented photographic images in the role of message making. Particularly moving is her hand coloured, digital photograph *‘Ringbarked II Nookamka Lake*. (see figure 12)

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<sup>53</sup> Walter Marsh, *‘Tarananthi Director Nici Cumpston documents the life and legacies of our rivers.’* (The Adelaide Review. July 12, 2018), <https://www.adelaidereview.com.au/writers/walter-marsh/> Accessed 21 July 2019.



Figure 12. Nici Cumpston, *'Ringbarked II, Nookamka Lake'*, 2011/2016. Crayon on archival pigment print. 72cm x 170cm. University of South Australia, Adelaide.

## Mapping

In his book *Wild Places*, Robert MacFarlane describes two kinds of maps,

Broadly speaking, there are two kinds of maps: the grid and the story. The grid map places an abstract geometric meshwork upon a space, within which any item or individual can be coordinated.... The power and cutting of grid maps are that they make it possible for any individual or object to be located within an abstract totality of space. But their virtue is also their danger: that they reduce the world only to data, that they record space independent of being.<sup>54</sup>

The mapping of landscape has been a fundamental aspect of our ability to move through place for millennia. When first considering the physical form of this project it was clear that maps would play an important part. Experimenting with map making enabled the creation of strip maps similar to the ones of my childhood memory. Although the visually kinetic effects caused by the straightening of the road were intriguing, the elevations were visually diminished and a sense of placement within a grid became impossible. Strip maps contributed little to the overall sense of the images. In this case disruption was too much and distracted from the image. The grid limited the imagination, the removal of the grid destroyed the context. These kinetic strip maps although interesting were not useful. Remembering the Mies van der Rohe maxim 'less is more,'<sup>55</sup> I decided to not include maps within the images.

After reading Robert McFarlane's description of story maps:

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<sup>54</sup> Robert MacFarlane, *The Wild Places*, (Penguin Books London 2007), Preface.

<sup>55</sup> Mies Van der Rohe, *'The Barcelona Pavillion'* (Barcelona: Fundacio Mies Van der Rohe, 2013), 21.

Story maps by contrast, represent a place as it is perceived by an individual or by a culture. They are records of specific journeys, rather than describing place within which innumerable journeys might take place. They are organized around the passage of the traveller, and their parameters are the parameters of the sight of or experience of the traveller. Event and place are not fully distinguished, for they are often of the same substance<sup>56</sup>

Clearly the story map that McFarlane describes has the potential to create a visual narrative. An investigation into the various forms visual journeys through landscapes followed.

The journey woodcuts made by many Japanese artists of the Ukiyo-e tradition, particularly the remarkable series of prints *The Sixty-Nine Stations of the Kisakaido* by Utagawa Hiroshige, and Eisen were considered. These prints trace the Kisakaido (a road) from Tokyo to Kyoto through a series of images that depict the stations where travellers stopped for rest, refreshment and entertainment. ‘This tour de force of artistic vision and printmaking craftsmanship comprises the artists’ most extraordinary and best loved landscapes, urban scenes and visual anecdotes. The images offer vivid views of the daily world of nineteenth century Japan.’<sup>57</sup>

Particularly vivid is ‘*Fukaya no Eki*’ (see figure 13). Sebastian Izzard the Ukiyo-e collector expert and author of the book ‘*Hiroshige/Eisen The Sixty Nine Stations of the Kisakaido*,’ describes the print this way, ‘a shaft of light emanates from a paper lantern carried by the maid; the remainder of the print is rendered as if it were in the dark with only the faces, legs and hands seen as white.’<sup>58</sup> This is chiaroscuro rendered in a woodblock, which is a remarkable technical achievement. This is an example of storytelling related to a journey and although engaging, these prints are not maps, and do not locate the viewer in a place.

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<sup>56</sup> Robert MacFarlane, *The Wild Places*, (London: Penguin Books, 2001), Preface.

<sup>57</sup> Sebastian Izzard, *Hiroshige/Eisen The Sixty-Nine Stations of the Kisakaido*, (New York: George Braziller 2008), 7.

<sup>58</sup> Sebastian Izzard, *Hiroshige/Eisen The Sixty-Nine Stations of the Kisakaido*.34





Figure 13. Eisen Keisai, *Fukaya no Eki*, 1835-1842.  
Woodblock Print, 32cm x 20cm. British Museum, London.

Working in North and South East Asia gave me the opportunity to become familiar with the tradition of scroll paintings and mapping in the East, all of which originated from the Chinese scroll map. Like Western strip maps the major route (usually a river) is mapped from above, unlike Western strip maps the features in the landscape are represented pictorially.

In the Tokyo National Museum, however, is something quite different; the Japanese National Treasure *Shorin-zu byobu* ('Pine Trees') by Hasegawa Tohaku<sup>59</sup> (see figure 14). This 16<sup>th</sup> century story map is painted on a pair of 6-fold screens in ink on paper, it depicts a misty pine grove. It is barely there. This spare, yet sophisticated imagery of a landscape under snow and shrouded in mist draws the viewer into the scene as more shadowy trees appear. In order to view the screens, it is necessary to walk their length. In so doing the viewer, takes a journey through the landscape. This elegant and restrained Japanese approach to the landscape is an exceptional example of Duchamp's creative act.<sup>60</sup> The set of paintings also conform to Robert McFarlane's dictum 'Event and place are not fully distinguished, for they are often of the same substance.'<sup>61</sup> They describe a journey through a landscape, they engage an audience and they imply a terrain, a

<sup>59</sup> Tazawa Hiroyoshi, *A Giant Leap: The Transformation of Hasegawa Tohaku*, (New York: Japan Society March 2016). <https://artsy.net> Accessed 8 September 2019.

<sup>60</sup> Lebel, *The Creative Act*, (New York: Panagraphic Books, 1959), 77/78.

<sup>61</sup> McFarlane, Preface.

path and an horizon and as such they are a story map. This journey through a landscape led to my decision to draw a story map of the journey to Wandiligong.



Figure 14. Hasegawa Tohaku, 'Shorin-zu Byobu,' 1595.  
Black ink on rice paper, 156.8cm x 356cm x 2cm. National Museum, Tokyo.

## The Indigenous Australian Depiction of Country

There is a profound and complex tradition of mapping the landscape through the depiction of songlines in Australian indigenous culture. Simply put (although they are conceptually not simple) songlines are a structure by which creation stories and law are defined, they map and connect language groups and places. They connect across the continent and 'they create a kind of cultural network of stories that ties all of Aboriginal Australia together.'<sup>62</sup> They also provide inspiration for many indigenous Australian artists. Songlines are sacred and the resulting paintings are beautiful and resonant with meaning. That meaning belongs to an ancient culture which I admire and can only allude to. In no way do I claim to understand these images. These paintings are in a sense maps, they are maps of geography, culture, time and language. They too are story maps and although I cannot claim to understand their meaning, I do appreciate their intrinsic beauty.

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<sup>62</sup> David Wroth, *Why Songlines Are Important in Aboriginal Art*, (Fremantle Western Australia: Japingka Aboriginal Art Gallery), <https://www.japingkaaboriginalart.com> Accessed 7 September 2019.

## Drawing

In the film ‘Why I Paint’<sup>63</sup> that was screened during the 2015 exhibition at the National Gallery of Victoria ‘John Wolseley: Heartlands and Headwaters’ a man swims across a muddy dam located in hardscrabble bushland. He crawls from the water and drags his muddy hands and body across a sheet of paper, he proceeds to paint using the body of a dead bird, he then takes that pelican carcass and traces and prints from it. His body and the bird’s body and the mud combine to create an image of the landscape. The man is the Australian artist John Wolseley. The work is lyrical, dark and abstract. It is the work of an artist embedded in the landscape; his work is in and of the landscape. Often, he takes such work and superimposes over it the most exquisitely delicate drawings of the birds and animals of the place. He refers to his work as ‘a kind of inventory or document about the state of the earth.’<sup>64</sup> (see figure 15). His works express an intimate and detailed image of the Australian landscape; his drawings are delicate and knowledgeable; redolent of this land.



Figure 15. John Wolseley *The life of inland waters-Durabudboi river*. 2011. Watercolour, charcoal, pencil, gouache and brown chalk. 151.7cm x 128.9cm, National Gallery of Victoria, Melbourne.

The intensity of John Wolseley’s drawings and the sheer physicality of his approach to his image making is admirable. Looking at his work and the immediacy of his images provided inspiration.

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<sup>63</sup> John Wolseley, *Why I Paint*, (Melbourne: ‘Heartlands and Headlands’ National Gallery of Victoria, 2015), <https://www.ngv.au/exhibition/john-wolseley>, Accessed 13 June 2019.

<sup>64</sup> John Wolseley, *John Wolseley|Home*, <https://www.johnwolseley.net> Accessed June 13, 2019.

At first, I considered the concertina fold of Japanese screens and drew a journey on an 8-fold layout. It nearly worked but it was too contained and lacked the unfixed flowing character required (see figure 16).

On a whim, with an idea in mind, taking the roll of rice paper which is designed to be used for calligraphy, using coloured pencils, pastels, charcoal and the fast sketches made in the car during the journey, I drew. Depicting the passage, through a day and through the seasons, it is a representation of the journey as a continuous experience.



Figure 16. Lauren Murray, *To Wandiligong*. 2018. Coloured pencil on Canson paper. 13cm x55cm.

The resulting drawing is somewhat akin to but not completely in the tradition of the scroll maps of the Asian traditions such as the inspiring and graphically beautiful '*Shan Map Relating to a Border Dispute between Burma and China*' (see figure 17).



Figure 17. Cartographer unknown, *Shan Map Relating to a Border Dispute Between Burma and China*. 1889. Paper map 1630cm x 750cm. Cambridge Digital Library.

The locations of the digital images are within the drawing. It is not possible to see the whole image without walking along it. It will not be possible to establish the location of the digital images without comparing each image to the drawing.

Drawing is a physical activity, standing up, sitting down, looking at it sideways, trying to see it with new eyes! The old ones were full of memory, like muscle memory they connected to my hands so easily that there was a constant concern that the line was too fluent and could appear mannered and thoughtless. However, drawing using memory made it possible to relate the childhood memories of the terrain with what can be seen now. Fundamentally it hasn't changed the structure of the land, it is as it has always been. Looking at this landscape it became clear that a familiarity with the heft of the land facilitated the flow and directness of the drawing. It tells the story and provides the evidence that the journey to Wandiligong is like the many roads that form the journey of The Silk Road across Asia to Europe. There many roads through this affected landscape to Wandiligong.

Although the paper kept tearing and wasn't conducive to my style and drawing technique, which is direct and vigorous. It seemed that the tears in the paper were like tears of sadness, and as such were a reference to the surface of the landscape and the soil; fragile and exposed. The roll of paper was long, like the journey, and seemingly like the landscape was never ending. This was in part to do with the cyclical nature of time and light and the familiarity of the landscape exposing more detail. For a time, the drawing was a living entity, eventually it was finished.

By drawing from memory along the road, starting in spring in the Yarra Valley, passing through Cotton's Pinch into a vast golden, purple summer near Eildon, along the Ovens Valley in the autumn and into the Alpine Region in winter the landscape became increasingly dark and sombre. Was this simply the look of winter, or does it reflect the gloomy progress of climate change?



Figure 18. Lauren Murray, *detail: To Wandiligong*. 2018-2019  
Coloured Pencil, Graphite Pencil, Pastel, Chalk and Ink on rice paper scroll, 930cm x 4cm.

The drawing relates in some ways to Edward Tufte's theory of 'beautiful evidence';<sup>65</sup> the images provide descriptions of place without the constraints of the grid and with the use of minimal accuracy. It has become, a sequence of images of place. It is a kind of map; it is a type of screen it is possibly a 'reimagined metaphor'<sup>66</sup> of which Rosalind Krauss speaks (see figure 18 ).

### Depicting the landscape

The Australian photographer Bill Henson says that the whole history of the Visual Arts can be divided into three categories the face, the body and the landscape, and that everything else has a direct link to these subjects. He suggests that everything we know about the world comes to us through our eyes and ears, that we are trapped in our body and we live in the landscape.<sup>67</sup>

The landscape is the comfortable and familiar manifestation of the extraordinary reality that is the universe. The landscape is what we see of the universe, which over time has been revealed to be increasingly mysterious. The English scientist Stephen Hawking in his challenging book 'The

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<sup>65</sup> Edward Tufte, *Beautiful Evidence*, (Connecticut U.S.A: Graphics Press LLC, 2006), 12.

<sup>66</sup> Krauss, *Knighthood*.

<sup>67</sup> Bill Henson, The Mix ABC TV interviewed by Will Huxley. Date: April 2, 2017, Duration: 28 min., 27 sec. <https://login.ezproxy.lib.rmit.edu.au/login?url=https://edutv-informit-com-au.ezproxy.lib.rmit.edu.au/watch-screen.php?videoID=1763030> Accessed 22 May 2019

Theory of Everything' describes the mysteries and complexities of the universe and concludes by saying

If we do discover a complete theory, it should in time be understandable in broad principle by everyone, not just a few scientists. Then we shall be able to take part in the discussion of why the universe exists. If we find the answer to that, it would be the ultimate triumph of human reason. For then we would know the mind of God.<sup>68</sup>

The landscape has a special place in our minds. It is our rock, it is where we dwell, it holds us in, it is a comfort and it is awesome. Perhaps this is why it is the subject of so much imagery. It can be a big subject and an intimate subject, and it has infinite possibilities.

### Landscape and light

I think that in representing landscape, light is the key. Bill Henson photographs the 'twilight zone, the ambiguous spaces between day and night.'<sup>69</sup> ( see figure 19 ) Without light reflecting



Figure 19 Bill Hensen, *Untitled*. 2009-2010. Archival inkjet pigment print 180cm × 127cm. Roslyn Oxley Gallery, Sydney.

off surfaces we would see nothing. It is curious to think that there are very few lines in nature, and in fact what we see as lines is the effect of shadows cast as a surface changes. We record these changes as lines because we see them as lines. When light is understood as the key to translating what is seen into what is drawn, the consequent image possesses a truthfulness beyond the mere tracing of an outline.

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<sup>68</sup> Stephen Hawkins, *The Theory of Everything*. (Beverly Hills CA: Phoenix Books Inc, 2003), 165.

<sup>69</sup> Bill Henson, *lux et nox* (Australia: Thames and Hudson. 2008)

The English artist Joseph Mallord William Turner (1775-1851) painted light and landscape and has influenced my thinking and image making. He was a master of the innovative interpretation of light. It is hard to imagine what it was like to see Turner's studies of light and landscape in the context of its time and what had gone before. To see 'light and colour and the consequent effects of atmosphere expressed through the diffused glow of pale washes,'<sup>70</sup> he astonished his audience by disrupting the way light was perceived. In the Clore Gallery in the Tate Britain amongst very many works by Turner there is a small oil painting '*Landscape with a Tree on the Right*' (see figure 20 ). Painted on a heavy cardboard, between 1828 to 1829 <sup>71</sup> it is believed that it may have been painted outdoors in Italy. It has a sense of space and a luminosity and an authenticity that often occurs when images are made directly from nature. It is a beautiful yet unassuming painting. It forecasts the work of the great disrupters, the Impressionists.



Figure 20. J.M.W.Turner, '*Landscape with a Tree on the Right*, ' 1828.  
Oil on millboard, 27.9cm x 21.6cm. Clore Gallery, Tate, London.

Turner's landscapes are not Australian landscapes and his light is not the light that comes from the vast open skies of Australia. Australian light is distinctive, strong, wide and often very austere. Under it our connection to the infinitely, mysterious universe seems very direct. We often appear to be simply encased (as Louis Armstrong sang to Ella Fitzgerald) 'Under A Blanket of Blue,'<sup>72</sup> and although we are threatened by the intensity of our particular sunlight, we

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<sup>70</sup> Barry Venning, *The Oxford Companion to J.M.W. Turner*, Edited by Evelyn Joll, Martin Butlin, Luke Herrmann. (Oxford: Oxford University Press, 2000), 315.

<sup>71</sup>J.M.W.Turner, *Landscape with a Tree on the Right* ?1828 oil on millboard, 279 x 216 mm Martin Butlin and Evelyn Joll, '*The Paintings of J.M.W. Turner*', revised ed., (New Haven and London: 1984).

<sup>72</sup> <https://songmeanings.com>. Accessed, May 8 2019.



are protected from the dangers of the limitless universe by our fragile blue atmosphere. Artists working in Australia understand the unique quality of the light and its effect on the way the nature of place is seen.

### A sense of place

On a bright spring day near Greta, a large flowering Eucalyptus tree caught my attention. Something that does not often happen on these journeys, we stopped. Stepping out of the enclosed capsule of the car became a multi-sensory experience. The air was warm and heavy with the smell of blossom, the drone of bees was rich in the atmosphere, the branches of the tree were heavy with foliage. Birds called, breezes eddied through the blossom and leaves, the air was laden with the optimism of Spring. (see figure 21).



Figure 21 Lauren Murray, *High Pollen Count*. 2018. Inkjet print on Canson Rag Photographique paper. 31.5cm x 31.5cm.  
Figure 22 *Catastrophic Fire Warning*. 2019. Inkjet print on Canson Rag Photographique paper. 100cm x 100cm.

Five months later we took that same road, anticipating seeing the tree. The tree was unrecognisable from the one in the Spring. My senses were assailed by the sight of a large kangaroo lying beside the road, dead, bloated and with the accompanying smell. Great branches were lying around the tree's trunk, shed through lack of water, the vivid green of Spring replaced by a sparse canopy of grey and the dusty brown of dry grass. The only sound was of a high wind and opportunistic crows. Optimism had been replaced by despair (see figure 22).

Looking harder, meant feeling and seeing more. In this seeing could be perceived a sense of place; a quality that locates an understanding of vicinity, within a space. For a landscape image to have authenticity it must hold that sense of place. This perception is not merely visual, it is ‘influenced both by the efficiency of our sense organs and by our mutual preconceptions’, ‘it is a process of cognition and sensation.’<sup>73</sup>

A sense of place is geography without measurement. It proposes place through more than the visual. Sound and smell, the taste and the feeling of the air on the skin all play a part in the understanding of a place. I can still smell the kangaroo. A sense of place is also history; what we can almost see has a kind of tactility, the layering of time and events on the earth creating scars, palimpsest and memories hinted at. This is the geography of the senses and the imagination: a sense of place.

When driving through the landscape at a considerable speed separated from the space by the lens of the camera and the window of the car a sense of place becomes elusive and more difficult to capture. Observation of the same space over time makes it possible to go beyond the barriers of glass. Looking at a vast hill with a road creating a jagged scar across its surface in a cold green Spring (Sheep Graziers’ Alert ) and again in the heat of a long dry dusty Summer (Areas of Raised Dust) the space segues into a familiar distant place, in fact, the distance is an aspect of the familiarity. It is nonetheless a different type of sense of place, a more remote, less physical, more intellectual sense of place. Viewing through the fourteen layers of glass create a different, distanced, type of place, one of connected detachment, which is visual, not physical.

In the matter of landscape art, the senses play a powerful role. This form of image making depends very much on the artist using all her senses and, through the use of her senses, a great deal more than a visual representation of a space in a moment in time can be expressed.

In his painting *‘Upwey Landscape’* (see figure 23) the 20<sup>th</sup> century Australian artist Fred Williams has captured that sense of place that can take a painting of a particular landscape beyond the commonplace. The tension of the location of the horizon line takes the observer above the land and by doing this provides an insight into the elemental forcefulness and destruction of a recent bushfire. This landscape is close to the start of the journey depicted in this project, and it is clearly related to the landscape through which the journey moves. ‘This is a landscape ragged and unorganized in appearance, typical of what is to be seen as you drive out

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<sup>73</sup> Paul Rodaway, *Sensuous Geographies: Body, Sense and Place*, ( London and New York: Routledge, 1994), 11.

of Melbourne, particularly north and west.<sup>74</sup> It captures impeccably a sense of place, one can almost smell the land and the ash and feel the lamina swirling through the forest.



Figure 23 Fred Williams, *Upwey Landscape* 1965.  
Oil on canvas, 147cm x 183.3cm, National Gallery of Victoria, Melbourne.

The minimalist images of William Delafield Cook include the painting *'The Quarry, Euroa'*<sup>75</sup> ( see figure 24) a stark yet detailed image of a landscape that, as Simon Gregg suggests is neither 'a topographically accurate view, nor a landscape transformed through emotion or energy, but a pure idea of land filtered through memory.'<sup>76</sup> In this image his use of photography enabled him to create detail which heightened his distanced memory of the subject.



Figure 24 William Delafield Cook, *The Quarry, Euroa*, 1989-1990.  
Synthetic polymer paint on canvas 162cm x 294.5cm. Art Gallery of NSW, Sydney.

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<sup>74</sup> Mark Dober, Fred Williams: engaging with landscape, *Overland, literary journal*. [overland.org.au](http://overland.org.au), Accessed 22 May 2019.

<sup>76</sup> Simon Gregg *William Delafield Cook. A Survey*. (Sale, Victoria: Gippsland Art Gallery. 2011), 5.

This painting, created in England far from the quarry at Euroa, speaks clearly of the sense of place. It speaks of the raggedness and desolate beauty that so much of this landscape holds. It exists as a result of memory, diluted and refined by distance giving the picture an intense sense of space.

The New Zealand born Australian artist Rosalie Gascoigne achieved that elusive sense of place, most subtly and yet quite dramatically. This legendary woman gathered material from the roadside and tip on the Monaro Plain, collected and sorted and categorized her collection and then used it to express the landscape ‘clean scoured by the sun and frost.’<sup>77</sup> She worked with objects that possessed a past, things with a previous history. She sought ‘beauty in the palimpsest, the worn, the weathered.’<sup>78</sup>



Figure 25 Rosalie Gascoigne, ‘Galahs Rising’, 1984.  
Raw weathered plywood and primed timber slats, 120cm x 84cm x 5cm. RMIT University Collection, Melbourne.

For ten years, I shared an office with a Rosalie Gascoigne piece from the University collection. It is an early image, made of raw weathered plywood and primed timber slats called ‘Galahs Rising.’ ( see figure 25 ) It is evocative of her concept of the worn and the weathered, and the

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<sup>77</sup> James Mollison and Stephen Heath, *Rosalie Gascoigne, In her Own Words, Rosalie Gascoigne: Materials as Landscape*. Edited by Deborah Edwards. (Sydney: Art Gallery of New South Wales, 1997), 7.

<sup>78</sup> Juliet Peers, *Rosalie Gascoigne: Review. The Ian Potter Centre: NGV Australia*. (Adelaide: Artlink Australia, 2009).

rising of a flock of pink Galahs. Rosalie Gascoigne depicted place in an evocative and beautiful way.

These are the artists who have shaped my thinking about the representation of the particular landscape where my journey takes place. They have described through their work, (which conforms to the disruption theory in every case), the way they see and sense their landscape. Their work has originality and their landscapes are simplicity without being simple. They have created evocative images of place. Although he lived in London for most of his life, William Delafield Cook painted only the Australian landscape, his vision of which was one of 'intense stillness and strangeness.'<sup>79</sup> He visited Australia and 'used his camera as other artists used their sketchbook',<sup>80</sup> as an aide memoir, but returned to London to paint his images of hills, quarries, dams and haystacks in great detail. Seemingly highly realistic and yet painted at a distance, they are concoctions of his imagination and memory.

Fred Williams left Australia and upon returning saw the landscape with a new sensitivity. Rosalie Gascoigne came from another place to see this landscape in a unique way, William Delafield Cook lived away from Australia. In each case the artist removed themselves or came to the landscape to see a sense of place from a different viewpoint.

### **Landscape, memory and meaning**

Memories and history and seeing anew are constants for many artists who engage with the Australian landscape. Rosalie Gascoigne constantly referenced the 'memories and associations that lie buried beneath the surface of consciousness.'<sup>81</sup>

By exploring the motivations of artists who depict the Australian landscape it becomes clear that the Australian relationship with the environment is complex.

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<sup>79</sup> Frank Field, *William Delafield Cook: Artist hailed as one of Australia's finest whose monumental canvases depicted the rugged landscape of his native land.* (The Independent. May 14, 2015.) <https://www.independent.co.uk/news> Accessed 14 June 2019.

<sup>80</sup> Ibid

<sup>81</sup> Vici MacDonald. *Rosalie Gascoigne.* (Paddington NSW: Regaro Pty Ltd, 1998), 9.



Figure 26 Nici Cumpston, *Memorial 11* 2016.  
Archival inkjet print on canvas hand coloured with watercolours and pencils  
edition of 15.28.cm x 38cm. <https://michaelreid.com.au/artist/nici-cumpston/>

The indigenous Australian photographer Nici Cumpston's image *Memorial 11* (see figure 26 ) harks back to the desolation of an affected landscape, her work is visual storytelling and she describes it this way:

there are all sorts of connections for us as Aboriginal people in this country that have been eroded, and also desecrated through lack of recognition of these sites. There are all sorts of histories and knowledges that are being destroyed without people realizing what it is that they are destroying.<sup>82</sup>

She portrays palimpsests, deeply connected to memory and meaning for her people and powerful reminders for the rest of Australia if only we would look. Her evocative photographic imagery of the desecrated Murray Darling Basin depicts the sorrow and horror of a broken landscape.

As in Nici Cumpston's deeply moving work the events of the past often inform the understanding of place in the present. Much recent Australian landscape imagery exposes the discomfort of a dark and hidden history. The Gippsland based artist Louisa Waters describes her practice as coming 'from a place that is concerned with the disavowal of histories in the Australian landscape and explores the space where history and landscape intersect.'<sup>83</sup>

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<sup>82</sup> Marsh, Walter, *Tarananthe Director Nici Cumpston documents the life and legacies of our rivers*.

<sup>83</sup> Louisa Waters, *Traces: Exploring the landscape through practices of walking, listening and visually interpreting*, Artist's Talk, 11 March -5April, (HR Gallop Gallery, Charles Sturt University). <https://scci.csu.edu.au/hrgallop/> Accessed 23 September 2019.



Figure 27 Louisa Waters *'Traces of Ruins #2* . Giclee print on cotton rag paper. 44cm x550cm. Gippsland Art Gallery, Sale.

She depicts palimpsests; holes in the ground, she calls them ruins. (see figure 27) They are sites of giant, sacred trees. All that is left are large cavities where the root systems once were. Burned out by colonists indifferent to the landscape and the care taken of it by the indigenous people, Louisa Waters describes how these 'Ruins capture our catastrophic past. They become signifiers of time, impermanence and unease.'<sup>84</sup> She draws onto her exquisite black and white digital photographic prints so that the 'ruins are bleached to indicate the whitewashing of the landscape.'<sup>85</sup> Her work is a visually articulate argument for understanding the layers of complexity the landscape reveals and the role history and memory play in understanding a sense of place. Her imagery relates closely to Nici Cumpston's work as both artists explore the visual effects of what once was.

Singapore born Australian artist Simryn Gill 'excavates narratives of place and history lying within and between things.'<sup>86</sup> These are things that are slightly remembered and unsaid. It may be the close proximity of the wilderness, and the close proximity in relative time to the dark actions of the colonists that constrain our understanding of time and place.

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<sup>84</sup> Waters, *Traces*, <https://scci.csu.edu.au/hrgallop/>

<sup>85</sup> Ibid.

<sup>86</sup> Russell Storer. *Artist Profile: Symryn Gill*, (Sydney: Museum of Contemporary Art, 2018). Accessed 4 July 2019.

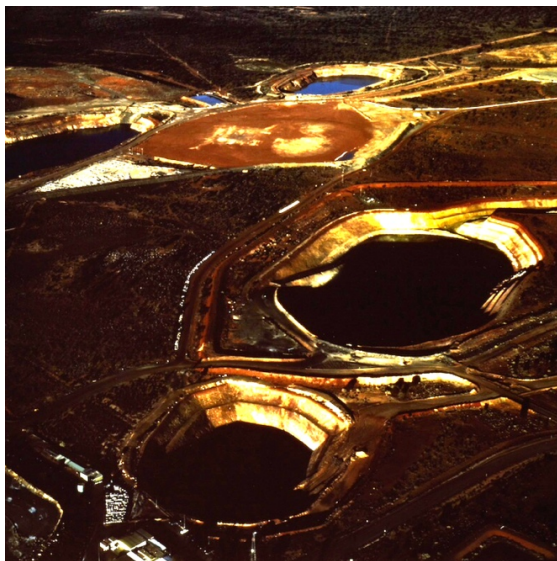


Figure 28 Simryn Gill 'Eyes and storms 24' 2013.  
Ilfochrome print mounted on aluminium, 125cmx125cm.  
Art Gallery of New South Wales, Sydney.

In her series 'Eyes and storms 24' (see figure 28 ) Simryn Gill uses photography to describe the pit mines, dams, lakes and waterholes located in the remote Australian landscape. Taken from a light plane above the landscape the scars reflect the effect of 'human intervention into natural processes', types of palimpsests which are 'not only signs of disturbance but also possess an alarming beauty.'<sup>87</sup> These contemporary ruins are signifiers of the destruction still being wrought upon the land. These are not documents of the ignorance of history held in memory, they are documents of the ignorance of the present and the memories of the future.

Cumpston, Gascoigne, Waters and Gill are women of the landscape, and there are many more. Each one of them are embedded in their place, although both Gascoigne and Gill came from places other than Australia. Waters on the other hand lives in her landscape. She talks of a Von Guerard painting of the view that she had 'grown up with, the view that she owned'. She searched for the position where he painted his famous image of Gippsland to paint her own version, 'to reinterpret it in an attempt to undo my ownership, to decolonize.'<sup>88</sup> Cumpston is of her landscape.

Clearly these women work in the Western tradition and are committed to the nature of the landscape. Their works are testimony to the relationship of history and memory to the

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<sup>87</sup> Daniel Palmer. *Photography as Social Encounter: Three Works by Micky Allan, Sophie Calle and Simryn Gill*. Australian and New Zealand Journal of Art, 2014 14:2, 199-213, DOI: [10.1080/14434318.2014.973011](https://doi.org/10.1080/14434318.2014.973011) Accessed June 23, 2019.

<sup>88</sup> Louisa Waters. *Traces*, <https://scci.csu.edu.au/hrgallop/>



understanding of the fragility of the landscape. These are artists who have shaped my thinking, who have described through their work the way they see the landscape. Their work has originality and authenticity.

## Designing the images

A square format, with a horizontal line through it; an expression of landscape, a symbol of the land, the horizon and the sky. This is the underlying design of the images. Within that square format the horizon line can move above the center point, below the center point. It can be drawn or alluded to, but for a landscape to be a landscape there has to be a horizon; that acknowledgement of the point where the earth's curve meets the sky and at that point where the land dips away. The horizon line holds us visually to the landscape, it is a type of visual gravity. Because my images are of a journey that travels north east in the southern segment of Australia, the horizon line is not always visible as mountains and hills obscure it at times. However, it is present, and the landscape I have depicted is defined by its presence.

Above the horizon is the sky, filled with atmosphere and weather. As we travel from south to north the predominant direction of the weather fronts is from east to west.<sup>89</sup> In the winter the prevailing winds are driven by cold fronts across the Southern Ocean from Antarctica. In the summer the prevailing winds are hot and often dust laden as they come from the north west across the Australian desert. In every case the atmosphere is propelled from east to west. As the sky plays an important role in expressing place and time and dominates the image as seen from the windscreen of the car, and as these images are expressions of weather conditions, the name of each image is taken from weather forecasts and warnings. The sky plays a large part in the design. (see figure 29 ).

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<sup>89</sup> Bureau of Meteorology, *Weatherzone*, [www.bom.gov.au](http://www.bom.gov.au) Accessed 25 August 2019.



Figure 29 Lauren Murray *Road Weather Alert*. 2019.  
Inkjet print on Canson Rag Photographique paper, 31.5cm x 31.5cm.

When we reach Wandiligong the lines change as we look back, this is a symbol of our arrival. The lines caused by the prevailing winds are an expression of the movement that forms traces that move through the air. They represent the kinetic nature of the layered atmosphere above the land. Their linear effect is derived from the changing lamina within the atmospheric conditions. The use of the Procreate application enabled me to work with a technique akin to Japanese calligraphy with long swooping spontaneous strokes to achieve the required effects.

As the wind and the air effect the landscape and create the atmosphere we see, along the journey grasses provide the expression of the energy of the movement of the journey. They are ubiquitous ( see figure 30 ). They provide a continuity, they flow, they lead, and they follow the journey. The core of my design is therefore a square, a reference to Instagram, a horizontal line a reference to the road , the horizon a reference to place and the grasses a reference to the journey. A diagonal that moves from the left of the horizontal to the top right corner relates to the atmosphere as it makes its own journey from west to east. The substance of my design is the relationship of earth to sky, humanity to nature and the boundless beauty of our environment.

Making digital marks across each of the photographic images was a response to what was observed during the many journeys made to Wandiligong. Each image is a reflection of effects seen, sometimes occasionally, sometimes only for a fleeting moment and other times regularly.

The application presented infinite possibilities and as my confidence in the use of the medium grew so too did my ability to create precise visual information as a creative expression of Edward Tufte's concept of beautiful evidence<sup>90</sup>. In the photographic image from which a 'Chance of Rain' (see figure 24) was derived, the grasses are very short growing on the verge of the road. The clouds of the imminent storm did not exist. The sky in the original photograph is a consistent dull grey blue. The mark making in this image was a response to a wild storm once seen in this district, the luminous marks in the grass reflect the effect of lightning. It is an example of drama created through mark making on a particularly quotidian landscape. Likewise, in the original photograph from which the image 'Smog Alert' (see figure 5) was developed there are no sulphur coloured clouds or streaks of polluted air rather the image is of a barbed wire fence a dull grey sky and a few desolate plastic bags. The glint of sunlight in the third fence post from the left is the only aspect of the original image from which any feeling can be taken. The digital augmentation provides the story and the evidence of the place. In every image in the project the marks are created to enhance reality and fashion a narrative.



Figure 30 Lauren Murray *Chance of Rain*. 2019.  
Inkjet print on Canson Rag Photographique paper, 31.5cm x 31.5cm

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<sup>90</sup> Edward R Tufte, *Beautiful Information*. Cheshire, Connecticut: Graphics Press, 2007.

## Printing the images

There is a long tradition regarding the relationship of the artist and the printer. Over centuries, specialist fine art printers have worked collectively with, and pulled prints for some artists. Over decades, specialist photographic printers have developed and printed photographs for some photographers. It is a symbiotic relationship which continues today. The four large ink-jet printed images were printed on an Epson SC P20070 through a collaborative process by Dr Les Walkling. Dr Walkling, a fine art photographer, has an international reputation as an ink-jet printer with particular expertise in ‘luminance and chromaticity in colour matched digital capture, editing and fine art printing work-flows.’<sup>91</sup>

The remaining twelve images were printed on an Epson SC 600 printer. All the images were printed on Canson Rag Photographique paper. The collaborative processes required to translate an image from the screen of an iPad to the printed page requires expertise and mutual understanding of the possibilities and limitations of the medium. Sometimes it feels like drawing and painting with light, when it is beautifully printed it looks like it has been printed with light.

The progression from drawing into a tightly cropped photograph using the Procreate application on an iPad, to collaborating with a master printer to achieve images that I had envisaged has disrupted my understanding of the concept of image making completely. The process of writing has been yet another journey to image making. Looking at my earliest images and the ones that now form this project, the consequence of researching approaches to thought and action clearly expressed on the rag photographique paper are obvious. None of this would have occurred if the disruption of an exegesis had not been part of the process

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<sup>91</sup> Les Walkling, *An Introduction to Les Walkling & Co. Pty Ltd.* <https://www.leswalkling.com>. Accessed 3 October, 2019.

## Conclusion

It is said that it is better to travel than to arrive, but in this case a destination is necessary. The words and images presented here are stages on a longer journey. The Swiss artist Paul Klee said that ‘the artist does not reproduce the visible: rather he makes things visible.’<sup>92</sup>

With the technology now available to the artist, there are myriad ways of making things visible. New technology, in addition to previous technologies, disrupt and support a layering of approaches and techniques.

My image making was captured photographically in a moment, as I travelled through the landscape. I moved very fast through a still environment and saw distant images of the environment briefly, but clearly, through the window glass. I saw layers of land, history, memory and climate. I saw disruption. Disruption of climate, disruption through history, and I used disruption as I recorded then manipulated what I saw. As I looked through my camera lens, through the windscreen, I introduced layers of glass, to my image-making. By selecting the image and transferring it to my iPad I introduced more layers of glass. In effect my images are seen through layers of meaning and layers of glass. The layers are enablers; they allowed me to capture and to disrupt what I see in order to create the pictures that now express what I see when I am not looking through 14 layers of glass. Yet through all the layers of glass, it is the human eye, the mind and the intent of the artist that will clarify and sharpen, and alter the image, to impose layers of meaning on the physical reality of the landscape.

The hills and the mountains, the rivers and the plains have existed for eternity. Now small humans in fast cars, speed through this ancient landscape, sometimes careless of their effect. Sometimes with eyes and an artificial lens, a human will look through the windscreen and see the majesty and beauty that nature has provided and record the affect their species is having on the landscape. Then they are compelled to create images that follow the path of the light, the clouds, the seasons and the years, layered through the eye of the camera and the mind of the artist. The artist who sees, innovates and disrupts and paints and prints with light.

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<sup>92</sup> H.B. Chipp, *Theories of Modern Art*, (Berkeley: University of California Press, 1956).182.

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