

2015

The earth and the elements: multi-screen documentary and how the cinema migrates

Georgia Wallace-Crabbe
University of Wollongong

Follow this and additional works at: <https://ro.uow.edu.au/theses>

University of Wollongong

Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study. The University does not authorise you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following: This work is copyright. Apart from any use permitted under the Copyright Act 1968, no part of this work may be reproduced by any process, nor may any other exclusive right be exercised, without the permission of the author. Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. A court may impose penalties and award damages in relation to offences and infringements relating to copyright material.

Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

Unless otherwise indicated, the views expressed in this thesis are those of the author and do not necessarily represent the views of the University of Wollongong.

Recommended Citation

Wallace-Crabbe, Georgia, The earth and the elements: multi-screen documentary and how the cinema migrates, Doctorate of Creative Arts thesis, School of the Arts, English, and Media, University of Wollongong, 2015. <https://ro.uow.edu.au/theses/4686>

Research Online is the open access institutional repository for the University of Wollongong. For further information contact the UOW Library: research-pubs@uow.edu.au

THE EARTH AND THE ELEMENTS:
MULTI-SCREEN DOCUMENTARY AND
HOW THE CINEMA MIGRATES

A thesis submitted in (partial) fulfilment of the
requirements of the degree

DOCTORATE OF CREATIVE ARTS

from

UNIVERSITY OF WOLLONGONG

by

Georgia Wallace-Crabbe

School of The Arts, English and Media

Faculty of Law, Humanities and Arts

Supervisors

Dr. Susan Ballard, Dr. Jo Law

2015

Acknowledgements

Supervisor: Dr. Susan Ballard

Editing and proof reading: Helen Armstrong and Prof. Chris Wallace-Crabbe

Additional proof reading: Chryssy Tintner

Special Thanks:

Yashian Schauble, Australia China Art Foundation,

Kate Wilson and Gary Ansell, Juluwarlu Corporation

Michael Woodley and Tootsie Daniels, Yindjibarndi Corporation,

Loreen Samson, Roebourne Artists Assoc. (RAG),

Dr. Susan Ballard, Dr. Jo Law, Assoc. Professor Brogan Bunt; School of the Arts,

English and Media, Faculty of Law, Humanities and The Arts (UOW)

Total Environment Centre (Ruth Hessey), Greenpeace Australia (Jane Castle & Abe Powell),

Assoc. Prof. Karyn Lai, Lecturer, Philosophy, UNSW

Prof. Xing Ruan, Director of Architecture Discipline, UNSW Faculty Built

Environment

Mariagrazia Contantino, OCAT Art Terminal Shanghai

Nell Schofield, Gregory Miller, Greta Miller, David Corbet

The research for this project was supported by an APA from the University of Wollongong.

Travel research funding provided by the School of the Arts, English and Media and accommodation in China provided by Australia China Art Foundation.

Abstract

This research explores responses to global ecological issues via an intercultural and multi-screen approach that focuses on the resources exchange between China and Australia. The project reflects on the proposition that Australia and China are equally implicated in climate change. Drawing on case studies of the work of Bill Viola, Isaac Julian and Yang Fudong, the project begins from a critical enquiry into intercultural documentary and experimental cinema. It proposes the “intercultural” as a key mode through which artists might approach the parallel aesthetic histories found in the treatment of nature and landscape—in both Australian and Chinese contexts. The final chapter examines the history of ecological art making in Australia, locating this practice within the boundaries of ecological thought and documentary film. In the creative component of this project, Daoism provides a framework for a multi-screen installation by offering working metaphors for environmental and cultural interconnectedness. In the creative work, five channels of video explore the movement of coal and mineral ores across the two continents through the elements of Wood, Fire, Earth, Metal and Water. The “stories” told through these elemental perspectives concern environmental impacts, with particular emphasis on climate change and Australia’s fragile landscape. The architecture of this five-channel installation works in parallel with the non-linearity of the video. This creates a space that contemplates ecological issues in relation to globalisation and the resources relationship between China and Australia.

CERTIFICATION

I, Georgia Wallace-Crabbe, declare that this thesis, submitted in partial fulfilment of the requirements for the award of Doctor of Creative Arts, in the School of the Arts, English and Media of the Faculty of Law, Humanities and The Arts, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

(Signature)
Georgia Wallace-Crabbe

Date

Table of Contents

Acknowledgements	3
Abstract	4
List of Illustrations Page No.	7
Introduction	9
Chapter One: The Cinema and Documentary Migrates: 100 years of nonlinear film history and what is Expanded Documentary?	24
A Personal History of Filmmaking	24
The Shifting Ground of Intercultural Documentary	31
Chinese Documentary and Video Art.....	35
Chapter Two: Multi-screen or “Post Expanded” Cinema	40
Expanded Cinema	42
Bill Viola.....	49
Isaac Julien	54
Yang Fudong	63
Chapter Three: Parallel Histories of Nature—Daoism and Eastern Concepts of Interconnectedness.	73
Daoism.....	78
Parallel Histories	81
Australia’s Parallel Histories.....	85
The Monumental Sublime.....	87
The Influence of Eastern Thought on the West.....	90
Chapter Four: Intercultural Aesthetics; The Modern Sublime in Chinese Representations Of Nature In Visual Art And Film	92
Chinese Aesthetics.....	93
Intercultural Aesthetics and Modernity vs. “Contemporaneity”	97
Contemporary Chinese Video/ Art.....	Error! Bookmark not defined.
European Aesthetics and the Sublime.....	102
Contemporary Romanticism.....	106
The Trans-Local.....	109
Post Colonialism and Southern Theory	110
Chapter Five: Ecological understandings of Aesthetics (or Eco-aesthetics) in the context of the creative work; structured as the Five Elements: Wood (木 Mu), Fire (火 Hue), Earth (土 Tu), Metal (金 Jin), and Water (水 Shui).	113
Australian Environmental Art.....	114
The Multi-screen Creative Work – <i>The Earth and the Elements</i>	130
Process	136
Conclusion	147
Bibliography	151
Appendix 1	165
Appendix 2	165

List of Illustrations	Page No.
1. Georgia Wallace-Crabbe, <i>New Beijing: Reinventing a City</i> 2009 52 min colour Documentary film, Film Projects Pty Ltd (Images Wallace-Crabbe and Greta Miller)	30
2. Above Bill Viola, <i>Tristan's Ascension</i> (<i>Sound of a Mountain under a Waterfall</i>) 2005, part of the series <i>The Tristan Project</i> , installed in St Saviour's Church in Sydney in 2008. Video/sound installation, colour high definition video projection: four channel sound. (Kaldor images). Below Bill Viola , <i>Fire Woman</i> (2005). Same series. Photo: Kira Perov & Bill Viola	50
3. Isaac Julien, <i>Ten Thousand Waves</i> , 2010 35mm film, transferred to High Definition, 9.2 surround sound, nine-screen film installation, duration 49 mins 41 secs (Installation at the 17th Biennale of Sydney, 2010) Courtesy of the artist and Roslyn xley9 Gallery, Sydney.	56
4. Above & Below Isaac Julien, <i>Ten Thousand Waves</i> , 2010 35mm film, transferred to High Definition, 9.2 surround sound, nine-screen film installation, duration 49 mins 41 secs, Maggie Cheung as Mazu. (Installation at ShanghART Gallery 2010)	60
5. Isaac Julien, (<i>Top</i>) <i>Kapital</i> and (<i>Middle and Bottom</i>) <i>Playtime</i> , 2013 surround sound. Duration: 66 mins 57 secs. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.	61
6. Yang Fudong <i>No Snow on the Broken Bridge</i> (<i>Duan qiao wu xue</i>), 2006 8-screen, 35mm B&W film transferred to DVD, music by Jin Wang. Courtesy the artist, ShanghART Gallery, Shanghai and Marian Goodman Gallery, Paris and New York	64
7. Richard Mosse, <i>The Enclave</i> (2013) UNSW Galleries, CoFA (Image Wallace-Crabbe)	72
8. Shimomura Kanzan, <i>Lao Zi</i> (1873—1930) Tokyo Museum (image Wallace-Crabbe)	75
9. Ma Yüan (c.1200), <i>Banquet By Candlelight</i> , <i>Walking on a path in Spring, and Water Album</i> (source China Online Museum)	100
10. Above, Caspar David Friedrich, <i>The Wanderer above a Sea of Fog</i> (1818) Kunsthalle Hamburg, Germany. Below, Claude Joseph Vernet, <i>The Shipwreck</i> (1772) National Gallery of Art, Washington D.C.	105
11. Loreen Samson, paintings <i>Mining the Country</i> (2012)	120
12. Above: Alison Clouston <i>Carbon Dating</i> (2013)	123

Goulburn Regional Gallery (image Clouston),
Below: Simryn Gill, **Eyes and Storms** (2013), Ilfachrome print mounted on
aluminium (Venice Biennale 2014 image courtesy of *Artlink*)

13. Janet Laurence, *After Eden* (2012) 124
Installation view and details (Images Bonnie Elliott)

14. Fiona Hall, *Out of My Tree* (2013) 127
Installation, mixed media, Adelaide Biennale *Dark Heart* 2014

15. Georgia Wallace-Crabbe, *The Earth and The Elements* (2015) 132
Multi-screen Documentary, 5 Screen Digital Video, duration 26 min.

Introduction

At the end of my documentary film *New Beijing: Reinventing a City* (2009) architecture professor Xing Ruan (UNSW) observes that China's economic prosperity is breeding ecological disaster:

China's problem is the problem of the world. We are connected. The dust of the Chinese construction sites eventually will reach our shores. But that's a much deeper dilemma for both the West and the Chinese to actually work together. And before the planet is doomed. (Wallace-Crabbe 2009)

This challenging observation formed the genesis of the current research project—a multi-screen video installation and exegesis based on a number of underlying assumptions about the fact that China is Australia's largest export partner; a relationship that has enabled us to withstand the effects of the Global Financial Crisis (GFC) through China's demand for Australian resources (Garnaut 2011)¹. The exegesis uses the concept of “interconnectedness” to explore the proposition that Australia is connected to and implicated in China's role in relation to climate change, and that the global response to this challenge is vital to the planet's future.

One of the approaches common to all documentary filmmakers is the use of extensive reading and research to enable ideas to grow from within the creative project. This introduction will begin with a literature review in order to introduce the project in the manner in which it unfolded, before turning to the key aspects of each observation, the key terms that will be employed throughout, and the structure of the overall exegesis.

The research for the current project began with journalistic texts and books by economics journalists concerned about the tension between demand for resources, “real” economic benefits and environmental concerns—such as Paul Cleary (2011), Guy Pearse (2013), John Garnaut (2011), and writer Sharyn Munro (2012).

¹ “The country's [China's] seemingly endless boom and insatiable demand for iron ore have given

These writers held the view that the mining “super cycle”, as it is sometimes called, has relied on the export of two key raw materials—coal and iron ore (Cleary 2012). This shared reliance is generally accepted as fact, supported by economic data that is frequently discussed in the media². More challenging for Australians to accept perhaps, is the proposition that we are implicated in carbon emissions from steel production for China’s construction boom and the burning of coal to meet India and China’s voracious energy needs, which both play a significant role in global warming. “Australian coal exports play a pivotal role in international trade,” writes Craig Pearse in the book *Big Coal* (2013 p.90). He quotes economist Ross Garnaut: “Australia’s response to climate change, both internationally and domestically, will be inextricably intertwined with the long-term future of the coal industry” (Pearse 2013 p.12).

In his review of the book *When China Rules the World* by British economics writer Martin Jacques, Bryan Turner quotes the author in saying that as China’s economic power grows and other countries compete for its investments, the question facing developed nations is not “what happens when China rules the world?” but “what will be the impact when China owns the world?” (Turner 2010). According to Greenpeace, China extracts and consumes more coal than any other nation on the planet, and coal accounts for more than 70 per cent of total energy consumption in China, far higher than the world average of 30 per cent (Bjureby 2008). “Coal is the largest single source of greenhouse gases in the world and its consumption is increasing not decreasing” (Pearse et al. 2013 p.6).

Coal-fired power stations are China’s biggest source of air pollution and the world’s biggest emitters of greenhouse gases. The extraction, processing, transportation and combustion of coal produce wastewater, airborne pollution and solid waste, and also contribute to climate change. Currently, none of these costs are fully reflected in the price of coal. (Bjureby 2007)

“Australia produces more than one-third of the world’s traded coal, including more than half the coking coal exports used for steel making” (Pearse et al., p.9). Coal from the Australia’s Hunter Valley, the Galilee and Bowen Basins, and iron ore from the Pilbara region, are bound for China as elements of a mostly one-way flow of raw materials. With the Galilee Basin in Queensland opening up to coal mining and big new mines in NSW, Australia is rushing to extract ever more coal in response to global demand, despite warnings by climate scientists that we need to move away

² China is Australia’s largest trading partner at \$160 Billion in two-way trade; China is responsible for 27% of Aust. total exports; iron ore and gold account for 28% of total Australian exports; coal for 18% and oil and gas for 9%; ABS/DFAT 2014

from fossil fuels or face the consequences (Pearse et al., p.3)³. Regarding the proposed expansion of the coal industry, the former chair of the Australian Coal Association, Ian Dunlop, has written:

Australia is teetering on the brink of the greatest strategic blunder in its history. If planned expansion of the coal industry proceeds, Australia will find itself 'beautifully equipped for a world which no longer exists' (Dunlop in Pearse 2013).

Dunlop is referring to the likelihood that China and India will have moved away from their current reliance on fossil fuels towards renewable energy sources long before Australia's coal supplies run out—leaving expanded ports and rail networks as a legacy of Australia's lack of foresight⁴. He might well have been referring to the “new world” created by climate change, envisaged by Timothy Morton in *Ecology Without Nature* (2007). Morton's understanding of climate change will be discussed in Chapter Three.

Many Australians consider that they have an affinity with environmental values and many also express a concern that Chinese people apparently do not share these values, but as Ruan says: “We are all connected” (Wallace-Crabbe 2009). In order to create an intercultural artwork that explores the relationship between the resources trade and the environment, theoretical underpinnings were sought for the concept of interconnectedness, which led to the Chinese philosophy of Daoism and comparative approaches to intercultural theory, environmental philosophy and different conceptions of nature (within different philosophical frames such as utilitarianism in the work of Peter Singer and Martha Nussbaum; Eco-feminism in the work of Val Plumwood and Vandana Shiva; Deep Ecology, and Daoism in the work and research of Karyn Lai)⁵.

³ “Australia's coal exports are predicted to expand to 581 million tonnes a year by 2034-35... This will mean that Australia will help produce more CO₂ emissions than Saudi Arabia currently does with its current massive exports of oil” (Pearse et al. 2013, p.6)

⁴ “Three countries (China, the United States and India) use nearly 5 of the 7 billion tonnes [of the coking coal] burned globally each year. Until recently they largely relied on their own mines. But now China and India are increasingly supplementing their own coal with imports. They join many other countries (Japan, South Korea, Taiwan) and the EU, which are already heavily reliant on imports. This makes Australia an important player because it produces more than half the coking coal exports used for steel making [in the world].” (Pearse et al. 2013, p.9)

⁵ Deep Ecology takes the view that 'I am protecting the rainforest' becomes 'I am part of the rainforest protecting myself.' I am that part of the rainforest recently emerged into thinking.” (Seed)

Japanese-Canadian environmentalist David Suzuki and philosophers Bruno Latour and Morton, among others, believe we have already entered the “Anthropocene”—a term coined by Eugene Stoermer and Paul Crutzen for the current era, which began the 18th century, when humans are increasingly altering the Earth with climate change and other human induced phenomena (Latour 2013, p.6)⁶. According to Suzuki:

We are altering the Earth’s carbon cycle, which leads to climate change, and we have sped up by more than 150 per cent the nitrogen cycle, which has led to acid rain, ozone depletion and coastal dead zones, among other impacts. We have also replaced wilderness with farms and cities, which has had a huge impact on biodiversity. (Suzuki 2011)

To address the Anthropocene within this project, I was therefore seeking an approach that included all non-living beings and systems. After close readings on the environment, ecology, nature and material-flows by theorists such as Peter Singer, Martha Nussbaum, Manuel DeLanda, Bruno Latour and Timothy Morton, I focused on Latour, Morton and DeLanda with supporting roles by other thinkers, such as UNSW Chinese philosophy scholar Karyn Lai, who believes that Daoism may offer a new approach to environmental philosophy (2003). These ideas will be discussed, along with those of other theorists, in Chapter Three—*Parallel Histories of Nature: Daoism and Eastern Concepts of Interconnectedness*.

French anthropologist and philosopher of science, Bruno Latour believes that despite a long history of romanticism, Western thought has failed to sufficiently value non-living things and the elements essential to the health of the biosphere to cause governments to act to avert ecological disaster (Latour 2010). In *An Attempt at a Compositionist Manifesto* (2010), Latour claims that the separation of nature and culture is the root of the problem: “Since Nature was invented to render politics impotent, there is no reason why a politics of Nature would ever deliver its promises” (p.480). Morton blames the crisis on “the objectification of Nature” and coins the term “Ecomimesis” for the poetics and ambience of nature—or “ecological kitsch” as he calls it (2007 p. 33). He summarises the situation:

⁶ Eugene Stoermer and Paul Crutzen introduced the term Anthropocene in the title of a paper for the *Global Change Newsletter* in 2000. Ref <http://www.astrobio.net/interview/the-anthropocene-humankind-as-a-turning-point-for-earth/>

The sky is falling, the globe is warming, the ozone hole persists; people are dying of radiation poisoning and other toxic agents; species are being wiped out, thousands per year; the coral reefs have nearly all gone. Huge globalized corporations are making bids for the necessities of life from water to health care. Environmental legislation is being threatened all over the world. What a perfect time to sit back and reflect on ideas of space, subjectivity, environment and poetics. (Morton 2007, p.10)

And although his stand is polemical, if as Morton claims, “we have to get used to [the fact]... that the ecological catastrophe has already occurred” (2015), then there is no better time to reflect on such ideas.

In making a creative work that explores aspects of the global resources trade and the impact of the looming environmental crisis on Australia—a desert continent shaped by drought and fire—how was “ecomimesis” (Morton’s “poetics of ambience”) to be avoided (2007, p.31)? If we can’t see the impacts of mining, “fracking” and burning fossil fuels, how can we represent them? How can we reach an understanding of interconnectedness with our major trading partners? Answers to these questions were found in China’s ancient philosophy of Daoism and its concept of a circular universe of interconnected systems and cycles. This became key to the structuring of the creative approach.

Daoism is based on an ancient belief system that evolved into a cosmology before 600 BCE. Its most important text, the *Daodejing* (c.300 BCE), attributed to Lao Tzu but formalising older texts, has influenced subsequent Chinese traditions including Confucianism and Chinese Buddhism⁷. The Daoist worldview is of a circular universe in dynamic flux, with opposing forces influencing each other, and two interlocking systems: *Yin/Yang* and *Wu Xing* (the “Five Elements”, “Five Phases” or “Five Energies”) of Wood, Fire, Earth, Metal and Water. The Five Elements offer a metaphoric framework for a multi-screen work that explores interconnectedness and visualizes the material flows of trade: coal and iron ore going one way, their transformation through combustion (Carbon+Oxygen+Fire=CO₂) into environmental outputs and manufactured goods, some of which flow back to Australia. Very early on in the project, it became apparent that five screens would be used in the installation to represent the elements; and the images flowing between the screens

⁷ The other key texts are the *Zhuangzi*, the *Book of Changes* (I-Ching or Yijing), *The Mozi* and *The Analects of Confucius* (Lai 2005, p.3).

could become metaphors for the material flow between the two countries and the consequent impacts on air, water, soil, humans and the climate system.

Manuel DeLanda's *A Thousand Years of Non-Linear History* (1997) was also central to my concept of the creative work. With its "geological" view of history it visualises economic and biological material flows from West to East, or South to North depending on one's perspective⁸. DeLanda is a critic of Eurocentrism; this is relevant to the position taken in this exegesis that draws on his concept of "parallel histories" (DeLanda 1997).

Other approaches, such as those proposed by French Sinologist Francois Jullien in *In Praise of Blandness* (2004) and Chinese aestheticians, are discussed in Chapter Four—*Intercultural Aesthetics, and The Modern Sublime in Chinese representations of Nature in Visual Art and Film*.

The remainder of this introduction will detail each chapter of the exegesis and demonstrate how the concepts described connect to the multi-screen installation.

Chapter One—*The Cinema Migrates* locates my background coming to multi-screen from cinema and documentary. In his keynote address to the 2012 Expanded Documentary Conference (University of Wollongong), Ross Gibson offered this definition of documentary: "a creative treatment of actuality and therefore not a form that reveals a solid state of actuality" or "an endless engagement with that which is emerging" (2012). This definition is used to discuss the trend of artists and filmmakers entering the area between visual arts practice and film.

Film school in the early 1980s revealed a wave of deconstructed documentaries. My film, *Holzwege: Wood Roads: Wrong Ways* (1983), was a mock-documentary based on the prison diaries of Nazi architect Albert Speer, inspired by the early films of Peter Greenaway (*Act of God* 1980 and *The Falls* 1980) and the writings of Borges

⁸ I have taken traditional notions of East and West, and where relevant turned them 90 degrees to use instead the recent post-colonial concepts of North and South: "During the 20th century there was a rich history of debate around the idea that the South can only emerge by turning its back on the North" (Corbet 2014).

and Calvino. Speer, the only Nazi to admit guilt at the Nuremberg War Trials, is known for his nationalistic Neo-Classical architecture and a preoccupation with calculation and lists. Measuring the distance walked in the prison yard daily, he had calculated where he might have walked on a map of the globe. My film recreates Speer's imaginary world and documents his journey as actuality. After a period of experimentation in the 1980s, recognized genres became dominant, including a range of documentaries and dramas for cinema and television over two decades, as well as a number of hybrid genre films.

In Chapter One, by adopting an “parallel histories” approach, Chinese documentary makers, described by Chinese film academic Lü Xinyu as a “movement of activists with digital cameras” (Berry 2010), are discussed. As well as highlighting ways in which artists have challenged form by deconstructing narrative, the discussion concerns the way that documentaries transform visual culture in China. A short history of Chinese documentary from the 1990s to the present offers a parallel to the more complex history of Western documentary. Chris Berry and his co-authors discuss the impact of digital technology and the break with conventions taken by contemporary Chinese filmmakers, who have paid little attention to Western theorists and moved rapidly through different stylistic conventions to the present when a range of approaches are practiced (Berry 2010 p.24). Recent Chinese documentaries give the viewer a glimpse at the enormity of the problem facing humanity, with rapidly urbanising rural populations in China and India and a looming environmental crisis.

Chapter Two—*Post Expanded Cinema* examines international artists working in multi-screen installation art or “post cinematic video art” (as Isaac Julien calls it), for which the term “Post Expanded Cinema” is used, as Expanded Cinema has been used for an earlier movement (Youngblood 1970). The creative work is contextualised in relation to multi-screen video works, with case studies of Bill Viola's *The Tristan Project* (2008), Isaac Julien's *Ten Thousand Waves* (2009) and Yang Fudong's *No Snow on the Broken Bridge* (2006).

Ten Thousand Waves, an outstanding exemplar of the multi-screen genre, premiered at the Sydney Biennale in 2010. A sumptuous nine-screen work with the screen

configuration varying from venue to venue, it utilizes high concept cinematic devices and feature film production values. Julien's intention in *Ten Thousand Waves* was to "engage with Chinese culture through contemporary events, ancient myths and artistic practice" (Julien 2010).

The Tristan Project (2008) and *No Snow on the Broken Bridge* (2006), in which Bill Viola and Yang Fudong each respectively draw on both Eastern and Western influences, are also discussed in this chapter. Yang's works have been described as "mash-ups of *Last Year at Marienbad*, a Shanghai Film Noir and a Ming Dynasty brush painting, as assembled by a master of esoteric Buddhist verse" (Gopnik 2013). Yang's dream-like black and white films evoke China's past and provide a veiled commentary on contemporary culture. Viola's work—giant projections with mythic or elemental images such as fire and water, and human emotions evoked through decelerated time image—blends philosophy, traditional art and new technology, to create an oeuvre that asks big metaphysical questions.

These case studies explore the specifics of these artists' practice that are relevant to the process of the creative work and contribute to a later discussion of the aesthetic of the multi-screen video (in Chapter Five).

Chapter Three explores *Parallel Histories of Nature—Daoism and Eastern Concepts of Interconnectedness*. The chapter begins, however, with readings of ethicists who discuss how to approach environmental issues. Peter Singer, Australia's pre-eminent ethicist and author of *Animal Liberation* (1975), writes in *One World* (2002): "there is no ethical basis for the present distribution of the atmosphere's capacity to absorb greenhouse gases without drastic climate change" and suggests the UN extract damages from countries that emit more than their share of greenhouse gases, to help those whose lands are flooded by rising sea levels (Singer 2002, p.55). He and fellow utilitarian Martha Nussbaum agree that we must work with existing political and economic systems to tackle climate change but think it too soon for a "user-pays" system. Nussbaum proposes a common ethic for all nations and people, to drive a global response to climate change (Nussbaum 2011).

Most environmental ethicists agree on the need for a new ethic, and all owe something to Aldo Leopold's "Land Ethic" (Alrøe and Kristensen 2003 p.8). Eco-feminist Val Plumwood thinks the problem is concerned with the definition of the human self as separate from nature (1991). Alrøe and Kristensen agree:

There is a need to go beyond the individualism and rationalism of classical humanist and utilitarian ethics towards a systemic ethic of responsible acting. That is, an ethic that incorporates the present understanding of social and ecological systems. (2003, p.5)

With the clear vision of a philosopher of science, Bruno Latour blames the failure of the 2009 Copenhagen Climate Summit on the great bifurcation of the Enlightenment, which separated science and nature (Latour 2010, p.477). He asks:

Who are we supposed to believe: Those who say climate change is a life-threatening event? Those who, by doing nothing much, state that it can be handled by business as usual? Or those who say that the march of progress should go on, no matter what? (Latour 2010, p.473)

More dramatically, Morton asserts "we are already within the catastrophe and implicated in it" (2007 p.17) and blames the "objectification of Nature" for the crisis and environmentalists for Romanticism (p.5). Although the environmental movement owes much to Romanticism, Morton believes "the idea of 'Nature' ironically impedes a proper relationship with the earth and its life forms, which would of course, include ethics and science" (p.3). He also proposes that we are now in the "Age of the Hyperobjects", a concept which are "objects massively distributed in time and space relative to human scales" (Morton 2011).

The central thesis of Manuel DeLanda's *A Thousand Years of Non-Linear History* (1997) is that all structures that surround humans and form our reality (mountains, plants, animals, human languages and social institutions) are the products of specific historical processes. He writes: "a small subset of geological materials (carbon, hydrogen, oxygen and nine other elements) formed the substratum needed for living creatures to emerge and that a small subset of organic materials (certain neurons in the brain) provided a substratum for language" (1997, p.21). DeLanda's notion of interconnected elements and histories is important to the current work, as this "small sub-set"—as well as including the elements that are essential to life (carbon, oxygen and hydrogen) also includes the elements that are moving between Australia and

China (iron, carbon, and other mineral ores). This movement of materials acts as a philosophical metaphor for the economic flow that links the two countries.

To investigate cultures whose beliefs underpin their sense of harmony with and custodianship of the natural world, as well as visiting China, I visited the Pilbara to look at the impact of mining on Australian indigenous people. Michael Woodley, CEO of the Yinjibarndi Aboriginal Corporation (Roebourne WA), summarised the traditional owners' view of mining, that it not only threatens environmental balance and cultural heritage, but it destroys the very foundations of Aboriginal cultural identity, health and wellbeing:

Until people understand the full concept of mining and the impact that it has, you can't place a dollar value on it. (Woodley in Wallace-Crabbe 2012)

After several trips to China it became apparent that the work would reference the ancient philosophy of Daoism and its concepts, which still underscore countless aspects of Chinese modern life, despite a common assumption that Confucianism and Marxism are now the dominant ideologies. As Chinese philosophy scholar Karyn Lai explains in this chapter, the ancient Daoist classic, *The Yijing (I-Ching)*, “encapsulates many aspects of Chinese thought about change that occur within a vast cosmological framework” (Lai 2007 p.82). The choice of Daoism to frame the project relates to both the central notions of inter-connectedness and inter-relationship between trade partners.

Chapter Three—*Parallel Histories of Nature—Daoism and Eastern Concepts of Interconnectedness* then asks, “Why use Daoism?” Daoism is ancient Chinese cosmology that explains: “the mystery of transformation and demonstrates that all change in the universe is cyclical rather than linear and therefore predictable” (Reid 1994, p.24). Dating from at least 600 BCE, Daoist texts are available in translation and its concepts are familiar to a Chinese audience, as the principles are woven throughout the culture—from traditional medicine to martial arts. “Early Chinese thinkers view all cosmic change in terms of the dynamic process inherent in vital *ch'i*. ‘Ch’i’ is “substance, activity and vitality” (Wilhelm and Baynes 1989, p.12). A description of the Daoist view of the movement of energy in the cosmos, believed to mirror the movement of energy within the human body, can be found in the Chinese medicine text, *Guarding the Three Treasures* by Daniel P. Reid:

The Five Elemental Energies constantly change their sphere of activity, nurturing and counteracting one another so that there is constancy in the transformation from emptiness to abundance and abundance to emptiness, like a ring without beginning or end. (Reid 1993, p.49)

The “Five Phases” or “Elements” of Daoism are essentially five different processes which reflect an elaborate system of categorisation, “inherently preoccupied with the relation of macrocosm to microcosm” (Wilhelm and Baynes 1989, p.14). “Each phase is said to ‘rule’ (predominate) a certain period of time (a dynasty, a season, a set of hours) before it gives way to the next phase” (p.13). “According to one early authority: ‘water goes down, fire goes up, wood is pliable,’ and so forth” (p.13). Balance is key as is the dynamic nature of the *Yin/Yang*—which is opposing, but also complementary and inter-dependant, as is the moon’s waxing and waning (for example, the summer solstice is the longest day but it marks the turn of season as the days grow shorter thereafter (p.13)). Daoism proposes a metaphor for the movement of materials in its concept of *flow* (or *flux*), and *waxing* and *waning*.

Chapter Five—*Ecological understandings of Aesthetics* describes the multi-screen work and the way in which decisions were made to have it comprised of five screens arranged in a pentagonal shape corresponding to the Daoist representation of a circular universe and the five elements. This chapter, significantly, meditates on globalisation and environmental interconnectedness as the thread that connects all aspects of the project. Using the concept of the Five Elements (*Wu Xing*): Wood (木 *Mu*), Fire (火 *Hue*), Earth (土 *Tu*), Metal (金 *Jin*), Water (水 *Shui*), the work mixes original and sourced video footage, linking nature and the elements, exploring the journey of raw materials to China—principally coal and iron ore—and their subsequent transformation into energy/goods/infrastructure; as well as the resulting affects on air, water and humans. The five channels of video explore the movement of the materials Wood (coal) and Metal (iron) across the two continents: the stories of Fire, Earth and Water are principally told via their environmental impacts, as well as the predicted affect of climate change on Australia’s fragile landscape.

Wood (木 *Mu*)

In the creative work Wood is represented by forests—evoking unspoilt nature and ancient Gondwana in Australia’s prehistory. Coal is also interpreted as *Wood* rather

than *Earth* as it is between the two. Coal forms from accumulated plant matter (in or near a swamp) which gets covered in sediment and compressed over time. The anaerobic (low oxygen) conditions result in the concentration of compressed carbon with other components of the original plant matter (oxygen, hydrogen, water) being lost over time to varying degrees. The Carboniferous period was so named because conditions in that period led to a lot of coal formation around the world—lots of shallow, steamy, highly vegetated swamps around the globe which built up over millennia, became buried by sediment which covered it and over the millennia the sediments compressed and coal eventually formed (University of California Museum of Palaeontology 2011).

Major coal deposits have been formed in nearly every geological age since the Carboniferous (350-250 million years ago). The considerable diversity of coal type (organic composition), grade (mineral matter content) and rank (degree of coalification) depends on the differences in the mode of formation. Coal is widely distributed in the world being located on every continent and in over 70 countries. In Australia coal occurs in all States and the Northern Territory (Australian Atlas of Minerals, Resources and Processes 2012)⁹.

The significance of coal in relation to the environmental crisis cannot be understated. Morton sums it up when he calls coal a “hyperobject” (Morton 2011, p.11). Morton’s philosophic ideas are discussed in Chapter Three: Parallel Histories.

The issues presented in the multi-screen work are all underscored by the assumption that the viewer is aware of climate change. 2014 was the hottest year in record.¹⁰ A recent Intergovernmental Panel on Climate Change (IPCC) report summarised data from 700 climate scientists, and its conclusions were unequivocal: “climate change is occurring as a result of human activities” and “climate change is already affecting many natural and human systems and poses significant risks to human health, ecosystems, infrastructure, agricultural production and communities” (IPCC 2014). Other key findings, specifically regarding Australia, include: a predicted reduced agricultural production capacity, increased risk and severity of bush fire, an increase in extreme weather events such as flooding; and threat to the Great Barrier Reef (and

⁹ In the “Coal Age” or Carboniferous Period (354–290 million years ago), forests formed our present coal deposits. Australia, as part of Gondwana, drifted on its tectonic plate from near the equator to near the South Pole, gradually becoming colder. Unlike the forests forming coal in other parts of the world, the vegetation was more slow-growing and adapted to a cool climate. (Museum Victoria 2015)

reefs worldwide) from acidification and rising sea temperatures (as well from coal port dredging) (IPCC 2014). Australia is currently rapidly expanding its coal mining and export, despite understanding the impact of coal burning on the environment, as we approach key climate “Tipping Points”. The expansion of coal mining is increasingly impacting on Australian farmers, natural habitats and communities across several states, linked also to the affects of coal seam gas exploration. Extraction of both these fuels is frequently imposed on landowners with no legal recourse to resist (Cleary 2011)¹¹.

Fire (火 Hue)

In the creative work, the powerful elemental and illuminating nature of Fire is evoked, not only by bushfire and fire ecology in the Australian context but, also by combustion in coal-fired power generation, steel smelters, and links are drawn to carbon emissions from the burning of fossil fuels. As well as a mode of heat generation, fire is essential to humans but is equally destructive as a power when unleashed.

Earth (土 Tu)

Mining, land-clearance and over-grazing have had devastating impacts worldwide and are a major cause of desertification (in both China and Australia). Topsoils are a fragile resource which need maintenance and composting. In the creative work, Earth is interpreted as soil: red earth, yellow earth, black soil. Images include erosion/dam building/ the effect of mining on landscapes and “fracking” for gas.

Metal (金 Jin)

Gold and silver are highly valued metals especially in the Chinese culture. The more highly valued the metal, the more remote mining can be economically justified.

¹¹ Under common law, landowners owned sub-surface minerals and could prevent anyone from excavating them; doing so would constitute a trespass. The only qualification was the right of the Crown to extract gold and silver, characterised by the common law as “royal minerals”. This common law position was, however, significantly circumscribed when specific legislation vested the ownership of minerals contained within the soil of private landholdings in the Crown. In Victoria, the Mines Resource (Sustainable Development) Act 1990 (Vic) states that the Crown owns all minerals (with a few small exemptions). Similar provisions exist in other states. (Ref <http://theconversation.com/not-quite-the-castle-why-miners-have-a-right-to-whats-under-your-land-4176>)

Australia is rich in mineral ores, having had its share of gold mining in the and the present (e.g. Norseman, Ballarat, Bendigo and Olympic Dam), as well as copper, nickel, “rare earths”, cobalt, and uranium. This project focuses on iron ore because of its link to construction and China export trade. The Pilbara region of the remote north of Western Australia recently experienced a boom from iron ore mining and also liquefied natural gas, asbestos and other minerals. Iron ore is shipped from the northwest to the southeast of Australia to Port Kembla’s steel smelter—the last one in Australia after the closure of the Newcastle smelter—from there steel is exported to China, Japan and other countries¹². It should be noted however that, with the recent global downturn in commodity prices, China has increasingly opted to import the iron ore directly and bypass this value adding stage as it is gearing up its own domestic steel production.

An earlier boom, the 1850s Gold Rush, saw China and Australia’s fortunes linked and much of our conception of Chinese culture comes from traces of that earlier wave of immigration, such as the local “Chinatowns” in Australian cities. The White Australia Policy saw an end to continued relations between the two countries in 1919, until the influx of Chinese students in the post-Tiananmen (1990s) period and the mineral boom has seen a renewed connection, to the benefit of both countries¹³. As mentioned earlier, China’s “seemingly endless boom, with growth driven by construction and development, has given Australia ‘its most favourable trading conditions since colonial times’”(Garnaut 2011). This boom is now over¹⁴.

Water (水 Shui)

Water is another evocative element. Australia is a land of drought and flood facing an unknown future in the face of climate change. The ground-water aquifers of the Darling Downs that feed the Murray-Darling River System are threatened by

¹² Recent reports suggest the Port Kembla steel smelter may soon close also.

¹³ The origins of the White Australia Policy can be traced to the 1850s. White miners' resentment towards industrious Chinese diggers culminated in violence on the Buckland River in Victoria, and at Lambing Flat (now Young) in New South Wales. The restrictions on Chinese immigration would last into the 20th century. (Australian Government 2015)

¹⁴ With China's slowing economic growth, one of the biggest mining booms in Australian history is over, leaving behind a trail of jobless workers and struggling local businesses in places such as Karratha, which thrived in recent years but is now at risk of becoming a ghost town. (Lee, *LA Times* March 4, 2015).

“fracking” and over-use by irrigation, and in China, there are similar issues, with giant hydroelectricity schemes harnessing water for powering rapidly growing cities, threatening the livelihood of Chinese farmers and food production. China is a vast country spanning almost half the Asian continent, where floods and typhoons, droughts and other calamities have come to symbolise nature in its elemental form.

This exegesis then underlines the key concerns of the creative work. First it highlights the research background relevant to documentary practices. Second it examines the shift into a Post Expanded cinematic frame. It then moves on to the aesthetic considerations of intercultural practice. Finally it returns to the creative work as a foundation for how we may understand the resources exchange between Australia and China within the context of the “Anthropocene”.

Chapter One: The Cinema and Documentary Migrates; 100 years of nonlinear film history and what is Expanded Documentary?

A Personal History of Filmmaking

This chapter documents a personal journey toward multi-screen work, with influences from cinema, documentary and visual arts. “What is cinema?” we ask. In 2012 Ross Gibson, described cinema as “an industrialised, mechanised version of the world”, adding: “Cinema creates a locked-off form of the dynamic world” (Gibson 2012). The origins of cinema—the word describes both the venue where films are watched and the business of making films—and documentary are inseparable from each other but also from the notion of “spectacle”, as described by Simon During in *Modern Enchantments* (2002).

The precursors to cinema were inventions such as Eadweard Muybridge's Zoopraxiscope, or Magic Lantern, which grew from an experiment in 1872 in which he used multiple cameras to photograph a galloping horse. The box-like Kinetoscope, an idea conceived by Thomas Edison in 1888, used perforated film to create the illusion of movement. One person turning a handle would peer through a peephole to view the moving pictures (Barnouw 1993, p.5).

French brothers Auguste and Louis Lumière, however, became the first makers of projected motion pictures when they patented their *Cinématographe* in 1895 (Barnouw 1993, p.6). These hand-cranked projectors allowed viewing by an audience and the Lumières toured the world screening early newsreels, travelogues and everyday scenes. Titles include *The Arrival of a Train in a Station* (1895), *Workers Leaving the Lumière Factory* (1895) and *The Melbourne Cup* (1896) (Barnouw 1993, p.7). The films were often accompanied by music and were usually unscripted, without a dramatic narrative or actors, and thus could be described as “documentary” films.

Considered to be the father of documentary, Scotsman John Grierson defined the genre in 1932 as “the creative treatment of actuality” (Barnouw 1993). However

Ross Gibson's description of documentary as "a creative treatment of actuality and therefore not a form that reveals a solid state of actuality" extends Grierson's definition and is perhaps more relevant in an era of media convergence. According to Gibson, audiences under forty are "literate in multi-screen and non-linear information gathering" (Gibson 2012). This renders traditional linear documentary less relevant to a modern generation. In a world of "digital natives" constantly using mobile devices, documentary—whether multi-platform or web-based—is really "an endless engagement with that which is emerging". Gibson's definition is used to explore the concept of "expanded documentary".

Robert Flaherty's 1922 film *Nanook of the North* was an early precursor to documentary (Barnouw 1993). Shooting in the Canadian Arctic, Flaherty had the film's Inuit subjects re-enact their traditional way of life¹⁵. Other early documentaries that employed dramatisation or re-enactment include: *Fires were Started* (Humphrey Jennings 1943); *Night Mail* (Grierson 1936); *Rain* (Joris Ivens 1929); *Berlin: Symphony of a Great City* (Walter Ruttmann 1927); and *Man with a Movie Camera* (Dziga Vertov 1929). To this list one could add Leni Riefenstahl and her state-financed Nazi propaganda film *Triumph of the Will* (1935) (Barnouw 1993, p.101). These films documented mechanisation, wars, mining and building infrastructure, and used various approaches to shooting and editing for dramatic effect, and were often stylised or structuralist in approach.

After researching propaganda and the impact of the print press, film and other mass media on forming public opinion (at the University of Wisconsin) John Grierson returned to the United Kingdom to lead the British documentary movement of the thirties. He worked for the Empire Marketing Board Film Unit (1926–33) and later the General Post Office (GPO) Film Board and was instrumental in the establishment in 1939 of the National Film Board of Canada, which would become an internationally renowned documentary institution engaged in telling stories some of which might today be described as propaganda. These national film units were

¹⁵ For example shooting in an igloo was too difficult so they built a film studio version of the igloo with one side open for daylight photography—the result when *Nanook's* family "awoke" with daylight flooding in, they were actually outside (Barnouw 1993, p.38). In another famous scene, stop motion is used to load a canoe with countless Eskimos, to comedic effect.

models for the Australian Commonwealth Film Unit established in 1940, which became Film Australia in 1973. Film Australia's mission statement "in the national interest" implies its nationalist agenda. National broadcasters such as the BBC in England, ABC in America and CBC in Canada were involved in similar nation-building exercises.

At film school in 1980, I found documentary had split into a number of genres: the Essay, Direct Cinema or Observational Documentary, and its French equivalent *cinéma vérité*—which was similar but with stylistic variations (direct-to-camera interviews which were not accepted in Direct Cinema). Direct Cinema used lightweight 16mm cameras and reel-to-reel tape recorders shooting "fly on the wall" footage. The observational aesthetic also manifested in the realist fiction films of the different national cinemas of the Post War period: the Italian Neo-Realist films of Vittorio De Sica and Roberto Rossellini; the French New Wave; British realist films by Tony Richardson (*Look Back in Anger* 1959) and Ken Loach (*Kes* 1969); Soviet films from Dziga Vertov (*Man with a Movie Camera*) and Sergei Eisenstein (*Battleship Potemkin* 1925), to *Ballad of a Soldier* (Grigori Chukhrai 1959); Indian films by Satyajit Ray; and others. As the documentary genre was well established, by the 1970s documentary it was open to self-referencing and satirising, for example by Orson Wells in his 1974 film *F for Fake*¹⁶.

In the 1980s there was a wave of deconstructed documentaries by directors such as Peter Greenaway, who used a BBC "voice of God" style of narration in *Act of God* (1980) and *The Falls* (1980). The term "mockumentary" would later be coined later for this genre, with the best-known example being *This is Spinal Tap* (1984) by Rob Reiner.

The 1980s was a decade of creative experimentation in Australian filmmaking, following a decade dubbed the Australian Cinema Renaissance, as an extraordinary

¹⁶ Orson Welles' documentary about fakery about the notorious art forger Elmyr de Hory and Elmyr's biographer, Clifford Irving, who wrote a fake "autobiography" of Howard Hughes, touches on the reclusive Hughes and Welles' own career (which started with a faked resume and a phony Martian invasion).

400 feature films were produced in the 1970s¹⁷. There was a particular confluence of economic, social and cultural conditions that made this Renaissance possible: the tax concession regime called 10BA and the establishment of the Australian Film Commission (AFC) established by the Whitlam government in 1975 with a clear brief to “tell Australian stories” (Stratton 1980).

The 1960s and 1970s also saw a blossoming of avant-garde short films made by directors some of whom later became mainstream: for example Brian Robison and Philip Adams produced Gillian Armstrong’s *The Roof Needs Mowing* (1972)¹⁸, Tim Burstall with *The Prize* (1960) and *Two Thousand Weeks* (1969), and Peter Weir with *Homesdale* (1971). In the 1980s the AFC funded many short experimental films through the Women’s Film Fund and the Creative Development Branch (formerly the Experimental Film Fund). According to film academic Felicity Collins, the AFC was “driving a local, state-funded form of political modernism” at the time (Collins and Davis 2004). Short films continued to be funded from the 1970s and to be a vehicle for experimentation. Independent filmmakers who made experimental short films during this period include: Jane Campion (who graduated from AFTRS in 1983 with award winning shorts *Peel* and *Passionless Moments*); Tracey Moffatt with *Nice Coloured Girls* (1987); and Ross Gibson with *Camera Natura* (1985).

I graduated from Melbourne’s Swinburne Film and TV School in 1983 with the short film, *Holzwege: Wood Roads: Wrong Ways*, this 15 minute mock documentary was based on the prison diaries of Nazi architect Albert Speer (Speer, Winston et al. 1977). The choice of genre was inspired by such documentaries as Peter Greenaway’s *Act of God* (1980) and *The Falls* (1980), and Werner Herzog’s *Fata Morgana* (1970) and *The Great Ecstasy of Woodcarver Steiner* (1973). Making a

¹⁷ 1970s Australian features included: *Stork* (1971), *Walkabout* (1971), *Wake in Fright* (1971), *The Cars That Ate Paris* (1974), *Picnic at Hanging Rock* (1975), *Sunday Too Far Away* (1975), *Mad Dog Morgan* (1976), *Caddie* (1976), *The Devil’s Playground* (1976), *Don’s Party* (1976), *Eliza Fraser* (1976), *Storm Boy* (1976), *The Last Wave* (1977), *Backroads* (1977), *The Getting of Wisdom* (1977), *Patrick* (1978), *The Chant of Jimmie Blacksmith* (1978), *Long Weekend* (1978), *Newsfront* (1978), and *Mad Max* (1979)

¹⁸ Adams became an advertising creative and broadcaster; Robison established Swinburne Film and Television School and Gillian Armstrong went on to a feature film directing career after *My Brilliant Career* (1979).

documentary was also a strategy to avoid the usual student film pitfalls of poorly written dialogue and bad acting¹⁹.

In Albert Speer's diary he obsessively recorded the distance he walked daily in the Spandau prison yard and used the data to calculate on a map where he might have walked, were he free. The film, which follows his imaginary journey around the world during his 20-year prison term, combines re-enactments; found footage (home movies), archival clips from Riefenstahl's *Triumph of the Will* (1935) with extracts from Speer's diary. An exploration of space and place: the film enters his imaginary journey and documents it as actuality (Gibson's "emergent reality"). The title "Holzwege", the *nom de plume* that Speer used in the diaries, is taken from the title of one of Heidegger's books, meaning "wood roads" or "wrong ways", a reference to Romantic "wanderings" (Schama 1996)²⁰.

Other influences on that short film were the writings of Italo Calvino (*Invisible Cities* 1974) and Jorge Luis Borges (*Labyrinths* 1964), both of whom use imaginary journeys as narrative structures. *Invisible Cities* comprises numerous fictional descriptions of cities visited by Marco Polo, as recounted by Polo to Kublai Khan. While Borges uses sources from around the world to create a global view that was rare for the time, both write a style of fractured diary entries not unlike modern blogging, with the narrative stripped to its essence. About this storytelling style Borges wrote—"the rest is episodic illustration ... [or] inopportune verbal adornment" (Borges, quoted by Alastair Savage 2013). Ross Gibson's film *Camera Natura* (1984)—about the "Australian landscape as portrayed in the myths, maps, painting, writing, photography and the cinema of white Australians"—uses similar strategies to those used in *Holzwege*. This is mentioned to illustrate my longstanding interest in deconstructed narratives and alternative structures (lists and catalogues) to offer multiple perspectives/entry points.

¹⁹ I was a contemporary of Richard Lowenstein (*Dogs in Space* 1986) and John Hillcoat (*Ghosts of the Civil Dead*, 1988) at Swinburne Film and Television school.

²⁰ An interesting point made by Schama is Heidegger's use of the name *Holzwege* as the title of his book: it is a name associated with German Nationalist aspirations and as would be controversial by its very use.

Despite the proclaimed “Renaissance” of Australian film in the early 1980s, after the demise of the 10BA tax regime, jobs for recent graduates were scarce, and the film industry was little more than a cottage industry. Most production jobs were in television, however the available offerings were uninspiring. For me employment followed graduation, as an acquisitions officer and programmer at the State Film Centre of Victoria, where I continued my film education. This was at the same time as a period of experimentation in short film, when produced for example: Jayne Stevenson’s *For Want Of* (1985) and Graeme Wood’s *Love Della* (1984). Numerous film groups were active in Melbourne in the 1980s: including the Melbourne Super 8 Film Group; remnants of the Carlton filmmakers group (which included Swinburne lecturers Peter Tammer, Nigel Buesst and Brian Robinson); and a Melbourne State College-based group with Arthur and Corinne Cantrill (publishers of the experimental film journal *Cantrill's Film Notes*)²¹. They considered me an experimental filmmaker after my film won Best Australian Short Film at Melbourne Film Festival (1984) and was nominated for Best Experimental Film in the AFI Awards (Cantrill 1984). And while *Holzwege* was identified as experimental, this moniker constrained my ambitions as a filmmaker.

In 1985, when *Holzwege* was selected to screen at Oberhausen Short Film Festival, controversy in Germany was un-anticipated. The subject of *Holzwege*—Speer’s ambiguity as a historical figure and his guilt (convicted of war crimes at Nuremberg with the rest of the Nazi leadership)—was a sensitive issue for German audiences at the time, such that the Oberhausen festival jury announced that they “officially regretted” the film’s inclusion in the festival²². Despite this the film went on to screen at many other international festivals without incident. Returning to Australia after spending time in Eastern Europe and Paris allowed my return to filmmaking.

After acquiring a de facto documentary education as a programmer at the State Film Centre, I made several documentaries: *Can’t Catch Prawns Without Ice-Cream*

²¹ Sydney and Melbourne had parallel histories; at the same time Sydney had the Sydney Filmmakers Co-op and Reel Women. (French, 2003)

²² While the 2005 Oberhausen Festival jury officially “regretted” the inclusion of the film, the festival director of Oberhausen at the time, Wolfgang J. Ruf, congratulated me on this fact when I met him in Australia later



Georgia Wallace-Crabbe
New Beijing: Reinventing a City
2009
52 min colour, documentary film
© Film Projects Pty Ltd 1.

1. Image at Left
CCTV Building (Wallace-Crabbe & Greta Miller)

2. Centre
Qianmen Da Jie (Wallace-Crabbe)

3. Bottom
National Grand Theatre
(Wallace-Crabbe)



(producer Janet McLeod, 1987), an observational documentary about prawn fishermen in northern Australia; *Mandalay* (director Maggie Fooke 1987), a longitudinal documentary shot over seven years about an anti-development campaign in Melbourne's St Kilda; *Meeting of Ways* (SBS 1987) about a building for self-help groups in Melbourne; and *Life Chances* (SBS 1990) a longitudinal documentary modelled on the *Seven Up* series (1964)—about a group of children all born in 1990 in the Melbourne suburb of Fitzroy (based on a study by the Brotherhood of St Laurence). My work in a variety of other crew roles included as art department assistant on Sue Brooks' short film *High Heels* (1985) and as director's attachment on Paul Cox's feature film *Cactus* (1986)²³.

In 1989, a residency at the Power Studio in Paris (Sydney University and Australia Council's Visual Arts Crafts Board) offered me the opportunity for travel to France, stopping-over in China as the guest of Beijing Film Academy (BFA) graduate Ziyin Wang. Wang offered an entree to Chinese artists, filmmakers and writers involved in the Democracy Wall Movement and it was while travelling in China that the concept of "parallel histories" first became apparent (DeLanda 1997). The Chinese view of history sees China very much at the centre of the world for at least 4000 years—a challenging concept for those who had been raised in the shadow of Europe. The concept of parallel histories is pursued in this chapter, using the history of the Chinese documentary movement as a parallel to its cousin in the West, as well as other parallels or dualities, such as the "new world" versus the "old", East vs. West, and North vs. South.

The Shifting Ground of Intercultural Documentary

My being in Beijing in 1989 during the lead-up to the crackdown on the student protests in Tiananmen Square proved to be significant. Sydney University Lecturer in Asian Art History, Thomas Berghuis, in his book *Performance Art in China*, attributes the student protests that year to a continuous movement for "social, cultural and political modernisation" in China that dates from the 1970s onwards. He

²³ The Film Victoria Attachment Scheme.

observes that: “by early 1989 there was already a growing interest in new works by artists in China that were considered to be not only experimental, but were known as participants in the Chinese avant-garde” (Berghuis 2006, p.78). During my Paris residency, French television presented the unfolding events of June 5th in Tiananmen Square, accompanied by analysis by French philosophers, who compared the event to the 1968 Paris student uprisings. Later in 1989, the fall of the Berlin Wall and the demise of Ceausescu in Romania, proved that year to be significant in marking both the end of the Cold War and a shift in geo-politics²⁴. It would also prove to be important historically for other shifts in contemporary art and culture.

1989 saw the Paris exhibition *Magiciens de la Terre* (Centre Georges Pompidou and La Villette) in which curator Jean-Hubert Martin aimed “to counter certain Eurocentric practices in the world and address the problem of ‘one hundred per cent of exhibitions ignoring eighty per cent of the earth’” (Martin 1989). This exhibition caused controversy as Euro-centricity was as alive and well in Europe, as it was in the art world. Critics at the time complained about the inclusion of so-called “ethnographic” work (Australian Aboriginal contemporary art) in the same context as “contemporary” art, and the fallout of this had considerable impact on the emerging Aboriginal Art movement.

This event is also noteworthy in the context of post-colonial strategies discussed in Chapter Four—*Intercultural Aesthetics: The Modern Sublime in Chinese representations of nature in Visual Art and Film*, and was to become more important in retrospect.

On my return to Australia in 1990, to a recession and contraction of the film industry, television had become the principal outlet for documentaries and a television presale was the main method of financing independent documentaries. With an Australian content quota there was a rigid definition of an “Australian film” which often precluded films made by Australians in other countries. Over the coming decade, however, a range of documentaries was produced with international

²⁴ Latour points out 1989 was also the year of the first conference on the global state of the planet (The Rio Earth Summit).

coproduction partners (Canadian, Singaporean, Irish and French) and, despite the Australian content quota, the increasingly globalised world beckoned²⁵. My short film *Life Forms* (Wallace-Crabbe 1983) and documentary *Life Chances* (Film Projects 1990) both screened at international festivals, offering the opportunity for travel to India and Egypt.

In 2007 with all eyes on Beijing and the impending Olympics, I began development of a documentary about the rapid change that the city was experiencing and returned to China for the first time since 1989. The film *New Beijing: Reinventing a City* (2009) used architecture as a frame to examine the impact of rapid redevelopment on the city, its residents and its cultural heritage, in the lead up to the 2008 Olympic Games. Exploring the power of globalisation to drive widespread development and rapid social change, the film was informed by Deyan Sudjic's book *The Edifice Complex* (2005) about "the architecture of power", with echoes of my earlier film *Holzwege*. Looking at the symbolism of the iconic new buildings (the Watercube, Birdsnest, Grand National Theatre and CCTV building) and the massive redevelopment taking place; the documentary was process-driven, shooting from the outset, researching and reviewing material until the story emerged. Interviews were mixed with observational footage following key characters. The staff of the NGO, Friends of Old Beijing, introduced me to heritage activist and former magazine editor, Zhang Jinxi, who became the main character, and it is through his eyes that we witness the changes, as his group photographs Beijing's old districts for posterity in the face of clearances (Wallace-Crabbe 2009). The resulting photographic exhibition "Memory of China" (2009) used these images to recreate a city from what, by then, existed "only in memory", and became a time capsule of the old districts before they were erased completely by the authorities.

The film's production period began in 2007, midway through the Olympic boom, and, by the end of 2009, the story had emerged. The city of Beijing, the redevelopment process and the environmental impacts, such as air pollution, were all "monumental" in scale. The film ends with Ruan's prophetic remarks that began this exegesis:

China's problem is the problem of the world. We are connected; the dust of the Chinese construction sites eventually will reach our shores. But that's a much deep [er] dilemma for both the West and the Chinese to actually work together. And before the planet is doomed. (Ruan in Wallace-Crabbe 2009)

This comment and others in the film—about China's aspirations as a global power, the effects of the economic boom, urbanisation and mass migration to the cities—led to the current research into global economics, environment and the concept of interconnectedness.

In 2009 *New Beijing* was selected to screen at Guangzhou Documentary Film Festival. At the last minute, however, a state film committee withdrew the film, although requested cuts had been made to the film (to a scene with Chinese dissident artist Ai Wei Wei). An awkward situation ensued, where as an official festival guest I was unable to speak publically about the impasse. However, Canadian documentary maker Peter Wintonick and a group of Chinese filmmakers had formed an informal *Salon de Réfusés*, which included Chinese-Canadian Yung Chang—whose film *Up the Yangtze* had been banned at Guangzhou the previous year, who was then producing Fan Linxin's *Last Train Home*. The group's discussions about China's environmental, social and political challenges were insightful.

New Beijing subsequently screened widely at international festivals with themes of art, architecture, archaeology and the environment: in locations as diverse as Beijing, Hong Kong, Auckland, Taipei, Toronto, Montreal, Portland, Oregon, and Sakhalin, (Russian Federation); as well as in a Chinese film program at the Asia Society, New York. Further travel opportunities followed: Taipei's CNEX *Next Homeland Documentary Festival* (2010) offered me an opportunity to view more Chinese documentaries. The festival looked at China's environmental issues within a global context. It was the beginning of development of a screen work that would incorporate environmental and intercultural ideas from both Australian and Chinese perspectives. This would become the current project.

Chinese Documentary and Video Art

Few texts on Chinese documentary are available in translation as it is still an emerging area. The references to Chinese documentary filmmaking in this chapter rely to a large degree on the 2010 book of essays, *The New Chinese Documentary Movement*, edited by UK-based Chinese film scholar Chris Berry, whose collaborators include Shanghai University film academic Lü Xinyu, who attended CNEC *Next Homeland* festival in Taipei. The bilingual festival catalogue was also useful in writing this section.

Before 1990 all Chinese documentary was state-produced, taking the form of illustrated lectures and television news delivered by newsreaders who were mouthpieces for the government. Independent production was impossible in an era when all studios were state-owned and controlled. The 1990s however saw a flourishing of independent expression, questioning the status quo, a response to the disillusionment following the Cultural Revolution (1966-1976) and a changing relationship with the West. In 1990 Former TV employee Wu Wenguang produced a now-famous video *Bumming in Beijing*—about artists struggling to survive independently outside the state system—considered by many to be the first independent documentary made in China (Berry 2010).

The emerging Chinese documentary movement, described by Lü Xinyu as a “movement of activists with cameras”, has a clear role in a political system where digital cameras are the enabling tools and censorship of television is the norm (Berry 2010 p.16). The proliferation of digital cameras enabled a new group of filmmakers, often employees of government television channels, to make unauthorised films shooting “under the radar”, on topics such as the 2010 Sichuan earthquake or the lives of migrant workers. In this way, making essentially unfunded films, the traditional social-activist function of documentary became a viable alternative channel to the Chinese state-run media. It can also be argued to have a different role in China to that of documentary elsewhere, as that country emerges from being a totalitarian state into a capitalist one. According to Lü, in less than a decade

filmmakers and critics in China have run through the most important phases/styles from the history of Western documentary film—Direct Cinema, *cinéma vérité*, Essay style and the different concepts of performative and reflexive documentary—to the point where independently produced Chinese documentaries are winning awards at international film festivals²⁶.

The environmental ethic of Taipei's *Next Homeland* film festival (CNEX) is summed up in the foreword to the festival catalogue written by Taiwanese producer Chang Chao-wei:

The west is the source of consumption, especially the U.S. And the Chinese are facilitators of this consumption; from production, to advertising, to marketing, Chinese people are contributing to the carbon emission of the world. However, Chinese often follow Westerners trends; they need to learn from the West about what is good, what is right, and what should be done...Chinese people forgot that in their own cultures and tradition, there has always been the concept of extension and recycling, and there is no need for foreign help. Therefore, facing the *next homeland*, [we ask] can Chinese people find their own answer?" (CNEX 2010, p.17)

Many environmental and socially themed works were screened at the festival, including the documentaries: *1428* by Du Haibin (2009)—about the aftermath of the Sichuan earthquake in which 100,000 people died, many of them school children, due to substandard building construction²⁷; *Where Should I go* (2010) by Li Jun Hu—which tells stories about the lives of migrant workers; and *Game Theory* (2009) by Wang Qingren—an observational film set in a village outside of Beijing following the evictions of tenant farmers and demolition of their homes for re-development. In a similar way to Beijing residents in *New Beijing* made homeless by forced evictions, in Wang's film the elderly and invalids are no exception, and the evictions have a terrible impact on the psychological wellbeing of the community (CNEX 2010).

²⁶ The New Documentary Movement arose, developed and thrived during the evolution from the Fourth to the Sixth Generations [of Beijing Film Academy]. The documentarians unconsciously inherited the Fourth Generation directors' narrative search for ethics and values. They were also inspired by Fifth Generation's cinematic aesthetics [e.g. Chen Kaige's *Yellow Earth* 1984, and Zhang Yimou's *Red Sorghum* 1987]. But even more important were their own explorations in response to certain problems. While the Fifth Generation directors abandoned realism, the New Documentary Movement started to redefine what realism meant. And this was passed to the Sixth Generation [e.g. Jia Zhangke, *Still Life* 2006] (Lü in Berry, p.23)

²⁷ The earthquake took place at 14:28 on May 12, 2008, the film is an observational film of the community one of the towns hardest hit and the reconstruction effort including scenes of ordinary people and extraordinary destruction (the town of Beichuan had 70,000 dead) (CNEX 2010 p.23).

Any recent history of Chinese independent filmmaking should include Jia Zhangke, whose features *Still Life* (2006) and *The World* (2004) have attracted international acclaim for their graphic depiction of a nation in transition. Jia's shooting style comes from his background as a documentary filmmaker (he was in the Sixth Generation class of Beijing Film Academy). It should also include artist, curator and architectural designer, Ai Wei Wei, who uses video and blogging and other media. Trained as a filmmaker (Fifth generation BFA) he also appeared in *New Beijing* (in the context of being one of the designers of the Bird's Nest), Ai's video projects *Urban Void* (2006) and *Ring Roads* (2006), which are not documentaries but epitomise a form of video realism, had an influence on my film. In *Ring Roads* Ai recorded 150 hours of time-lapse video of Beijing's arterial roads. In an interview with Adrian Blackwell in the journal *Archinext*, Ai describes the genesis of the project:

I found that Chang'an [Avenue] from the 6th ring road to the 6th ring is 45 km. So I made a very simple decision: just take one video shot for one minute every 50m. No technical requirements: push down, count 1 minute, turn it off, move another 50m, push down... Whatever happens in front of the lens is fine. It took months, the whole winter, because in the winter there is no better or worse view. I think in Beijing the winter really reflects northern landscape very well. You know there is a kind of sadness there. So after months he had taken 1000s of shots: from a very rural, primitive village, to the business district, to the political center, to an old town and later on ended up in the Capital Iron Company, which has just been destroyed and moved to another city township. This video was the last possible time to take these shots of the Capital Iron Company, a symbol of socialist industry. They made all the iron for the nation. (Ai in Blackwell, June 21, 2006)

Blackwell describes the work as “an attempt to map this entire network using video, but it also conflates the map and its opposite, which is the experience of simply being lost in the city” (Blackwell 2006). Ai continues to practice as a video-maker, exhibiting this work in galleries and museums, in conjunction with other conceptual art works²⁸.

Director Jia Zhangke attracted attention for his short films *Xiao Wu* (1997), *Platform* (2000) and *Unknown Pleasures* (2002), an informal trilogy on China's transition to modernity, made soon after he graduated from Beijing Film Academy. After the success of his 2004 feature film, *The World*, shot “under the radar” on digital video,

²⁸ A major exhibition of Ai Wei Wei's work opened at the National Gallery of Victoria in December 2015.

about a group of migrant workers in a theme park on the outskirts of Beijing, he gained government approval. This shift from independent to a state-approved modus operandum is part of a broader attempt by underground filmmakers to turn legitimate. However in 2006 Jia returned to digital video for the feature *Still Life* (2006) about the residents of a village soon to be submerged by the Three Gorges Dam project. The film, which won the Golden Lion at the 2006 Venice Film Festival, is a diptych about two people searching for their spouses against the backdrop of the giant dam construction, and employs a stark realist style, using mostly non-actors to create a documentary aesthetic.

The impulse to explore China and Australia in film or video, and “document the emerging reality” (Gibson, 2012), that motivated this creative project can be underscored by the following statement by Ai Wei Wei:

I think we are in a very special moment, As Chinese people, but also internationally, we have gone from the Cold War, an unjust society, towards so-called globalization, or a stronger capitalist society, or an information age. Everything happened with a purpose leaving us with unknown conditions. I don't think humans can ever really control this, and it has become even less controllable. Circumstances are now much more complicated than we can predict. (Blackwell June 21, 2006)

This chapter has outlined my journey from linear to multi-screen video practice. Aspects of the history of documentary are discussed (both in Australia and China) which influence my practice directly and also highlight practical considerations that contribute to the project; in addition to distilling the desire to work with China and its culture at the precise historical moment that it is experiencing the fastest urbanisation and development in history, after more than 4000 years of continuous culture and 100 years of social upheaval. The complexity of the challenges faced by China as it redevelops is matched only by the challenges we all face globally from climate change, economic rationalism and rapid urbanisation.

Chapter Two examines notions of “Expanded Documentary” and “Post Expanded Cinema”. In the late 1960s early exponents of Video Art coined the term Expanded Cinema with the intention of positioning that work in an anti-cinematic space, deliberately eschewing the conventions that define theatrical cinema. This chapter provides a brief background to these earlier “expansions” with discussion of such projects as Lis Rhodes’ 1975 *Light Music*, which used “film and sound to push the

spatial and performative boundaries of cinema” (Tate, 2013). It also looks at recent trend by artists and filmmakers to move into the contested space between art practice and cinema, and the work of artists working in multi-screen installation art or “post cinematic video art” (Julien 2010), the space outside traditional commercial screens (television and cinema). For such practice the term “Post Expanded Cinema” will be used, given Expanded Cinema is associated with an earlier movement (Youngblood 1970).

With new screens splitting the audience’s focus of attention, this exegesis explores the multi-screen space, contextualising the current work in relation to recent aesthetic multi-screen works by Bill Viola, Isaac Julien and Yang Fudong. Case studies will be presented on one work of each artist.

Chapter Two: Multi-screen or “Post Expanded” Cinema

This chapter explores Multi-screen art, or Post Expanded Cinema, to contextualise the creative work, and introduces three case studies of prominent artists working in multi-screen installation: Bill Viola (*The Tristan Project* 2005), Isaac Julien (*Ten Thousand Waves* 2010) and Yang Fudong (*No Snow on the Broken Bridge* 2006). Through examining works by these artists working in multi-screen or—to use Isaac Julien’s term, “post cinematic video art” (2010)—the convergence of artists and filmmakers in the digital space, a space in between art and film practice, will be examined. The descriptive/collective term Post Expanded Cinema will be used to approach the genre, as the name Expanded Cinema is associated with an earlier movement (Youngblood 1970).

Youngblood’s Expanded Cinema comes from a period of utopian counter-culture and begins with the description: “*expansion* refers not to ‘computer films, video phosphors, atomic light or spherical projections’ but to *consciousness*” (Marchessault and Lord 2008, p.7). At the time this meant “collective ownership of the earth and cosmic consciousness of its citizens” as well as the creation of an “‘open empire’ balancing nature and technology” (p.7). Forty years later our notions of cinema have evolved due to new technologies and changing geopolitics, and that earlier period of intense utopianism has passed. According to Marchessault and Lord: “at the beginning of the twenty-first century, we can see that no one medium will dominate the media scape” (2008, p.5). They observe that instead:

The multiplicity of forms expanding from movie screen to the hall and to the street, combined with Anne Friedberg’s analysis of the mobile gaze of spectatorship, offers a rich prehistory to our contemporary moment of immersion, intermediality, and mobility. (2008, p.10)

Since Documenta XI (2002), the first international art fair to be dominated by video art, with over 600 hours of video screened, in addition to increased numbers of video and multi-channel works created for an art exhibition context, documentary has increasingly entered visual arts practice and art fairs reflect this trend. Curator Mark Nash writes about the convergence of documentary and media art in this arena:

Many artists embrace the documentary form because they see it as the latest technique for the renewal of aesthetic language. After “decades of post-structural philosophizing” it no longer makes sense to distinguish between reality and

representation, and thus “documentary” becomes a means of attempting to re-establish a relationship to reality. (Nash 2008)

Viewers had mixed responses to the range and quality of the works on display at Documenta XI. New Media theorist Lev Manovich expressed the view that:

It felt that at least half of all the Documenta artists presented “video installations”, which almost all followed the same standard exhibition format: a projection presented in a small room. At least in a commercial movie theatre you get comfortable seats, Dolby surround sound, and you can bring in a coke. (Manovich 2002)

Manovich may have had a point that there was nothing new in all this “new” media. The very fact that it was challenging the limitations of the traditional frame, however, is key to the discovery of new “expansions” that facilitate the flow of images that challenge viewers’ perception.

Documenta XI established that visual artists are increasingly moving into video and the “expanded” space. One exemplar is Australian visual artist Susan Norrie, who represented Australia at the 52nd Venice Biennale in 2007, who describes her practice as: “increasingly a tool for political commentary utilizing video work” that explores “the pervasive geopolitical issues of a changing world” (Norrie 2007). The work exhibited in Venice, *Havoc* (2007), is about a volcanic eruption in Indonesia caused by “man made interventions and seismic disturbances that have wrought devastation to areas of East Java” (Australia at Venice, 2007). Norrie sums up the trend by visual artists toward documentary:

I feel that artists are often a barometer of events in the world: they can synthesize socio-political and environmental concerns with powerful visual encapsulations. Blurring the boundaries of fiction and fact, artists can deal with the overload of media information and misinformation with a certain clarity and poetic detachment. (Norrie 2007)

I share Norrie’s optimism that, in this digitally enabled era a form of expanded documentary operating in the art space allows for freer expression of political and social concerns than the traditional media space. Norrie, with her background in fine art and this writer, with my background in film, find ourselves increasingly operating in a similar space. Norrie came to the Sydney premiere of *New Beijing*, about the destruction of the old city and whole communities, and drew connections between it and her video *Havoc*, regarding the pressure of globalisation on regional, poor, and

in both cases Asian communities. A key difference between the two projects was that *New Beijing* was produced in the format of a television documentary and *Havoc*, as a gallery installation video.

Expanded Cinema

This section provides some more background to the concept of Post Expanded Cinema and how it contributes to an understanding of multi-screen works. The term Expanded Cinema was coined by American artist Stan Vanderbeek in the 1960s, and was also the title of Gene Youngblood's 1970 book exploring the phenomenon, which he describes as “an explosion of the frame outwards towards immersive, interactive, and interconnected forms of culture” (Youngblood in Marchessault and Lord, 2007). The two essential conditions of Expanded Cinema were the materialist/structuralist theory behind its creation, and the environment in which it was presented. Expanded Cinema could be used to describe kinaesthetic works, synesthetic works, films made by scratching and colouring the film emulsion directly or works made with video and cathode ray TVs. Often however it took the form of a live performance, projection or a combination of the two, rather than a film per se. Youngblood explains that it was intended as “an attempt to position certain artists’ works in an anti-cinematic space, works which attacked cinema conventions and viewer expectations” (Youngblood 1970). The performative aspect of the works emphasised the viewing experience of the embodied spectator and the works functioned as installations or performances, often with no permanent record after the event.

An early American example of Expanded Cinema, Stan Vanderbeek’s 1966 work *Movie Drome* used multiple projectors to project images onto the ceiling and walls of a converted grain silo in upstate New York. Vanderbeek described his concept: “I call this presentation, a newsreel of ideas, of dreams, a movie-mural. An image library, a culture decompression chamber, a culture intercom” (Vanderbeek 2011). With the audience in attendance however, the film projectors overheated and the performance had to be stopped. This pioneering experiment is worth mentioning because it was the physical limitation of the technology that curtailed further experiments of this kind until the introduction of digital technology. The impact of

digital technology will be discussed later, but the analogue nature of the work is worth noting, despite its “cosmic” and futuristic conception.

In the 1970s the London Filmmakers Co-operative was a hub for British artists working in expanded and experimental cinema, such as Malcolm Le Grice whose 1970 work *Horror Film* is considered a landmark of the genre. It used three 16mm projections superimposed onto one another to project an array of visuals against which a naked performer moved slowly within the space, lit by a projector beam accompanied by the sound of his own amplified breathing, creating a horror-film-like soundtrack (Ihle 2012). Other works by Le Grice were actual films that used different treatments of found footage and film emulsion: solarising, colour filters and experiments with real-time to create colour-saturated abstract works—e.g. *Little Dog for Roger* (1968), *Berlin Horse* (1970) and *Threshold* (1972). Lis Rhodes’ iconic *Light Music* (1975) used abstract patterns of lines on the screen accompanied by a “score” made of lines printed onto the optical sound strip of the film. Drawing inspiration from 1920s experimental films by Bauhaus filmmakers Oskar Fischinger, Hans Richter and Walther Ruttmann, the work was originally conceived by Rhodes as a sound piece in response to the lack of attention paid to women composers in European music (Tate 2013). As the film ran through the projector it was “read” as audio, creating a soundtrack that was the aural equivalent to the flickering pattern on the screen. The sound and image were designed to be in perfect sync, with the audience free to move about the space between the projectors. Thus *Light Music* “used film and sound to push the spatial and performative boundaries of cinema” (Tate 2013).

Throughout the 20th century filmmakers experimented with ideas first explored by avant-garde filmmakers of the 1920s and 1930s, the Dadaists and Surrealists, such as Man Ray, Duchamp, Leger, Bunuel, Cocteau, et al. (Curtis 1971). Experimentation took many forms, with performance art overlapping with installation work in different iterations and locations. Prominent American experimental filmmakers included Ukrainian-born Maya Deren, best known for the dreamlike *Meshes of the Afternoon* (1943), which drew heavily on Surrealism; and New Zealand-born Len Lye, whose “direct cinema” films used dyes, stencils, air-brushes, felt tip pens, stamps, combs and surgical instruments to create images directly on the celluloid in

films such as in *Free Radicals* (1958) (Horrocks 2007). Lye also made important contributions to documentary, working in newsreels and information films, such as *Kill or Be Killed* (1942) for the British Ministry of Information (Horrocks 2013).

As discussed in Chapter One, Sydney's Ubu Film Co-op, led by Albie Thoms, David Perry and Aggy Read, was "the face of Australian experimental film in the 1960s", with some Ubu filmmakers later entering the mainstream: such as Bruce Beresford and Philip Noyce (Gerbas 2009). American Experimental filmmakers of the 1960s included Andy Warhol, whose film *Empire* 1964 was eight hours long and consisted of a single static shot of the Empire State Building; Yoko Ono, whose film *No 4 or Bottoms* (1966) was a montage of shots of bare bottoms, and work by the Fluxus group of artists. Video art emerged around this time, with Korean-born Fluxus artist Nam-June Paik leading the way. Considered the father of video art, Paik created a body of work that includes: "synaesthetic videotapes; videotronic distortions of the received signal; closed-circuit teledynamic environments and sculptural pieces" (Youngblood 1970, p.302). Paik's contribution to a French Bicentenary exhibition at the Musée D'Art Moderne in Paris in 1989 was entitled *Olympe de Gouges*, named after a woman playwright from the French Revolution, and comprised hundreds of robots made of TV parts placed throughout the museum. In a room housing Raoul Dufy's mural *La Fée Électricité* (1937), Paik placed five three-metre-high robots representing figures of the French Revolution, made of old TV sets²⁹. The robots were more memorable as sculptures than the video they contained for this viewer, at the time on a residency at the Cité Internationale des Arts, as discussed in Chapter One, viewing contemporary art, cinema and Cinémathèque Française retrospectives.

The analogue video technology used in Expanded Cinema made the works—often displayed on TV monitors in the corner of galleries—difficult to view. Due largely to the limitations of the equipment at the time, the exhibited works frequently left the viewer with the impression that the artist's intention was both anti-aesthetic and anti-cinematic. VHS video had 1/20th the number of pixels per frame of 35mm film and a contrast ratio of 1/10th of 16mm or 35mm film. Laura Marks describes the issue of

²⁹ *The Electricity Fairy* (1937) featured 125 figures associated with light and electricity was commissioned for the Electricity Pavilion of the Paris Universal Exhibition 1937 and donated to the city of Paris in 1956 and installed in 1964. (Musée d'Art Moderne 1989)

low-resolution images: “When vision yields to the diminished capacity of video, it must give up some degree of mastery; our vision dissolves in the unfulfilling or unsatisfactory space of video” (Marks 2000, p.175-176). The introduction of digital technologies, with its image-quality comparable to film (HD has 2,073,600 pixels per frame) threw the field wide open. Bill Balaskas at the Royal College of Art describes the phenomenon:

Expanded Cinema has aimed for the production of a synaesthetic language that would enable spectators to develop a new consciousness about themselves and their environments. Through a creative symbiosis with technology, Expanded Cinema of the Digital Age projects and promotes the natural desire to transcend the limitations imposed by our corporeal selves, as a means of being repositioned within the world. (Balaskas 2009)

The evolution of screen media over twenty-five years to a point where digital formats offer video artists the ability to present on giant screens or multiple screens in any environment, has enabled artists such as Bill Viola to do what would have been impossible a few years earlier. The “digital revolution” has created a vast array of digital cameras, editing software and projectors, as well as new channels of distribution and exhibition. The result is a wave of digital screen works for presentation in non-traditional venues and situations to the extent that screen-based media is dominating art practice. As described by the director of UNSW’s iCinema, Dennis Del Favero:

The scope of the cinematic covered by this digital expansion includes all forms of the moving image—made visible on any type of screen or in any sort of immersive environment—whose temporal structure is constituted by any method of narrative coherence. (Del Favero 2001)

Since film was invented, there have been numerous attempts by filmmakers to take cinema into multi-screen environments. A famous early example is Abel Gance’s silent masterpiece *Napoleon* (1927), which was restored in 1981 by Kevin Brownlow to include rarely seen original three-screen Polyvision sequences (Julien 2010, p.39). Polyvision was the name given to the widescreen ratio used by Gance, created by using three projectors side-by-side at an aspect ratio of 4:1 (1.33 x 3), creating a triptych effect. After viewing the restored film in 1981, one viewer named “Shahn” reported:

I was well prepared for the 3-screen finale but its appearance was still awe-inspiring. Gasps and spontaneous applause exploded from the audience as the curtains swing back to reveal the Polyvision. (Hudson 2012)

Seeing *Napoleon* at Melbourne Film Festival in the early eighties, it had the same impact on the audience: presented with an accompanying live score by Carmine Coppola, it was awe-inspiring in the true sense. Isaac Julien viewed the restored *Napoleon* in 1981 and cites it as an influence.

There have been many other attempts at expanded screens and split screens within traditional cinema, such as feature director John Bormann's experiments with split screen in his 1967 film *Point Blank* (Kael 1968). British director Peter Greenaway has been quoted as saying "the cinema needs to get rid of the frame" (Shoard 2010). Greenaway's training as a painter heavily influenced his approach to cinema. Openly critical of the Hollywood approach to filmmaking, he believes that cinema should offer much more than its "slavery of narrative" (Hawthorn 1997). After using split screen in several films, including *Prospero's Books* (1991) and *The Pillow Book* (1996), he works increasingly in multi-screen installation, with museum commissions such as *Nightwatching* (2007), part of a series *Nine Classic Paintings Revisited* (2006) which offer him greater scope.

Greenaway's approach to multi-screen in *Nightwatching* is as a creative response to Rembrandt's classic painting *The Night Watch* (1642). He also made a feature film and a documentary on the same subject. The multi-screen installation, shown in 2006 as part of an Amsterdam festival celebrating the life of Rembrandt uses the multi-screen format to reproduce the painting and investigate what is happening in it. He gives the different characters voice to tell their own stories. The viewer can move to the next room to view the painting, also presented using carefully animated lighting and sound (Greenaway at AIDC 2008). Driven by his interest in Renaissance painting techniques, Greenaway analyses the original painting and investigates the claim that Rembrandt encoded clues to a murder mystery within it. Greenaway therefore has not abandoned narrative filmmaking but rather his multi-screen work intensifies the narrative.

The idea of a cinema screen that equates with the field of human vision is also not new. The different commercially patented versions of surround cinema, from Imax to Domes and 360-degree screens, have taken the concept of cinema "realism" further in recent years. Other early experiments in multi-screen include Charles and Ray

Eames' seven-screen presentation at the 1959 Moscow World's Fair, which was presented in a huge dome designed by architect Buckminster Fuller (Eames 2010). Of Fuller's experiment, Laura Marks writes: "Just as his geodesic dome was designed for mobility, as a ball in movement, so too was the synesthetic cinema designed for process oriented experiences" (2000, p.34). Fuller says: "The new cinema takes us to another world entirely" (Youngblood 1970, p.73). Regarding the potential of its "scenario-universe principal", he considered that "new ecological art forms will lead to the 'Expanded Cinema University', that is *universal knowledge*" (Youngblood 1970, p.7).

In 1967 the National Film Board of Canada unveiled an ambitious multi-screen project, *In the Labyrinth*, at the International and Universal Exposition (Expo) in Montreal. Described as a "cinematic city", Expo showcased audio-visual technologies in unprecedented ways. Marchessault and Lord claim that: "The relation of the screen as architecture was endemic to the humanistic design of Expo" (2008, p.33). Inspired by Marshall McLuhan's anthropological writings on the media, *The Labyrinth* was based on theories of archetypes (p.32) and Greek Myths (p.40), and took the theme of "man's conquest of himself". A purpose-built three-chamber viewing space designed by Colin Low presented a giant vertical floor-to-ceiling screen which could be viewed from different levels, and in another room there was a huge screen configured as a cross.

The University of New South Wales houses the creative experimentation laboratory for 360-degree 3D cinema called iCinema, where researchers work on 3D surround cinema projects. Creative director Dennis Del Favero describes an iCinema project entitled *disLOCATIONS*:

Digital narrative here operates as a fluid interaction between radically divergent internal structures combining both linear and non-linear systems in a manner similar to the way in which Manuel DeLanda conceives the immanent working of linguistic and biological structures. (Del Favero 2001)

In summary, as digital technology becomes more accessible, new opportunities are created, not just for commercial cinema, but also for creative artists. This includes many different approaches to narrative cinema and different concepts of realism.

The 2010 Biennale of Sydney, *The Beauty of Distance: Songs of Survival in a Precarious Age*, curated by David Elliot was dominated by video art, now more technically sophisticated in its presentation than the earlier iterations, like those at Documenta XI. Described by Elliot as a “Contemporary Wunderkammer”, the 2010 Biennale of Sydney included immersive video works by Isaac Julien, Yang Fudong, Steve McQueen (*Gravesend* 2007)³⁰, William Kentridge and the Russian Collective AES+F (BOS 2010). Public acceptance of video art was still mixed, with art critic John McDonald considering much of the Biennale work to be “an attempt at a joke at the expense of the audience” (McDonald 2010)³¹. Despite this, Isaac Julien’s impressive nine-screen work *Ten Thousand Waves* left viewers with a lasting impression as a significant work, and also influenced the current creative project. That work and those of the other artists discussed below transcend both the technology and national boundaries. I believe the increased popularity of multi-screen and immersive video works by Australian artists, is inspired to some degree by that 2010 Biennale of Sydney.

Mark Hansen, in *New Philosophy for New Media*, quotes Deleuze in saying: “whatever hope exists that cinema can be revitalized beyond cybernetics rests in the possibility of pursuing a ‘new will to art’”. He quotes Deleuze’s call “to elevate an aesthetic deployment of the video image over—and indeed against—its technical capacities” (Hansen 2006 p.242). This last section of the chapter has traced the evolution of expanded cinema from experimental film into video and eventually to Post Expanded Cinema. I will now turn to three key case studies that directly influenced the current project and their artistic intentions or “will to art” (Hansen 2006).

³⁰ “*Gravesend* uses a documentary approach to focus on the mining of coltan, used in the manufacture of cell phones and laptops. The film cuts between two sites: a high-tech automated industrial plant in the West, where the precious metal is processed for the production of microchips, and the Congo, where miners use simple shovels or their bare hands to extract, wash and collect the ore—the dirt and clumps of ore barely distinguishable, while in the West, the metal is weighed in minute milligrams. The realism of the film images is intercut with a black and white animation of the Congo River”. (Schlulager 2007)

³¹ “While there are impressive works in the Biennale that do not resemble jokes—notably the Yolngu poles and Ömie barkcloths at the MCA and the large installations by Hiroshi Sugimoto and Isaac Julien on Cockatoo Island—these pieces are in the minority” (McDonald 2010)

Bill Viola

Peter Greenaway has written: “Bill Viola is worth ten Scorseses” (2008). In 2014 Viola had a major retrospective in Paris—the culmination of a 40-year career with a reputation as the world’s pre-eminent video artist. Starting out by studying visual art and electronic music at Syracuse University (USA) in the 1960s, Viola moved into performance art and the manipulation of the “self” in live situations. After the 1970s he dedicated himself to research into video, a relatively new medium at the time, taking up residencies in Florence, where he met (the “father of video art”) Nam June Paik, and in Tokyo with the Sony Corporation’s Atsugi Lab. Video allowed Viola to view live images before and during recording, offering moments of dynamic interaction or “perception”.

Viola’s early experiments with video Portapaks were the first steps to becoming the most celebrated video artist in the world today. His website tells an often-quoted story of how in the late 1960s, as a school boy, he discovered that the blue illuminated screen of the Portapack evoked an eerie light similar to one he had witnessed underwater at the age of six in a near-drowning incident. This experience becomes important in informing how we look at his later work, as it explores human emotion and the concept of “transformation”.

According to Viola, art can be transformative and expresses fundamental aspects of the human experience. Taking themes from art history and religion, his works have an exalted atmosphere, often presented in expansive architectural venues such as public art galleries, gasometers or churches: for example, in *Five Angels for the Millennium*, Ruhrtriennale Gasometer, Oberhausen, Germany (2003). The works explore “the themes of time, birth, death, the unfolding of consciousness” (Viola, 2008). And although he claims not to be religious, the influence of both western and eastern philosophy is evident in Viola’s work, which is both immersive and spiritual in tone. His main themes emerged in the 70s after reading texts by Islamic and Christian mystics, resulting in such a work as *Room for St John of the Cross* (1972).



(Above) **Bill Viola**

Tristan's Ascension (Sound of a Mountain under a Waterfall) 2005, part of the series *The Tristan Project*, installed in St Saviour's Church in Sydney in 2008. Video/sound installation, colour high definition video projection: four channel sound. Photo: Kira Perov & Bill Viola



Above **Bill Viola**

Fire Woman (2005), part of the series *The Tristan Project*, installed in St Saviour's Church in Sydney in 2008. Video/sound installation, colour high definition video projection: four channel sound. Photo: Kira Perov & Bill Viola

He projects extreme slow-motion video onto huge plasma panels, collapsing the boundaries between photography and film, he describes (in an interview with James Lomax) that:

Video is a transcendent artistic form, in the sense that it's completely fluid. Especially with the digital version, you have complete freedom to use sound, imagery, film, photography or fine art references—anything you wish to incorporate. (Lomax 2006)

The first Viola work to be seen by this viewer was in 2005, at the MCA, entitled *The Ascension* (2000), in which a man is sinking slowly in water, to eventually rise to the surface and to burst out into the air. Projected on a giant screen in the gallery, the backlit blue water and temporally extended video created an uncanny affect. Hansen describes Viola's expansion of Deleuze's concept of "time image" as follows:

In his recent aesthetic experimentation with radical temporal acceleration and deceleration, Viola has deployed cinema and video technologies in order to enlarge the *now* in a manner that is previously antithetical to cinema's role as an exemplary support for tertiary memory". (Hansen 2006, p.259)

Shooting at high-speed, extended and transformed by digital video, he experiments with, "The material infrastructure of the enlarged *now* itself" (Hansen, p.250). Hansen quotes Varela, to describe the affect: "with the result—'time consciousness' and an examination of emotions themselves" (p.249). After years of working with video, Viola describes the medium as "electronic water" and claims he experiences time as a "palpable substance" (Viola 2008b). Playing with time and reverse motion, using few edits or other filmic devices, Viola sees film editing as "an unconscious language, a way of structuring time and space, which goes largely unnoticed by the viewer". Hansen quotes him saying: "Emotions are outside of time" (p.264). Viola continues:

Shot reverse-shot enables us to make sense of a conversation between two people, i.e. establish a narrative context. Reversing the shots (running them backwards) creates suspension of belief and challenges our pre-conceptions about cinema realism. (Viola 2008b)

The video works employ high production values, state-of-the-art cameras and multi-channel surround sound, expanding the moment and suspending disbelief. Cinematography is employed to a different end here from that of commercial cinema.

A 2008 Kaldor Public Art Project in St Saviour's Church in Redfern offered the opportunity to view two further works from Viola's 2005 suite entitled *The Tristan Project: Fire Woman* and *Tristan's Ascension*: commissioned as backdrops for theatre director Peter Sellars' production of Wagner's opera, *Tristan and Isolde*. In the setting of the shadowy church, on a six-metre high-definition screen, with four-channel surround sound and an operatic track, it was highly theatrical but also immersive and sublime. Viola's use of the elements of water and fire evoked religious imagery at a metaphysical or a ritual level. The two single channel works were presented in the church: *Fire Woman*, in which a robed woman walks through a wall of fire to fall into a pool of water; and *Tristan's Ascension*, which "describes the ascent of the soul after death" (Viola 2008b); in which a man lies on a stone slab under dripping water and, as the water becomes a torrent, his limp body is drawn upwards, arching backwards, reversing the time sequence in which it was shot (AGNSW 2009, Viola 2008).

A third work, *The Fall into Paradise* (2005), presented at the Art Gallery of NSW at the same time, starts with a tiny speck of light in a black field which gradually resolves as the camera moves in to the image, to reveal itself to be two entwined bodies (Tristan and Isolde). The figures then fall into a field of dark blue water, only to rise again until they break the surface, floating suspended as silhouettes. Another work, *Passage Into Night*, viewed in New York at the James Cohan Gallery in 2005, features a woman walking endlessly towards the camera through a shimmering heat haze in the Sahara desert.

In *Tristan's Ascension*, as the submerged man gradually rises from the deep to the surface, in what seems to take an eternity, one wonders how can he breathe? Why, one wonders, in *Passage Into Night*, does the woman walking towards camera never get any closer? It defies logic. Hansen describes this phenomenon as "digitally facilitated temporal deceleration" (Hansen, 2006 p.16). He explains that Viola's work experiments with "enlarging the threshold of the 'now' of phenomenological experience and seeks to catalyse an aesthetic experience of this enlargement in the form of intensification of affectivity" (2006, p.16).

Bill Viola rejects the label “video artist”: “I consider myself to be an artist. I happen to use video because I live in the last part of the 20th century” (Viola 1995). Drawing on the history of the use of the triptych in religious art, Viola frequently uses multi-screen, comparing a multi-scene painting to a film storyboard in the centre of which there is “one figure that represents timelessness, that is, ‘transcendent apprehension’, with the surrounding scenes taking on the narrative episodes of life”³². Viola continues:

A two, three, four or five screen presentation has a different psychological effect to that of one screen, probably triggering a different and more holistic kind of brain-hemisphere response. If you have a divided narrative attention you have to assemble it yourself into a greater whole, instilling a panoramic or metaphysical contemplation of life. (Viola in Lomax 2015)

Describing cameras as “keepers of the soul”, Viola claims that: “This medium has a life”, and elsewhere states that video is a “lifeline to the world” (1995). Nothing is separate (echoes of Ruan’s statement, “everything is connected”). Drawing on his experience of Buddhist meditation, Viola alters time, or “intensifies affectivity” (Hansen 2006, p. 261), evoking sublime aesthetics or a quasi-religious response. Although Viola’s stated objective to create “transformative” art, sounds New Age, its sheer scale, impact and mythic quality, allows audiences to interpret their own meanings. And although he might be drawing on foundation myths of Western culture, the meaning is legible to audiences from different cultures. The use of the elements, particularly fire and water, and very minimalist framing, stayed with me and influenced the genesis of *The Earth and the Elements*, in the use of the elements as symbols/metaphors. The accessibility of Viola’s aesthetic brings us back to the question, ‘What is the role of contemporary art’, which is discussed further in Chapters Four and Five.

³² Triptych: a set of three pictures or panels, usually hinged so that the two wing panels fold over the larger central one: often used as an altarpiece. Popular as altar pieces in the Flemish and Italian renaissance—some of the most famous are by Van Eyck and Giotto, and include Hieronymus Bosch’s *Garden of Earthly Delights* (1500)

Isaac Julien

As well as offering media artists the opportunity to present cinematic images on new digital screens, the Post Expanded Cinema space also offers traditional filmmakers a new window for experimentation. Isaac Julien, Britain's pre-eminent black filmmaker, was a co-founder in the 1980s of the Sankofa Film and Video Collective, which was committed to telling stories from a Black or Asian perspective. Julien's filmmaking has moved between narrative fiction and documentary, with strong influences of Post-colonial theory, gender theory and intercultural concerns. His early works were documentaries or engaged with realism in various ways, such as dual narratives and cross-genre approaches: *Territories* (1984) is an experimental documentary which looks at the experience of black British youth, exploring issues of race, class and sexuality; *Looking for Langston* (1989) uses a fantasy approach to documentary in a exploration of the life of Harlem Renaissance poet Langston Hughes; and *Frantz Fanon, Black Skin, White Mask* (1996), combines drama and documentary to tell the story of the life of influential post-colonial writer Frantz Fanon, author of *Black Skin, White Mask* (Julien Cruz et al. 2000, p.103).

After winning the Critics Prize at Cannes Film Festival for his 1991 feature film, *Young Soul Rebels*, which explored the social tensions for his generation of British-born blacks and "celebrated that generation's contribution to an interracial music culture" (Julien, Cruz et al. 2000, p.73), Julien turned away from mainstream cinema to work independently and collaboratively, making installation film for an art gallery context, as well as teaching and curating.

Julien's identity as a gay black man has lead to his theoretical concerns about minorities, sexuality and gender identity. Documentary works such as *Derek* (2008), about British director Derek Jarman—"the single most crucial figure of British independent cinema through the seventies", opened the way for installation works (Julien 2014). David Deitcher describes Julien's first double-screen video installation, *Trussed* (1996), as:

"A double projection of an intensely homo-erotic and ultimately heartbreaking ten-minute black-and-white film which recasts many of Julien's abiding concerns—longing, interracial love, AIDS, and redemption through transgressive love and art—in a new format". (Julien, Cruz et al. 2000, p.20)

His first multi-screen work was *Three* or *The Conservators Dream* (1999): both works were part of a trilogy that included *The Attendant* (1993)—about “sexuality, love, longing and loss” (Julien, Cruz et al. 2000).

Julien’s five-channel video installation, *Western Union: Small Boats* (2007), tells the story of “clandestines” (refugees) trying to get to Europe (Weir 2104)³³. Produced in collaboration with cinematographer Russell Melloford, *Western Union* follows the journey of illegal immigrants to Europe, and explores ideas about national borders, migration and “othering”—themes also explored in *Ten Thousand Waves* (2010, p.98). The illegal immigrants, in this case Algerians, are processed on the island of Lampedusa, which shares the name of the author of the 1958 novel *The Leopard (Il Gattopardo)* which was adapted for cinema in 1963 by Visconti. The double layering of meaning is ironic: a film about new world politics, references a film and novel about the end of an era (the unification of Italy or *il Risorgimento*).

Western Union is also part of *The Expeditions Trilogy*, with *True North* (2004) and *Fantôme Afrique* (2005), all of which feature the same “trans-textual character” (actor Vanessa Myrie). These multi-layered films explore globalisation through “journeys and movements of people, at a time when technology is celebrated but movement of humans is increasingly restricted”. Julien explains:

Questions surrounding the circulation of human lives, the movements of bodies, and their personal stories are timely when immigration policies generate controversy on a daily basis, and the relationships between nations are the source of much debate. (Julien 2014).

In a 2014 interview, Julien, with a background in cinema and now creating video art, describes himself as “lucky to be where he is today”: describing multi-screen work as “inherently sculptural, engaging with the architecture of the space in a way traditional cinema doesn’t offer and the result is a new experience of moving images”(2014). Julien’s other multi-screen works include: for three screens, *Long Road to Mazatlan* (1999), made with choreographer Javier de Frutos, *True North* (2004), based on the story of Matthew Henson, a largely forgotten black explorer who was one of the first to reach the North Pole, and *Fantôme Afrique* (2005), set in

³³ Part of a staged conversation with Julien by Kathryn Weir at Carriageworks in 2014.



Above: **Isaac Julien, *Ten Thousand Waves***, 2010 35mm film, transferred to High Definition, 9.2 surround sound, nine-screen film installation, duration 49 mins 41 secs (Installation at the 17th Biennale of Sydney, 2010)
Images courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

Burkina Faso, the centre of Franco-African cinema, an exploration of geography, architecture and place. *Fantôme Creole*, which juxtaposes the “arctic north and arid south”, uses four screens to create parallel narratives; and *Ten Thousand Waves*, made for nine screens. Sometimes, such as in *Paradise Omeros* (2002), the screens are separate and other times, they are joined into one, “functioning as split-screen, to create ‘disjunctive juxtapositions’” (Julien, Cruz et al. 2000).

British visual art curator Mark Nash writes that video art is a global art form “which evolved in parallel with the neo-liberal economies and movements of peoples known as globalisation” (Nash 1997, p.97). A long-term collaborator with Julien and co-author of several essays on his work, Nash was one of six co-curators, with Okwui Enwezor, of Documenta XI. It was Nash who, in 2002, invited Julien to participate in Documenta with *Paradise Omeros*—a work based on an epic poem by Derek Walcott about “creoleness” and living in multiple cultures (Julien 2010, p.98). As mentioned earlier in the chapter, the event was dominated by video and in particular by documentary realism. Nash explains this increased engagement by visual artists with documentary:

By invoking the notion of artistic agency as one in which the artist, in one way or another, crosses back and forth between the domains of reality and fiction. ... Documentary has become a way to re-establish a relationship to reality. (Nash 2008)

Ten Thousand Waves (2009) premiered at the 2010 Sydney Biennale and was presented at ShangART in Shanghai the same year. Inspired by a true event—the tragic drowning in 2004 at Morecombe Bay in the north of England, of twenty-three Chinese cockle fishermen—the nine screen work combines eerie news vision and infra-red aerial footage, searching for the missing fishermen in the dark churning seas. These elements are combined with archival footage of the Cultural Revolution, CGI and cinematic imagery of actor Maggie Cheung as the goddess Mazu floating in the clouds (Julien 2010, p.6-8). Also juxtaposed is footage of modern day Shanghai with skyscrapers and new developments in Pudong, with scenes that evoke Chinese cinema of the 1930s, with Cheung in costume again wandering around a movie set of old Shanghai. Interweaving ideas about travel, migration and homecoming through the narrative, with multiple layers of imagery, the work evokes a complex set of responses, including nostalgia for China and its culture (Julien 2010, p.40). By

revealing his use of cinema devices such as green screen, Julien includes the “making-of” material in the exhibition (p.103).

The nine screens of *Ten Thousand Waves* are configured differently in each venue: seven screens in a circle and two in the middle, so one has to move around to see the whole thing; or at other times it is presented in different rooms. At Sydney Biennale, they were housed in a darkened warehouse space on Cockatoo Island and the viewer had to walk between the screens to see all them all at once, the result was that from some angles the effect was like one giant wrap-around screen³⁴.

As well being based on a documented event, *Ten Thousand Waves* draws on a myth from southern China’s Fujian Province, exploring notions of migration and homecoming (Julien 2010b, p.101). Fujian was home to the Morecombe Bay cockle pickers and many other Chinese émigrés. In creating *Ten Thousand Waves*, Julien sought to “allegorize the news”, and contextualise, through the journey to China, the Morecombe Bay drownings. The question of how the Chinese cockle pickers came to be on a mud flat in the north of England, knowing nothing of the local conditions, intrigued him (2010). As an outsider to Chinese culture, Julien undertook extensive research for the film, which led him to weave a multiple narrative from three stories: the first evokes Shanghai cinema of the 1930s and 21st century Shanghai; the second a 15th century myth from Fujian Province, that of “Mazu” Goddess of the Sea; and the third, an ancient poem, *The Song of the South*, by 3rd century BCE poet Qu Yuan, which has long been a source of poetic imagery, which evokes “the exotic, excess, shamanistic ritual and soul voyaging” (2010, p.8).

The futuristic skyscrapers of Shanghai’s Pudong hover above the urban space, a backdrop for a green-screened floating goddess Mazu (Cheung). This modernised China stands in stark contrast to the romanticised version of the past:

In the 1990s Shanghai was “green-lit” for market reform and what happened since is familiar to all: the post-80s reform period saw massive population movement from the country to the cities and then a transfer of manufacturing out of these cities, into second and third tier cities and towns where labour is cheaper. (Julien 2010, p.9–10)

³⁴ The work utilises 5:1 surround sound and sumptuous cinematography; usually shot on 35 mm or super 16 mm film and then transferred to digital and using top-of-the-range HD projectors.

In making the film Julien sought points of cultural exchange via collaborators: a Chinese film crew, a video artist, numerous actors, a poet and a calligrapher. His collaborators include video artist Yang Fudong—whose work is discussed in this chapter, who acts in the film; Julien commissioned poet Wang Ping to write a poem as text for the film; calligrapher Gong Fagan used traditional writing to add to the visual palimpsest and actor Maggie Cheung plays “Mazu”—a kind of ghostly goddess of seafarers. *Ten Thousand Waves* includes in its many layers, archival footage of red-banner-waving crowds of the Cultural Revolution, reminding us that Chinese people experienced revolution for much of the 20th century and pursued the goal of “a better life” (Julien 2010, p.100-101)³⁵. Julien believes, “although there is no Chinese equivalent in cultural/geographical discourse to the West’s ‘ocean of transcendence’”(p.6), that:

For many today, migrancy is the sole modality of that fundamentally utopian desire for a “better life”. And although we are all made virtual migrants by that desire, the “othering” of the actual migrant delegitimizes a primary modality of that trajectory, and therefore seeks to regulate. (Julien 2010, p.100)

In making *Ten Thousand Waves*, Julien can be considered to have had a similar motivation to my own in making the documentary, *New Beijing*, as he says he sought to “create a dialogue with Chinese culture and modernity at a time when China is emerging as a global superpower”. “As it anchors the global supply chain, China participates as the becoming-image of late modernity” (Julien 2010, p.7). *Ten Thousand Waves* cuts through time, using architectural spaces to create parallel narratives evoking globalisation, juxtaposed with the sublime imagery of the landscape of Guanxi province, and a cinematic interpretation of a “ghost story”. Christopher Connery describes the many watery surfaces of *Ten Thousand Waves* as:

“Wave-like: the shimmering surface of the Southern River; the glass in Shanghai’s Pudong skyscrapers; the panelled walls of the Oriental Art Center or the glass interior of Shanghai’s Whampoa Club”. (Connery in Julien 2010, p.7)

³⁵ Julien’s original title for the project, *Better Life*, was coincidentally the name of the 2010 Shanghai Expo (2010, p.100).



Above & Below

Isaac Julien

Ten Thousand Waves, 2010

35mm film, transferred to High Definition, 9.2 surround sound

nine-screen film installation, duration 49 mins 41 secs Maggie Cheung as Mazu
(Installation at ShanghART Gallery 2010)





Isaac Julien

(Top) KAPITAL and (Middle and Bottom) PLAYTIME, 2013

Double projection, edge blended, single screen ultra high definition with 5.1 surround sound. Duration: 66 mins 57 secs.

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

Julien considers architecture to be an “expression of the time” (2014). He describes his recent work *Playtime* (2014), which “follows the flow of capital and reflects on art and spectatorship”, as a “choreographed view of capital in three cities: Dubai, London, and Reykjavik” (2013). Developed during a period in 2008 when *Ten Thousand Waves* could not be shot due to the global financial crisis (GFC), both films use architecture and landscape as drivers: the *Blade Runner*-esque cityscapes of Shanghai and Dubai respectively. *Ten Thousand Waves* is relevant as an influence on the current creative work, as it weaves documentary elements seamlessly throughout the multi-screen work. A hybrid of genres, *Playtime* uses landscape and architecture as a backdrop to a scripted fictional interconnected series of stories, played by actors Maggie Cheung, James Franco, Colin Salmon and Mercedes Cabral, where “capital as the star” (Guardian 2014). In 2014 *Playtime* was presented on a single wide-screen at Roslyn Oxley9 Gallery in Sydney, with a double-screen documentary, *Kapital*, containing the rationale and background to the fictional work, screening in a separate room. *Playtime* has been shown as a seven-screen work in other venues.

Regarding the boundary between cinema and video installation as permeable, Julien writes:

The categories of fine art and cinema are outmoded ways of describing moving-image culture. Film has always incorporated all the arts: some have embellished its journey to maturity, others have killed it. In a sense you could say cinema is dead and its up to artists to resurrect it. (Julien 2010)

Digital convergence enables Julien’s works to reach an ever-wider public. In 2013 he presented a three-minute version of *Playtime*, entitled *Midnight Moment*, on the giant screens of Times Square. Shown every night at three minutes to midnight, it was the largest coordinated effort in the history of Times Square sign operators to display synchronized screen content on electronic billboards. The resulting work was hybrid, cinematic and immersive.

Yang Fudong

The work of Chinese artist Yang Fudong is also cinematic, with less documentary realism in evidence than in the work of Julien. He is described as “one of the most interesting Chinese contemporary artists working in the area of photography, video and film” by Claire Roberts in her catalogue essay for Yang’s 2011 Sydney exhibition at Sherman Contemporary Art Foundation (SCAF) (Sherman 2011). Yang’s narrative video art comes out of a body of work that evolved from “new documentary photography” or sophisticated genre photography, to a point where he makes films that reference the cinema of different periods and genres. The title of his 2013 Shanghai exhibition, *Quote Out of Context*, is a clue to his approach to fragmented narratives, post-modern photography and Expanded Cinema. Yang is quoted as saying by way of explanation: “Many incidental inspirations are very important. I will call this form of learning ‘Out of Context’” (Yang in Obrist 2011).

In 2011 SCAF exhibited two major works by Yang, the eight-screen work, *No Snow on the Broken Bridge* (2006), and the five-screen work, *Seven Intellectuals in a Bamboo Forest* (2003). These highly stylized films, initially reminded me of student films—beautifully art directed but with no narrative—or rather with a fractured narrative and no dialogue. In the works actors stroll about in idyllic locations laden with Chinese cultural references such as Suzhou’s West Lake, Huangshan mountain or a bamboo forest. Shot in dreamlike black and white, the films evoke the past and Shanghai cinema of 1930s-40s, the Nationalist period when Western dress was introduced to China. Mixing Western hats, shoes and stoles with Chinese period costume—robes and “qipao”—the characters sit, stroll and chat in idealised landscapes, like characters from silent era movies. Chinese landscape and culture are evoked, together with contrasting notions of East and West, urban and rural, past and present. Presented on multiple adjacent screens, scenarios are played by actors in costume. SCAF Director, Gene Sherman, describes the works as:

Investigations of psychological states brought to the screen through the meanderings of a cast of period-dressed urbanites evoked abandoned traditions, historical scenarios and contemporary societal concerns. (Sherman 2011, p.5)



At Left Images 1-2

Yang Fudong
No Snow on the Broken Bridge
(Duan qiao wu xue), 2006
 8-screen, 35mm B&W film
 transferred to DVD, music by Jin
 Wang
 Courtesy the artist, ShanghART
 Gallery, Shanghai and Marian
 Goodman Gallery, Paris and New
 York



Below

Yang Fudong
Seven Intellectuals in Bamboo Forest
(Zhu lin qi xian), Part 1, 2003 35mm
 film transferred to DVD, dimensions
 variable
 Image courtesy the artist and
 ShanghART Gallery, Shanghai, China



The aesthetic is romantic, dream-like and allegorical, with little trace of the realism evident in both his earlier and later works, which have a documentary aesthetic: works such as the photographic series *Don't Worry It will be Better* (2000) and *East of Que Village* (2007). The latter, exhibited at Biennale of Sydney 2010, a six-screen work, is “a bleak exploration of life in northern China”, shot in Yang’s home village:

In it Yang projects black and white images across six screens, his quiet, non-invasive style juxtaposing scenes of a pack of dogs who are literally dying of starvation in front of the camera (and eating other dogs) with quotidian human activities in an inhospitable landscape”. (BOS 2010)

In the two works exhibited at SCAF, the narratives are fragmented and the mood is romantic and nostalgic, evoking the sublime. In *No Snow on Broken Bridge*, by situating the characters in landscape—West Lake’s pavilions, pathways and a manicured version of nature—Yang is alluding to the popularity of sightseeing with contemporary Chinese tourists, who throng to famous “beauty spots” such as mountains and lakes, where, he laments “barriers and concrete paths now restrict any real communion with nature” (Obrist 2011). Yang is also evoking Song Dynasty landscapes. Hailing from the northern Hebei Province, he went to art school in Hangzhou, at Zhejiang Academy of Fine Arts (now China Academy of Fine Arts). Known for beautiful scenery and the famous West Lake—its pleasure grounds, pavilions and landscaped gardens gave Hangzhou the reputation as a paradise that has endured since it was the capital of the Southern Song Dynasty (1127–1278).

The Song Dynasty is known for its landscape painting, poetry and aesthetics, and is considered a high point of Chinese culture as well as having a major influence on Japanese aesthetics. The Southern Song will be discussed, along with the notion of the Sublime, in Chapter Four. The configuration of the eight screens and the “views” within them, presented on adjacent screens in one horizontal line creating one large curvilinear screen, evokes a Chinese scroll painting. The period references are not clearly legible, and the evocations of past and present are blurred: The costumes evoke 1930s Chinese cinema or, as Yang claims, Italian cinema of the 1950s/60s (as he is a fan of the films of Antonioni and Fellini) (Obrist 2011). *No Snow on the Broken Bridge* also reflects on the speed of change in China. Clare Roberts describes how: “the dreamlike mood of the work flies in the face of the clamour of the rapidly

developing market economy and the international Chinese contemporary art boom” (Sherman 2011). She continues:

What is remarkable about his work is the way in which he has been able ... to make connections with the visual and aesthetic cultures of China’s past and yet remain very much in the present. (Sherman 2011, p.17)

Seven Intellectuals in a Bamboo Forest, a cycle of five short films lasting almost five hours, features young intellectuals (“white collars”) visiting the sacred mountain of Huangshan (Yellow Mountain) and other locations, city and country. The characters gaze beyond the frame: their solitude reflects their psychological position, expressing a desire to escape. The title is a play on the name of a classical text, *Seven Sages in a Bamboo Grove* (Obrist 2011)³⁶.

Yang’s admission to Zhejiang Academy of Art in 1991, soon after the 1989 Tiananmen events, was important timing as the art school was known as *the* place to study art and literature at the time. The state culture of heroic realism was opening up to other forms. Foreign books were available in translation: Yang includes in his list of influences: a performance art video by Joseph Beuys, *I like America and America likes me* (1974); aeroplane crash videos screened by one of his lecturers; philosophy (of Wittgenstein and Sartre) and the novels of Jack Kerouac (Obrist 2011). He says he couldn’t paint and had no way to express his ideas until near the end of art school when he discovered video (Obrist). Yang’s first video work, *I Love My Motherland*, 1999, was exhibited in a supermarket. When Ai Wei Wei and Feng Boyi organised the exhibition *Fuck Off* in 2000 in protest against the first Shanghai Biennale, Yang contributed a series of photos called *The First Intellectual*, depicting a young office worker bleeding from being hit by something unseen, aiming a brick weakly at something or someone unknown³⁷. Described by Nesbit as representing, “A phantom enemy on a deserted boulevard”, the series clearly references the events of 1989 in Tiananmen Square and the feeling of helplessness amongst Chinese youth under pressure from consumerism, urbanisation and globalisation (Obrist 2011, Zheng in

³⁶ “The Seven Sages of the Bamboo Grove” were a group of Chinese scholars and poets who fled the troubles accompanying the transition from the Wei to Jin dynasties in the 3rd C. AD. They met in a bamboo grove where they lost themselves in pure thought and discussion, in a way typical of the Daoist-oriented “ch’ing-t’an” (“pure conversation movement”) (Obrist 2011 p.117)

³⁷ Author Gu Zheng in *Quote Out of Context—the works of Yang Fudong*, Solo Exhibition Shanghai, suggests the young man has used the brick to injure himself (2013, p.20).

Berghuis 2013, p.20). Yang's staging of these works is reminiscent of the work of postmodern conceptual photographers, Tracy Moffatt and Cindy Sherman, as the images take the form of film stills.

Yang claims it was Western cultural references rather than Chinese ones that inspired *Seven Intellectuals in a Bamboo Forest*, specifically Jack Kerouac's novel *On the Road* (1957), although he draws on both East and West. In 2007 when the Venice Biennale exhibited *Seven Intellectuals*, Yang provided an excerpt from *On The Road* by way of "explanation". Art historian Molly Nesbit's essay, *Wild Shanghai Grass* (2008), quotes Yang's description of a "period when everyone is young and idealistic and wants to talk about ideas", as the main theme of his works:

Minor intellectual movies are about walking in the rain on a rainy day. They are about your emotions and moods; about your dreams that you cannot make true but cannot let go. (Yang and Nesbit in Obrist 2011)

Both *No Snow on the Broken Bridge* and *Seven Intellectuals in a Bamboo Forest* feature intellectuals. Asked, "why intellectuals?" Yang's reply:

The spirit of intellectuals is the dream you have for yourself and the sensation of chasing a dream in dreams. In other words, being an intellectual means imposing the status of being an intellectual on oneself—that is the flavour. To assume oneself an intellectual—that is the spirit. (Yang and Nesbit in Obrist 2011)

This reminds me of the mood of the artists and filmmakers whom I met in Beijing in 1989, which was one of romanticism and optimism, and dedication to their role as artist (or "intellectual"). A quote from Hemingway, given to me at that time by a Chinese friend resonates with that mood:

Paris was an old city and we were young and nothing was simple there, not even poverty, nor sudden money, nor the moonlight, nor right and wrong nor the breathing of someone who lay beside you in the moonlight. (Hemingway 1964)

Yang says this period of fantasy and allegory—"utopianism" is his word—"had to end as he and his contemporaries were approaching forty" (Obrist 2011). Yang's move to Shanghai from Hangzhou signalled a shift from shooting staged scenarios about young urbanites to documentary-style works, *Don't Worry It Will be Better* (2000) and *Shenjia Alley* (2000), which point to his early realist influences after graduating from art school: with works such as *East of Que Village* (2007) (Sydney Biennale 2010). As previously mentioned, this sombre black and white six-screen

work features scenes of a pack of dogs that are literally dying of starvation in front of the camera (Nesbit in Obrist). Yang describes the shift in his work:

After I finished shooting *Seven Intellectuals* [in 2007] there was a change, which included filming actual subjects, such as *Blye Kylin* shot in Shandong [in 2008] and the dog piece [*East of Que Village*, 2007], things that were very real... I can no longer make films with that utopian feeling, or with what some have described as a formalist style. I hope that feeling will subside. (Yang and Roberts in Sherman 2011, p.25)

Yang's works could be said to fall into the category of "post-modern allegory", a term coined by Mariagrazia Constantino, Shanghai-based curator and director of OCAT Art terminal, which staged a retrospective of Yang's work, entitled *Quote Out of Context*, in 2013. Constantino explains the concept:

"Allegory is an articulated narration whose semantic level is translated like a metaphor, but made of several interconnected transferred meanings. Yet allegory is not a simple rhetorical device". (Constantino 2014b)

Walter Benjamin once wrote that "Communism responded to modernism by politicising art" (Marchessault and Lord 2008, p.9–12). Constantino uses Marxist theory, including Antonio Gramsci's concept of "praxis" and Frederic Jameson's writings on film, to discuss post 1989 trends in Chinese contemporary visual art. She considers, as do Gramsci and Jameson, that all art is a product of its time and place, and extrapolates that all Chinese artists are political at some level in what they can or can't say through their work (Constantino 2014).

De-generation was a Sydney exhibition of video and photography by young Chinese artists born since the Tiananmen incident, mostly students of Yang and Zhang Peili (the "father of Chinese video art"), curated by Constantino in 2014, who writes in the catalogue:

Some have argued that these artists can be located into a "post-ideological" era, close to what Francis Fukuyama has called "The End of History." However, their refusal to directly address politics does not mean that they are disengaged: on the contrary, the more they avoid any explicit reference to it, the stronger their awareness of it becomes. Conveying a sense of disillusion, almost hopelessness, their works also hint at and harshly criticize globalized capitalism, marked by the commodification of ideas and the progressive homologation of tastes and needs. (ACAF Catalogue 2014)

Before the crackdown on the Democracy Movement, the "utopian" optimism that Yang describes was the dominant mood. However artists older than Yang, who had

experienced the Cultural Revolution, such as Ai Wei Wei (whose father the poet Ai Qing was jailed during the period), have a more complex view. Ai, artist, curator, architectural designer and critic, was himself was recently jailed for “tax evasion” due to his outspoken criticism of the Chinese government. He will be discussed in Chapter Four: Contemporary Chinese Video/Art.

While Yang’s work is allegorical, romantic and evokes the idealism he describes, on closer inspection it has a wise archness and a control of the media of photography and film, suggesting that this allegory is obscuring more indirect social commentary. The control of aesthetics is at a very high level, while the impression of improvisation and fragmented narratives makes the aesthetic seem accidental.

Post Expanded Cinema

This chapter has considered the shift in expanded cinema towards multi-screen and focused on works by Bill Viola, Isaac Julian and Yang Fudong. Having discussed Yang’s use of allegory, the chapter ends with a parallel with the work of US-based Iranian artist Shirin Neshat, who moves between photography, film, video and performance, and Irish artist Richard Mosse, who works in multi-screen installation with a form of heightened realism made more intense by use of the colour-shifted film stock.

Like Ai Wei Wei, Neshat experienced restricted freedom of expression in her home country of Iran. Neshat’s use of symbolism, mysticism and minimalist imagery, in a multi-screen context, creates a dialogue between her and her Persian heritage. Her powerful, sculptural black and white two-screen works *Turbulent* (1999) and *Rapture* (1999) raise existential questions about humanity and culture: using elemental symbols such as fire, water, earth, a lone tree in a desert, or a crowd of black-veiled women wailing in landscape, while, on the opposite screen, a group men in white surges towards the camera (Documenta XI 2002, BOS 2008). The use of poetry, symbolism and allegory communicate her ideas to both eastern and western audiences. In a 2013 lecture, Nishat says that many people mistake her work for documentary when, despite being highly personal, it is fictional (Nishat in Ted Talks 2013).

A more extreme version of realism can be seen in *The Enclave* (2013) by Irish artist Richard Mosse: considered by many to be the highpoint of the 2013 Venice Biennale, where the work represented Ireland; it was also exhibited at CoFA Galleries in Sydney in 2014³⁸. Using footage shot in 2012 when Mosse travelled in a war zone in the Congo “embedded” with armed rebels, he describes the work as “an attempt to radically rethink war photography” and “a search for more adequate strategies to represent a forgotten human tragedy” (Mosse 2014). He claims that 5.4 million people have died of war-related causes in eastern Congo since 1998. His aim was to bring:

“Two counter-worlds into collision: art’s potential to represent narratives so painful that they exist beyond language, and photography’s capacity to document specific tragedies and communicate them to the world”. (Mosse 2014)

Using discontinued 16mm military surveillance film; Mosse reproduces an intangible conflict, plagued by extreme violence, using a medium that registers an invisible spectrum of infrared light. The resulting imagery renders the jungle war zone in psychedelic magenta, lavender, cobalt and puce. The audio track, of actual field recordings, hovers bleakly over the unfolding tragedy, creating a powerful ambience. The result is otherworldly and chilling but at the same time hyper-real.

Theorist Paul Virilio argues that technology magnifies perception, as the lens can reach out into space or down into microscopic depths and show us things we can’t normally see (Virilio and Camilleri, 1989). Unlike our usual indifference to war footage, *The Enclave*, with its disorienting colours and eerie ambience, immerses the viewer in a challenging and sinister world which allows no escape from the horror of war, posing aesthetic questions in a situation of profound human suffering.

In conclusion, it is these artists’ relationships to realism and/or expanded documentary that are most relevant to this exegesis, and it is the grey area between fact and fiction where they meander, which is most personally engaging. Julien moves back and forth between documentary and realism towards fantasy and fiction. Yang moves from fantasy and allegory towards realism. Bill Viola distills elements and images that evoke mythology, emotion and spirituality in an attempt to reach a higher truth that is neither fact nor fiction. Mosse’s *The Enclave* functions as

³⁸ Now UNSW Galleries.

documentary but with a heightened aesthetic that opens the audience up to register the horrific afresh. At the same time, they all fall under the umbrella of immersive multi-screen video art, which I am calling “Post Expanded Cinema” and into which I seek to contextualise my current project, *The Earth and the Elements*, which will be discussed in Chapter Five.

Post Expanded Cinema allows a form of interaction to be made possible by the architecture of video screens, and opens up to the concept of a universe or a multiverse. With the current era being a time of crises and shifting modalities, locations and identities, the fragmented media creates a possibility of garnering meaning through fractured narratives, parallel views and cross-cultural exchange.



Richard Mosse
***The Enclave* (2013)**
UNSW Galleries, CoFA (image Wallace-Crabbe)

Chapter Three: Parallel Histories of Nature—Daoism and Eastern Concepts of Interconnectedness.

This we know; the earth does not belong to man; man belongs to the earth. This we know. All things are connected like the blood which unites one family. All things are connected.

Contaminate your bed and you will one night suffocate in your own waste... when the buffalo are all slaughtered, the wild horses are tamed, the secret corners of the forest heavy with the scent of many men and the view of the ripe hills blotted by talking wires. Where is the thicket? Gone. Where is the eagle? Gone. The end of living and the beginning of survival. (Chief Seattle in Boxburger 1854)³⁹

To summarise what has been discussed so far, Chapter One: *The Cinema Migrates* discussed my own history of making screen works and the shifting ground of intercultural documentary. Chapter Two introduced case studies of three artists working in multi-screen installation: Bill Viola, Isaac Julian, and Yang Fudong. This chapter, *Parallel Histories of Nature—Daoism and Eastern Concepts of Interconnectedness*, connects these ideas with the core concern of the research project, and asks the question “Why film coal?” To begin to approach an answer, Morton’s concept of the “hyperobject” is introduced, and parallel views of nature and interconnectedness in Western and Chinese thought are explored (Morton 2007).

The core issue of how we might address the escalating challenges of climate change is identified in the preamble to *The Earth Charter*:

We stand at a critical moment in Earth’s history, a time when humanity must choose its future. As the world becomes increasingly interdependent and fragile, the future at once holds great peril and great promise. To move forward we must recognize that in the midst of a magnificent diversity of cultures and life forms we are one human family and one Earth community with a common destiny. (Earth Charter 2004)

As discussed in the Introduction, Australia’s export relationship with China rests principally on the export of two key raw materials: coal and iron ore⁴⁰. China’s

³⁹ Chief Seattle (chief of the Suquamish) 1854 (in Boxberger, 2002, p. 311): this speech became a catch cry of the environmental movement. Boxberger claims however that there is no record of such a speech ever having been made and that Henry Smith wrote it 30 years later based on recollections of hearing Seattle’s speech years earlier.

⁴⁰ China is Australia’s major export partner; ranking no 1 in both imports and exports in 2013, with major Aust. exports 1) iron ore 2) Coal 3) Gold and 4) Copper (DFAT 2013). Coal accounts for more

demand for these resources has enabled Australia to withstand the impact of the Global Financial Crisis. This is despite the contribution made by a coal-fired power generation, the steel industry and the massive Chinese construction boom to global warming and other looming environmental problems: “Coal-fired power stations are China’s biggest source of air pollution and the world’s biggest emitters of greenhouse gases” (Bjureby 2007). Australia is therefore connected to and implicated in China’s role in the environmental crisis and climate change.

My practice-based research project uses narrative filmmaking techniques to capture the flow of raw materials from Australia to China, to explore the concept of “interconnectedness”, linking the ideas of mining and coal burning. The aim of the installation is to enable the audience to visualise the movement of coal and other elements that contribute to climate change and linked environmental issues, to experience a real sense of unease. The work is intended as a reflection on the fact that the coal consumption of rapidly urbanising countries such as China and India, on which Australia relies through trade, already plays a significant role in the ecological crisis. As coal lies beneath us, hidden behind gates and fences, before being mined and exported, to then be burned, Australia’s complicity in this consumption is implied by the flow of materials of the economic cycle.

The creative work uses the concept of “interconnectedness” as an underlying theme, and draws on the ancient Chinese philosophy of Daoism: a cosmological system, which offers a schema for the concept of “interconnectedness” and a circular universe in constant flux with interlinked systems and cycles of nature. The Daoist cosmology was used to conceive the framework for the creative work, using the key metaphor of The Five Elements (*Wu Xing*): Wood (木 *mù*), Fire (火 *huǒ*), Earth (土 *tǔ*), Metal (金 *jīn*) and Water (水 *shuǐ*).

Seeking theoretical underpinnings for the research, my readings included Eastern and Western philosophy with a focus on parallel histories of nature, cultural theory,

than 70 per cent of total energy consumed in China, which is far higher than the world average of 40 per cent. China extracts and consumes more coal than any other nation, and has done for some time (Bjureby 2007). Previously steel was a major export and now that China is importing large amounts of iron ore rather than steel products; the global price of iron ore has fallen meanwhile.



Shimomura Kanzan

Lao Zi (1873-1930) Tokyo

(Photo: Wallace-Crabbe)

economics, environmental journalism and aesthetics. In this chapter I will confine my observations to environmental theory, ancient and modern. Different approaches to aesthetics and intercultural approaches are discussed in Chapter Four.

The traditional Judeo-Christian view that animals and nature were created for “man’s use” and rights were attributable only to “man”, gives a clue as to why Western thinking has failed us in regard to the environmental crisis. In 2008 Australian philosopher Peter Singer wrote that, while rights attributable to white men were expanded to include other humans in the 20th century, we might one day attribute rights to animals and perhaps to the biosphere itself. Many environmental philosophers would support this aim and agree with the foundation concept of Aldo Leopold in *The Land Ethic* that: “the land ethic enlarges the boundaries of the community to include soils, waters, plants, and animals, or collectively: the land” (Leopold 1949).

In the face of climate change and current scientific predictions regarding climate “tipping points”, many believe we need to go much further. Environmental ethicists Alrøe and Kristensen believe that:

We need to go beyond this distinction to understand sustainability and precaution, because both these traditions are insufficient in front of the rapid technological development and the limited knowledge of the consequences of new technology. In particular, there is a need to go beyond the individualism and rationalism of classical humanist and utilitarian ethics, towards a systemic ethic of responsible acting. That is, an ethic that incorporates the present understanding of social and ecological systems and which puts emphasis on acts rather than intentions and consequences. (Alrøe and Kristensen 2003, p.5)

Eco-feminist Val Plumwood believes that “the overall problem is that concerned with the definition of the human self as separate from nature” and rejects the nature/culture dualism of patriarchal thought. She proposes that we locate animals and humans within nature: “The view of humans as outside and alien to nature seems to be especially strongly a western one” (Plumwood 1986). She also proposes that, “What we need for an ecological consciousness is not just a sense of place but an ‘Ethics of Place’” (Plumwood 2005).

A number of other thinkers identify that the problem lies with globalised politics and economics. Peter Singer, a utilitarian, writes that: “There is no ethical basis for the

present distribution of the atmosphere's capacity to absorb greenhouse gases without drastic climate change" and proposes the UN extract damages from countries that emit more than their share of greenhouse gases to help the countries which will be flooded by rising sea-levels (Singer 2002, p.55). Moral philosopher Martha Nussbaum (of the "capabilities approach") proposes a common ethic driving a global response to climate change and believes we must work with existing political systems to tackle climate change, but that it is too soon for a "user-pays" system to be widely accepted (Nussbaum 2011).

However, if as Morton and Latour both believe, we are already within the crisis, then a more urgent response is needed and it is indeed time for a new system of environmental ethics. Morton believes that the environmental movement has failed to motivate behavioural change despite the knowledge of where we are headed.

Latour asks how we are supposed to react when faced with predictions such as that 1999 would be the year we would cross the dangerous climate change "tipping point" threshold of 400 ppm of CO₂ in the atmosphere for the first time in 2.5 million years? (Latour 1999, p.1)⁴¹. He sees the problem in the very concept of climate change: "People are not equipped with the mental and emotional repertoire to deal with such a vast scale of event" and he explains that the problem is that "we are used to nature being passive and humans active; so how then by our doing nothing can such widespread change be inevitable? It is incomprehensible" (1999, p.2).

Morton (2009) asserts that "we are responsible for global warming simply because we are sentient". He is also concerned with the concept of interconnectedness and our difficulty at conceiving climate change (Morton 2007). He considers Western objectification of nature is to blame for the crisis and accuses environmentalists of Romanticism, asserting, in *Ecology Without Nature*, that "we are already within the catastrophe and implicated in it" (2007). He writes :

The sky is falling, the globe is warming, the ozone hole persists; people are dying of radiation poisoning and other toxic agents; species are being wiped out, thousands

⁴¹ It was actually in May 2013 that the global concentration of carbon dioxide in the atmosphere—the primary driver of recent climate change—reached 400 parts per million (ppm) for the first time in recorded history, according to data from the Mauna Loa Observatory in Hawaii. (Climate Central 2015)

per year; the coral reefs have nearly all gone. Huge globalized corporations are making bids for the necessities of life from water to health care. Environmental legislation is being threatened all over the world. What a perfect time to sit back and reflect on ideas of space, subjectivity, environment and poetics. (Morton 2007, p. 10)

In his next book, *The Ecological Thought*, Morton introduces the concept of the “hyperobject”—a term he has coined to describe “objects massively distributed in time and space relative to the human scale” (Morton 2011). “The looming climate crisis, with its tipping points and the dark lord itself, coal—are all hyperobjects, as are plutonium and other radioactive materials” (Morton 2015). He calls the current ecological crisis “The Age of the Hyperobject”, as it is the time when “massive, non-human, non-sentient entities make decisive contact with humans ending various human concepts such as ‘world’, ‘horizon’, ‘nature’ and even ‘environment’” (Morton 2011). He describes the problem with the concept of climate change as follows:

You can see weather but not climate, in the same way that you can’t see momentum but you can see velocity. Climate is a derivative of weather. Very powerful computers... can barely model climate. (Morton 2009)

There are a number of different ways to understand and think about these events and connect them to the current project. Seeking to interpret this impasse, it seemed relevant to borrow from the Chinese worldview to consider the Australia-China resources and trade relationship. The next section of the chapter introduces the philosophy of Daoism in order to explore a parallel view of environment and nature to that of the West, as well as the concept of the Monumental Sublime applied to images of contemporary China and the historical influence of Eastern thought on the West.

Daoism

As the anthropocentric view of nature prevalent in Western culture has proven to be insufficient to meet the challenges of the global, post-capitalist environmental crisis, this project considers whether an Eastern belief system—Daoism—might be helpful in seeking a new common ethic, and a new approach to nature in the face of the current crisis. The central tenets of Daoism are the concepts of interconnectedness,

change and flux, which are legible metaphors for an intercultural audience. Philosophy scholars, Karyn Lai (2003, 2007) and Sellman and Rowe (2003), suggest that Daoism may offer an ethic through which we can approach nature. Lai explains: “the ‘Dao’ [or *Tao*—‘The Way’] is the interdependent nature of all of existence” (Lai 2000, p.12).

A characteristic of traditional Chinese culture is a commitment to a humanist outlook: “the duty of man towards his fellow men comes before his duty to serve deities” (Heren et al.1973). In ancient China, “The gods presided over the natural world—the four points of the compass, the mountains and rivers, the rain and the weather”. The ancient Chinese did not represent [gods] in anthropomorphic shape but by symbols (sky/heaven being a circle and the earth a square); the Supreme Being was *Shang Ti* or *Ti'en* (Sky or Heaven) (Heren et al. 1973).

The ancient Chinese religion or philosophy of Daoism predates the two other main religions of China, Confucianism and Buddhism, with the earliest written texts believed to date from circa 1122–221 BCE. Over the centuries Daoism has branched into three schools; a philosophy, a religion (with ancestor worship and animism) and an esoteric branch concerned with alchemy, magic and martial arts. I will discuss only the philosophy, which unlike Confucianism, is not overly concerned with the moral conduct of humans. What the two philosophies have in common however are the concepts of the interdependent-self and of [inter-] relationship (Lai 2007, p.81). Buddhism, which was introduced to China from India during the Han Dynasty (206 BCE—220 AD), came to incorporate ideas from Daoism, evolving into Chan Buddhism and later, in Japan, into Zen Buddhism.

The key concepts of Daoism are balance and complementarity: *Yin* and *Yang* (dark/light, hot/cold) or “the unity of opposites”, and the Five Elements (*Wu Xing*). These concepts are accessible in the West through the foundation texts, *The Yijing* or *Book of Changes* (9th century BCE), the *Daodejing* (by Lao Tse 4th century BCE) and the *Zhuangzi* (3rd century BCE), and these concepts still underpin Chinese culture today (Lai 2005, p.3). The *Yin/Yang* symbol with a circle divided into equal parts, light and dark is known in the West as associated particularly with martial arts schools. The “Great Principle of Yin and Yang” according to Daniel P. Reid:

It explains the mystery of transformation and demonstrates that all change in the universe is cyclical rather than linear and therefore predictable. Cyclic change is the salient principle in the 3,000 year-old Chinese manual of divination called the *Book of Changes* (Yi Ching), which shows how to predict change according to the cyclic interplay of Yin and Yang. (Reid 1948, p.24)

Although Daoism was described by early Christian translators such as R. B. Blakney as a dualistic system, contemporary feminist scholars such as Lai, dispute this interpretation in favour of the concept of “complementarity” (2000, p.19):

The paired concepts yin–yang, fundamental axioms in Chinese philosophy, crystallise deeper assumptions about the ongoing transformative nature of the world. It is important to note, however, that in its earlier usage...yin and yang were used only to evoke complementarity rather than change. (Lai 2007, p.84)

She considers that: “The two forces are in fact not in conflict but in continuous harmonious interchange and interaction, symbolised by the circle equally divided by a curving line, so that the two parts represent a constant balanced flux” (2007, pp.84-5). One might think that the harmonious image of balance and complementarity is at odds with the notion of change, however, as Lai asserts: “Understanding change and knowing how to respond are important aspects of the philosophy of the *Yijing* as well as in the early Confucian and Daoist texts” (2007, p.94).

All Chinese philosophies—Daoism and Confucianism included—share a strong concept of “relationship”, one that includes obligations as well as benefits. Lai stresses this:

In terms of the issues associated with the interdependent and contextually embedded self, the *Yijing* is an especially important text. This is because it expresses a deep awareness of the world and attends to the intricate relationships and complex causalities therein. These are primary concerns of the text, which focus on change, how it affects beings and entities, and how, as intentional beings, humans can participate in some of these processes by anticipating and responding appropriately to change. (Lai 2007, p.82)

Despite what she describes as “over-enthusiasm” by some to associate Daoist philosophy with environmentalism, Lai considers that Chinese philosophy may be useful when considering the China–Australia resources partnership, because of the sense of responsibility that comes with the relationship:

In Chinese philosophy, an individual is viewed as a being which is *interdependent* with others, and whose existence, beliefs, and actions are understood with reference to its broader environmental context. The notion of *interdependent self* is one that

understands relationships as integral to the self: relationships with others impact on the identity of the self, as well as its intentions and behaviours. (Lai 2012, p.1, and in conversation, 2012)

As Daoist texts come from a time when China was an agrarian society, it is impossible to know how their authors would have viewed technology, complex systems and networks. The Daoist concept of “environment” means “surrounding, physical periphery, material conditions and transient circumstances”. According to Lai:

[Environment] is more than the visible, more than the tangible, more than a matter of a quantified period of time or spread of space. It has deep structure, as well as deep process; this is the concept of Tao. (Lai 2008)

Certainly, however, the Daoist concept of change could not have anticipated man-made climate change. So concepts from Morton and Latour are considered further, to discuss the problem and how to approach it.

Parallel Histories

Latour, a philosopher of Science, considers that despite a complex history of Romanticism, Western thought has failed to value non-living things and the elements essential to the biosphere sufficiently to influence government action against potential ecological disaster. He laments the failure of the 2009 Copenhagen Climate Summit where:

The greatest assembly of representatives of the human race managed to sit on their hands for days doing nothing and making no decisions whatsoever. Who are we supposed to believe: those who say climate change is a life-threatening event? Those who, by doing nothing much, state that it can be handled by business as usual? Or those who say that the march of progress should go on, no matter what? (Latour 2010, p.480)

In *An Attempt at a Compositionist Manifesto*, Latour traces the problem back to the Enlightenment bifurcation of science and nature:

Because of the slow demise of nature... we are actually closer to the 16th century than the 20th, because the agreement that created the Great Bifurcation in the first place now lies in ruins and has to be entirely recomposed. (Latour 2010 pp.471-490)

Morton articulates it differently, introducing the parallel concepts of “dark ecology”, the “mesh” and “hyperobjects”⁴²:

Hyperobjects have appeared in our world as a product of our thinking through the ecological crisis we have entered... best thought of as the time of the hyperobject. This is the moment when massive non-human non-sentient entities make decisive contact with humans ending various human concepts such as “world”, “horizon”, “nature”, and “environment”. (Morton 2011).

Morton calls his notion of interconnectivity “the mesh”—reminiscent of Manuel DeLanda’s concept of “meshwork”—about which he writes:

There is no container into which all life forms fit: instead of “world”, “environment”, “ecosystems”, “earth”, we have an open ended *Mesh* that consists of grass, iron ore, popsicles, sunlight, the galaxy Sagittarius and mushroom spores. Earth is an object co-existing with mice, sugar, elephants and Turin. (Morton 2011)

The Western perspective that Morton is advising us to move away from can be balanced by thinking from an intercultural viewpoint. Eastern Religion, and Buddhism particularly, has had an influence on Western thought for more than a century. Daoist ideas are evident in the work of some 19th century German philosophers Hegel and Heidegger (the latter spent some time attempting to translate the *Tao Te Ching* into German with a Chinese student). Although Morton focuses on a Western account of nature; he also claims to be partial to the Tibetan Buddhist worldview (he writes about it in *Ecology without Nature*). In his blog, he also writes:

The current ecological catastrophe—makes us aware of timescales and spatial scales on which forms of non-self ethics become vitally important. It would be good for humanism to think more seriously and more centrally about Buddhism right now. (Morton 2010)

Mexican–American writer and philosopher, Manuel DeLanda presents a “geological” view of history, which emphasises biological and economic flows. He proposes that all structures that surround humans and form our reality—mountains, animals and plants, human languages, and social institutions—are the products of specific historical processes. He writes that:

A small sub-set of geological materials (carbon, hydrogen, oxygen and nine other elements) formed the substratum needed for living creatures to emerge and that a

⁴² Latour coined the term ‘quasi object’ (1993) which pre-empted Morton’s ‘hyperobject’ (2010). Morton’s concept of ‘the mesh’ also has echoes of Latour’s ‘Ariadne’s thread’ of networks and ‘entanglements of phenomena’. (Latour and Woolgar 1979 in *Routledge Handbook of Social and Cultural Theory*)

small sub-set of organic materials (certain neurons in the brain) provided a subset for language". (DeLanda 1997, p.21)

DeLanda is important as a critic of anthropocentrism and of Eurocentrism, as well as for his concept of parallel histories (DeLanda, 1997, p.21). His idea of parallel histories and processes is important to the multi-screen work, as this "small sub-set" includes the very elements that are essential for life and also the raw materials that are moving between Australia and China (p.21). This movement of materials is a philosophical concept as well as an actual event that has been described (by *The Guardian*) as "the largest movement of earth in the planet's history" (2013).

In visualising material flows from "West" to "East"—or south (Australia) to north (China)—as parallel histories and by the use of *flow* as a narrative device in place of human protagonists, the current creative project, in a Brechtian sense, places the viewer in a subjective "interactive" position within the arena of the elements of the resources exchange and its outflows.

The "parallel histories" or intercultural approach grows out of a body of work that rejects the European view as the dominant one, and seeks authentic non-centralised views from the "periphery". The legacies of late 20th century post-colonial writers, such as Edward Saïd, Salman Rushdie, V. S. Naipaul, Michael Ondaatje, Arundhati Roy, Marguerite Duras and Jean Rhys, and filmmakers such as Isaac Julien and Yang Fudong, suggest a nomadic and shifting view of the relationship between Australia and China, as well as between Australia and Europe.

Exhibitions such as "*Magiciens de la Terre*" (Paris, 1989) "argued for the universality of the creative impulse and endeavoured to offer direct aesthetic experience of contemporary works of art made globally and presented on equal terms" (J.H. Martin). Western popular culture often uses indigenous cultures to inform a western perspective and there are clearly lessons to be learned from ancient cultures; is it however Romanticism to see the beliefs of an Amazon tribe or an indigenous Australian worldview as relevant to our modern lives? The view, articulated by physicist and environmental activist Vandana Shiva in her book *Earth Democracy* (2005) is that, "Native American and indigenous cultures worldwide

have understood and experienced life as a continuum between human and non-human species and between present, past and future generations” (2005, p.1). A critic of the privatisation of water and land as well as of the patenting of seeds and the human genome, she proposes the planet as a “commons”. She writes: “Globalisation’s transformation of all beings and resources into commodities robs diverse species and people of their rightful share of ecological, cultural, economic, and political space” (Shiva 2005, p.2).

As well as humans having rights to water and a clean environment, some economists consider that water, coal and environmental damage all have *true* economic values (using Triple Bottom Line accounting principles), as do clean air and stable climactic conditions—which are not being taken into account in the current economic debate. This perspective supports the argument for a parallel histories approach because of the complexity of a system of values that is both inside and outside a traditional Western cultural and economic worldview. In economics, the Triple Bottom Line concept, which quantifies impacts on society, the environment, and economic sustainability, is a principle that could be taken further philosophically in relation to the climate issue (carbon trading and carbon tax have been efforts in this direction)⁴³.

The “Anthropocene”, a term coined by Eugene F. Stoermer, is a “newly named geological era that kicked off with the Industrial Revolution and its global consequences”(Latour 1999 p.6)⁴⁴. As Latour writes, the environmental crisis had its origins in the Industrial Revolution which began in the 18th century in Britain, with the widespread burning of fossil fuels, coal and oil, to light street lamps and fuel the engines of industry (although there is evidence of the burning of coal in Britain back to Roman times). Latour asks:

How can we simultaneously be part of such a long history, have such an important influence, and yet be so late in realizing what has happened and so utterly impotent in our attempts to fix it? (Latour, 2010, p.2)

⁴³ The term ‘triple bottom line’ was allegedly coined by John Elkington in 1995 (Sarre and Treuren 2001): it was popularised by the widespread take-up of his 1997 book, *Cannibals with Forks: The Triple Bottom Line of 21st Century Business*.

⁴⁴ Although some have criticized the term Anthropocene as being too anthropocentric for example Eileen Crist who, in a 2013 paper, “proposes that the discourse of the Anthropocene refuses to challenge human dominion, proposing instead technological and managerial approaches that would make human dominion sustainable”. (Crist 2013)

In *A Compositionist Manifesto* Latour proposes that we “recompose” our thinking, which means going back to the 18th century to witness the separation of art, science and nature (Latour 2010 pp.471–490). Morton also considers that ecological criticism must discard the bifurcation of nature and civilization, proposing the concept of “Dark Ecology”, and asking us to “think the ecological thought” (2010):

The ecological thought is intrinsically dark, mysterious, and open, like an empty city square at dusk, a half-open door, and unresolved chord. It is realistic, depressing, intimate, and alive and ironic all at the same time. It is no wonder that the ancients thought that melancholy, their word for depression, was the earth mood. (Morton 2009)

He proposes we let go of the idea of nature and politicise the “aesthetisation of Nature, poetics and ambience” or “Nature Kitsch” (p.151). We must “investigate the slimy underside of *Ecomimesis*” because “the idea of ‘nature’ impedes a proper relationship with the earth and its life forms” (Morton 2007 p.2).

The intercultural approach of this exegesis brings together the questions raised by Morton and Latour with the ideas proposed by Daoism, in seeking new ways to discuss the environmental crisis. In a similar way the creative project brings together the materials or elements of the resources exchange between the two countries, to represent our interconnectedness in the face of global climate change.

Australia’s Parallel Histories

As Australia is located in the Asia-Pacific region, European/American perspectives seem increasingly less relevant as we focus on trade relationships in our region and attempt to develop our own intercultural worldview (the “Global South” or Asia Pacific). Australian Aboriginal culture has 40,000 or more years of continuous practice and custodianship of nature, although the majority of non-Aboriginal Australians have scant knowledge of the culture. As there is an unresolved relationship between coloniser and colonised it is difficult to borrow metaphors from Aboriginal culture without authority, I quote Canadian anthropologist Wade Davis who describes Aboriginal peoples’ sense of “oneness” with nature and claims that what we might learn from indigenous cultures is profound, especially in regard to

custodianship of the land. Davis describes the Aboriginal “Dreaming” as having no concepts of past, present or future, instead the concept of time is as a continuum:

The Dreaming called for stasis [and] constancy and the finite purpose of life was not to improve on anything but rather to do the ritual gestures necessary to keep the earth exactly as it was at the time of the Rainbow Serpent. (Davis 2011)

For the creative project, I visited the Pilbara region of Western Australia, to conduct primary research and film the impact of mining on the landscape (and on the traditional owners). Iron ore mining is a major issue for the Yindjibarndi people of Roebourne, who were kicked off their traditional lands first by pastoralists and then by miners. The Yindjibarndi’s fight with mining companies Fortescue Metals (FMG) and BHP is documented in Paul Cleary’s book *Too Much Luck* (2011). Cleary asserts that under Australian Aboriginal land rights (Native Title Law), indigenous people have no legal right to oppose mining, so their only chance of influencing outcomes is to negotiate in good faith and hope that companies listen to them:

Some companies use a divide and conquer strategy, offering paltry one-off payments for the right to mine in perpetuity, and what is at stake is cultural heritage (rock art), cultural practices, landforms, plants and animals that are a vital part of that people’s worldview. (Cleary 2011)

The CEO of The Yindjibarndi Aboriginal Corporation (YAC), Michael Woodley confirms this view and offered his perspective in a filmed conversation:

Until people understand the full concept of mining and the impact that it has, you can’t place a dollar value on it. You know you’ve been given responsibility of our old people to make sure your land is intact, make sure that nothing is affected—the ecosystem, the fauna, the flora, the animals, the sites, the stories, the songs. They need to be held intact and you don’t interfere with how the creation spirits made the land for us. When you throw mining in there it destroys all that. It takes everything away. Boom. It’s gone and we’re left with a short-term fix that gets us nowhere. So it’s a major impact not just on our country but on our lives. (Woodley and Wallace-Crabbe 2012)

At the start of this research process the Chinese culture, and Daoism specifically, had seemed more adaptable to the intercultural objectives of the thesis, being about the movement of resources between China and Australia. Chinese culture, although ancient, is arguably younger than Australian Aboriginal culture—4000 years old versus 45,000 for Australian indigenous culture—and certainly it is more accessible, as early Chinese texts are readily available in translation, and much scholarly work has been done on Chinese philosophy. Daoism offered a metaphysical system or

cosmology that uses a symbolism which seemed relevant to describe today's flow of minerals between China and Australia, and their transformation into energy and goods. That worldview offered symbols of balance and inter-relationship that supported the goal of the creative work of providing an intercultural perspective which might contribute, in the area of ecological art, as well as being legible to audiences from both cultures.

Aboriginal culture, with a comparable or more complex cosmology, has an oral tradition and, due to the political and cultural sensitivities of being a historically disadvantaged/dispossessed people, the Aboriginal perspective on the importance of 'country' is included here through the inclusion of primary research in the form of powerful images by Loreen Samson, as she explains her paintings about iron ore mining and the land. The perspective is also provided by CEO of the Yindjibarndi Corporation, Michael Woodley, who explains the Yindjibarndi worldview in the creative work. As I was filming in a part of Australia where indigenous people are part of the status quo (part of the landscape as it were), I include these commentaries, not with the intention to generalise or make superficial observations about indigenous culture, but rather so I let the subjects speak directly to the viewer, to draw their own connections.

The Monumental Sublime

Chapter Four will discuss representations of nature in landscape: aesthetics—East versus West, Romanticism and the Sublime in Western art. Engagements with the Sublime offer a way to address Morton's concerns with "eco-mimesis". The remainder of this chapter will address recent Chinese documentary films and the work of Canadian photographer Edward Burtynsky, in the context of monumental landscapes and environmental transformation.

Climate change is intimately linked to development and social change, a link which is apparent in contemporary Chinese filmmaking. Despite the displacement of millions of people by the damming of rivers for the hydropower needed to meet the electricity needs of the growing population, the large-scale construction projects of

rapidly developing countries such as China go largely unquestioned by those in developed countries, except by critics of globalisation such as environmentalists and Marxists such as Vandana Shiva.

Recent films that juxtapose massive construction and rapid development with human stories of social change in China, achieving a “big picture/little picture” approach to the China phenomenon, include: the documentaries *Up the Yangtze* (2007) by Chinese-Canadian director Yung Chang and *Last Train Home* (2009) by Lixin Fan; and feature films, *Still Life* (2008) and *The World* (2012), by Jia Zhangke⁴⁵. In *Up the Yangtze*, the main character Yu Shui lives with her family on the bank of the Yangtze River. She leaves home to work on a cruise boat, making “farewell tours” of China’s famous Three Gorges before they are flooded for the world’s largest dam. As she gets used to her job on the tour boat, the water continues to slowly rise, eventually submerging the family farm. Fan’s documentary *Last Train Home* follows the journey of a migrant worker family back home at Chinese New Year, during what the filmmaker describes as the “greatest human migration in history” (130 million people make this journey each year)⁴⁶. The couple, who left infant children behind for factory jobs 16 years before, hoping their wages would lift the family out of poverty, are reunited with their children only to find they are now strangers. The Three Gorges dam project is also the backdrop for Jia Zhangke’s film *Still Life* (2006); about two people searching for their partners in a town being demolished⁴⁷. Jia uses a similar documentary approach to his earlier feature *The World* (2005), which is set in The World Park, a theme park in the outskirts of Beijing, where young people from the provinces perform roles in costume for Chinese tourists. Their daily tribulations are set against a postmodern vision of the “real world”, with scale models of global landmarks such as the Taj Mahal, the Eiffel Tower and the

⁴⁵ The explosive growth of the economy and unprecedented speed of development can be understood through some statistics: 200 million people have been lifted out of poverty in thirty years and the largest population movement in history is in train from country to city, and the economy continues to grow. In a top-down system that favours political will and connections over regulatory oversight and public debate, large-scale projects in China can be designed, built and put to use in the space of just a few years. (*New York Times*, 2012)

⁴⁶ From filmmakers website Eyesteel Films and IMDb

⁴⁷ “The young rebels of the sixth generation, like Mr. Jia, Zhang Yuan (“[Beijing Bastards](#)”) and Wang Xiaoshuai (“[The Days](#)”), were at first content to work outside the system; that was often the basis of their reputation. But there is limited career potential in being an underground filmmaker in China”. (*New York Times*, Jan 20, 2008). Jia’s films *Still Life* and *The World* were officially sanctioned despite a documentary approach and aesthetic.

Acropolis. The surrealism of *The World* exemplifies the extremes that are everyday images in this rapidly urbanising country.

During the Cultural Revolution Susan Sontag wrote: “In China, what makes an image true is that it is good for people to see it” (Sontag 1971, p.175). These documentaries visualise the massive social change taking place in China and come from a new wave of Chinese documentary makers, described by film academic Lü Xinyu as “activists with cameras” (Berry et al. 2010). Depicting the impact of the extraordinary pace of change on individuals and society, the films are not readily available in their home country due to censorship and distribution issues. They screen at festivals abroad, on DVD and on television, but in China they are only seen through unofficial networks. Despite this they are some of the most important films on contemporary China as they characterise the forces of globalisation and the will of the Chinese government to harness nature for the national good.

Monumental subject matter is also depicted in the work of Canadian photographer Edward Burtynsky, whose photographs of giant infrastructure and post-industrial landscapes around the globe evoke the trope of the sublime in a way that both objectifies it and pacifies the viewer: overwhelming us with the sheer scale of the infrastructure, fuel consumption or degradation of nature. *Watermark* a documentary by Jennifer Baichwal on Burtynsky, about “global water use”, and “water as a terraforming element”, is shot in stunning high-definition with sweeping aerial cinematography. Juxtaposing massive floating abalone farms off the Fujian coast, with the construction of the biggest arch dam in the world, the Xiluodu, on Sichuan’s Jinsha River, the film highlights the “magnitude of our [water] need and use, the viewer is immersed in a magnificent force of nature that we all too often take for granted—until it’s gone” (Baichwal and Burtynsky 2013). The film cuts from one location to another: a tannery in Dhaka releasing toxic waste into the Buriganga River on which millions depend daily; juxtaposed with the dry river bed of the once-mighty Colorado River, which no longer flows to the sea. Burtynsky’s “monumental vision” is created with the assistance of an army of technicians, helicopter pilots and camera crew, enabling extraordinary birds-eye views of land and water. The language used in describing his work, “magnificent force of nature”, “stunning” and “monumental”, are clues as to his intention to evoke the Romantic sublime.

However, in aestheticising the topography and the catastrophe, Burtynsky's work may have the opposite reaction to the one he might hope for.

The reaction to which I refer is, in the language of Vandana Shiva, a horror at the “commodification of the disembodied landscapes” (Shiva 2005, p.30). Burtynsky's approach and that taken by the above-mentioned Chinese documentary makers are clearly different from each other, the latter show us both the impacts of these giant projects and, not just the scale, but also the effect on the lives of individuals. High production values are not unique to Burtynski, Isaac Julien and Bill Viola also work with the assistance of the latest technology, large crews and big budgets, unachievable for the average documentary or video maker, the result in those cases is also monumental imagery.

The approach taken by the Chinese documentary-makers discussed here is more humanistic than Burtynsky's or popular Western TV representations of China, whose journalistic approach seems to make a point of saying, “How weird are the Chinese?” One recent example is the series, *Two Men in China* (Cordell Jigsaw 2014), shown on ABC television—where earwax-cleaning and scorpion-eating are juxtaposed with iron ore stockpiles, super-ports and Blade Runner-esque cityscapes. That program, featuring environmentalist Tim Flannery as a presenter, examines environmental issues facing China in a journalistic way, which approach disembodies all the elements, such as networks of cause and effect, and visuals from context. The audience is left with a sense of unreality, without empathy for the affected individuals.

The Influence of Eastern Thought on the West

Eastern religion, and particularly Buddhism, has influenced 20th century Western thought in many ways. From the haiku form of Zen “koan” popularised by the Imagists, to the story of the life of the Buddha popularised by the novel *Siddhartha* (Herman Hesse 1922), the 1960s Beat poets (Ginsberg and Kerouac) and Fluxus artists (such as John Cage), Eastern ideas have entered diverse Western arts

practices⁴⁸. Buddhism, originating in India before establishing itself in China, acquired traits from Daoism. Eastern thought may also have made its way to ancient Greece via the trade routes, along with silk and porcelain. Heraclitus' interpretation of "oneness" ("one cannot step into the same river twice") bears similarities to Daoist and Buddhist ideas. As previously mentioned, Buddhist ideas are also evident in the work of the 19th century German philosopher Heidegger. However, Western thought in general largely continued along a materialist or utilitarian line with many thinkers, such as Kant, regarding nature and animals as for human use.

Explaining my own parallel histories, with investigations into European culture and modernity, as well as an entrée into Chinese culture at a key moment in its recent history, reveals the synchronic nature of my own intercultural education. As an Australian of European descent living in the Southern Hemisphere at the dawn of the "Chinese Century", in an era that will be shaped by climate change, multiple perspectives and parallel histories are the only possible approach.

⁴⁸ A much-heralded group of English and American poets based in London and in Chicago between 1910 and 1917 who called themselves the Imagists and who took a special interest in the haiku. Its members, among whom were writers such as James Joyce, D.H. Lawrence, Amy Lowell, Marianne Moore, Ezra Pound, Carl Sandburg and William Carlos Williams—who used the haiku as a model (along with the classical Greek lyric and French symbolism of the *verse libre* type) for what they considered to be the ideal poem, one "in which the image was not a means but an end: the image was not a part of the poem; it was the poem". (Pratt 1963, 29).

Chapter Four: Intercultural Aesthetics; The Modern Sublime in Chinese Representations Of Nature In Visual Art And Film.

Morton says that “We can never un-think the ecological thought, just as we can never un-know the facts about global warming or the interconnectedness of ‘the Mesh’” (2011). On this note we begin Chapter Four, which considers questions such as how to film coal and how to visualise “the ecological thought”—a discussion of aesthetics, nature and landscape, as understood via the relationship of East and West (North and South). The romantic sublime is one particular aspect of this representation, and the Chinese representation of nature, understood via traditional Chinese aesthetics and in particular the landscape painting tradition of the Song Dynasty (960–1279AD) is another. Although these seem like enormous topics to consider together, the point in engaging with them is one of re-encountering the grand narratives via the lens of an intercultural multi-screen practice. In this chapter “aesthetics” is defined by the late 18th to mid-19th century European concept of aesthetics European Romanticism and different interpretations of the “sublime” (as defined by Burke 1757, Wordsworth 1798, and Sasaki 2010). This approach has different implications for our understanding of both the European and Chinese traditions, and I will touch on this tension throughout the chapter.

What has European Romanticism to do with a history of Chinese representation of landscape in art? The point is that each offers recognisable frameworks through which nature and landscape can be understood. Traditional Chinese aesthetics suggest particular ways to understand nature. Historical representation of nature in Chinese art will be discussed, together with the notion of modern Chinese aesthetics, and the sublime in Chinese art and literature, as they might relate to an emergent ecological aesthetic. First, however, it is necessary to address the intercultural method itself. A number of theorists use different comparative approaches to Chinese and European aesthetics and the different cultural traditions.

Chinese Aesthetics

Professor of Aesthetics and Art Criticism at Peking University, Peng Feng's essay *On the Modernisation of Chinese Aesthetics* in Sasaki (2010, p.140) provides valuable background, proposing that Daoist principles are key to traditional Chinese aesthetics and that, as it is non-systematic, it is scattered throughout the culture within texts of philosophy, ethics and art criticism.

American philosopher and author of *Studies in Comparative Aesthetics*, Eliot Deutsch writes that the purpose of comparative criticism is to “pave the way for one to get to the essential being of an artwork in the fullness of the artwork's own being” (1975, p.74). He describes the difficulty of making intercultural comparisons:

In the aesthetic experience we move from the “physical object” or the “historical artefact” to the “aesthetic object”. [However] with the alien object (e.g. Chinese calligraphy for those who don't know Chinese...) we often go directly to the essentially aesthetic; and thus we overlook everything but the purely formal qualities of the work. (Deutsch 1975, p.42)

To make an intercultural comparative study of works by two landscape painters—one Flemish (Pieter Brueghel the Elder, 1525–1569) and one Chinese (Ma Yüan c.1200)—Deutsch identifies four “strata of meaning” or “possibilities of aesthetic relevance”: the first is cultural authorial *weltanschauung* (worldview); the second is cultural authorial aesthetic preference; the third is formal content; and the fourth is symbolic value (pp.64–65). He uses this study as a method by which to analyse the relations between the two approaches to landscape—one European and the other Chinese. I quote Deutsch as I believe his interpretation of the contrasting approaches to landscape in Western and Chinese traditions is helpful in approaching an intercultural method for this thesis.

With over 4000 years of continuous culture, China offers a parallel history to the European one. The occidental view of Chinese history is that it developed in isolation from the rest of the world. However, there are records of imperial emissaries to Rome and Central Asia as early as 100 AD. China's boundaries were at their widest in the Song Dynasty (960–1279AD) and Silk Route trade saw Chinese artefacts—tea, silk and porcelain—reach Europe and Africa from as early as the 17th Century (Heren et al.

1970, p.103). The English name *china* for porcelain or ceramic-ware is a shortening of *chinaware* from this period, although early spellings vary.

The Song Dynasty is considered to be a golden age by Chinese scholars. Divided into Northern and Southern periods, it was an era in which the best quality ceramics and Buddhist sculptures achieved the status of high art. It is also understood to be a highpoint in Chinese scroll painting. Northern Song landscape art is best known for its monumental ink landscapes, when the imperial painting academy championed a “close look at nature” with works that were “remarkably close to the real observed world and almost scientific in detail” (Jacobsen, *Paintings of the Song Dynasty*, Minneapolis Institute of Arts, n.d).

When the Northern Song capital fell to the Mongols in 1127, the court fled south to Hangzhou, the art community with it. Forced to paint on smaller pieces of silk and on paper, Southern Song court artists were led to create “literati” or “beautiful little album paintings, snapshots of nature that are lyrical in form, that would influence all the traditions of Chinese painting to follow” (Jacobsen 1982). Southern Song painting and poetry express what we might call a romantic view of nature which has captured Chinese imagination ever since, as described by Max Loehr in *The Great Painters of China*:

The subjects retreat from a stark realism encountered in some works before. The world that invites us [is] idealized, freed from the gross concerns of existence, where man does not act but contemplates, aware of his own being. In a refined simplification of the ink technique, modulated washes... (Loehr 1980, p.197)

As Chinese painting and calligraphy are closely linked, Song painting is often created using few strokes of brush and ink. The quality of spontaneity is key to achieving rhythmic flow and subtle tonal variations: “Volumes give way to almost incorporeal silhouettes. Ultimately solids are so reduced that a landscape consists mainly of empty space” (p.197). Loehr describes the difference between Northern (realist) and Southern (romantic) styles:

A new “image time” was created, with time subtly, and poignantly condensed into a brief, intensely experienced moment. In painting, such condensed moments were expressed as events like sunset, dusk, and nightfall; a sudden shower, a gentle rain, or clearing skies; the luminous haze of a summer morning, or the brewing fog of early evening expressed as events such as sunset, dusk, nightfall, a sudden shower, a gentle rain or brewing fog. (p.197)

The notion of “image time” is important as it links to Daoism. We are reminded by Jullien that all the Chinese philosophic traditions value the concepts of “blandness” and “subtlety” above individuality or ostentation (Jullien and Varsano 2004). Jullien describes the traditional Daoist view of nature:

The great process of nature is simple and easy; likewise, the most beautiful music is uncomplicated. The virtue of the Dao is plain and bland [*dan*]; it possesses neither sound nor flavor. As the music is uncomplicated, so *yin* and *yang* communicate spontaneously; where there is an absence of flavor, all beings are spontaneously happy. (Jullien and Varsano 2004, p3)

Deutsch considers the key difference between European and Chinese painting of the period to be in the representation of the human figure. Song landscapes, if they contain humans at all, treat them in balance with other “natural” elements. To quote Deutsch again: “For the Sung (Song) painter, following Chüang Tzu (*Zhuangze*) there is no real or enduring distinction between subject and object, between man and nature, insofar as they are in perfect rhythmic accord with each other” (Deutsch 1975, p.47).

In Deutsch’s study of Song master Ma Yüan and Flemish master Pieter Breughel the Elder, he describes Breughel’s universe to be non-hierarchical and dualistic in a Cartesian (Newtonian) sense. He takes *The Massacre of the Innocents* (1565) as an example of Brueghel’s worldview. It depicts a scene of horror from the bible relocated to Holland: a group of soldiers are attacking townspeople in a snow-covered landscape. The horror is negated by “the objectivity of nature”, an aerial view which renders the human business mundane. Deutsch argues that this represents the view of nature through Western eyes: “[European] Nature is essentially mechanical: it goes its way oblivious to human purposes and actions” (p.44). Breughel is non-hierarchical in a way that is not unlike the Chinese Song artists, as both use common people in their landscapes, however the viewer’s position is fixed in the case of the Breughel, and the multiple vanishing points in the Song landscape allow the viewer multiple vantage points, as if wandering in the landscape itself.

In *Bare Willows and Distant Mountains*, a work by Ma Yüan (1190–1225), we see a typical Song landscape painting with mountains, rivers, trees and man-made things, including a house and a bridge—all of which Deutsch considers to be depicted in balance with one another—the small human figure in the lower right hand corner just

another element of the composition. “For Breughel man and nature have been brought together in the painting; for Ma Yüan, man and nature are in unity and only have to be shown together” (p.47). Deutsch concludes:

Breughel’s universe is one that is apprehended “subjectively”, which is to say that it is treated as a pure object; for the Sung [Song] painter, following Chuang Tzu [Zhuangzi], there is no real or enduring distinction between subject and object, between man and nature, insofar as they are in perfect rhythmic accord with one another. (Deutsch 1975, p.45)

Deutsch quotes the following description of Song painting from renowned Sinologist Lawrence Sickman:

There is no final vanishing point, or one–point perspective. Each element is presented in the most typical or pictorially satisfying aspect. The observer may be looking down on the scene from a great elevation. Or he may, in imagination, stand in the foreground and look up at the towering heights above. (Sickman in Deutsch 1975, p.56)

In 2010 the Taipei National Museum exhibited *Dynastic Renaissance: Art and Culture of the Southern Song*, an exhibition that included Song calligraphy, ink and watercolour painting, jade carvings and ceramics. A freshness, lightness of touch and a realism can be observed in the works, that evoke a quality described as “the resonance or vibration of the vitalising spirit and movement of life” (*ch’i-yun sheng tung*), which is described by Siren as the “first canon of Chinese painting” (Deutsch 1975, p.46)⁴⁹. This “pictorially satisfying aspect” of representing landscape and people in balance has influenced the framing of the current creative project. It is also in evidence in the works of Yang Fudong and Isaac Julien, through their interest in Chinese scroll painting.

Southern Song culture is known for indirectness of speech and writing, the use of poetic allegory and a wistfulness that is said to express a sadness or nostalgia for the exile to the south. This “southern” mood is mentioned in Chapter Two in reference to Isaac Julian’s use of Mazu, the Hokkien Goddess of the Sea, in *Ten Thousand Waves*, who evokes the nostalgia of Chinese seafarers and emigrants, the journey of exile and prayers for safe passage. In *Ten Thousand Waves*, as boatmen toil through misty tropical gorges, a beautiful and ghostly Cheung floats through the air, flowing hair and

⁴⁹ Osvald Siren was a leading Swedish Sinologist of the 1930s.

white gown, like an “immortal” from the popular movie *Crouching Tiger Hidden Dragon* (Ang Lee 2000).

Intercultural Aesthetics and Modernity vs. “Contemporaneity”

In *Asian Aesthetics* (2010), Ken-ichi Sasaki identifies a recent tendency by the West to look to China for new aesthetic possibilities:

With their great inventions of printing, the compass, gunpowder, which functioned as driving powers in the rise of modern civilization, why was it not China rather than the West that conquered and dominated the world? Now at the end of modern civilization, we look to Chinese culture to procure for us a different range of possibilities here in aesthetics. (p.269)

Peng Feng (in Sasaki 2010) reminds us that, in this context, modernity and modernism are quite different things—asserting that although “modernism” is often equated with Westernisation, as it concerns catching up with the West in terms of technological, economic and artistic developments, “modernity” is a cultural phenomenon rooted in Europe and that it is therefore necessary, in the context of the cultural debate, to locate the discussion around modernity in the West (Sasaki 2010, p.138).

In the 19th century, after a long period of isolation, China and Japan came under increased pressure to open up to foreign trade. The Industrial Revolution had created a wide gap between these Asian nations and Europe, leaving them behind technologically and militarily. With no power to stand up to the Western nations, both were eventually forced to sign unequal treaties to open up their ports to foreign trade (Diamond 1970). At the start of the twentieth century, in the Qing Dynasty in China (the period depicted in Bertolucci’s *Last Emperor* 1987) and the Meiji Era in Japan, democratic governments were installed in the two countries, feudal powers were reduced and foreign influence encouraged.

The modernisation of Chinese aesthetics therefore begins at the start of the 20th century, concurrent with the opening up to the West (Sasaki 2010 p.139). Peng notes that the pioneers of the new Chinese aesthetics, Wang Guowei, Cai Yuanpei and Zhu Guangqian, were educated in Japan or Europe, and their first task was reinterpreting

Chinese literature from an aesthetic perspective (p.140). With no word for “aesthetics” in Chinese—only different interpretations of the words “beauty” and “image”—the Chinese had to borrow from Europe and Japan a word for the new concept (p.143). Peng explains that aesthetician Ye Lang was instrumental, as he defined a modern Chinese aesthetics “in its own terms” using Chinese concepts. Peng quotes Ye Lang: “The core of Chinese aesthetics is not beauty (*mei*), but rather a set of interrelated concepts such as *dao* (path), *qi* (atmosphere) and *xiang* (image)” (p.143). This system: “employs *yixiang* (idea–image) to describe the *aesthetic object*, and *ganxing* (uplifting feeling) to describe *aesthetic experience*” (p.143). He continues:

Traditional Chinese aesthetics holds that natural things are more worthy of aesthetic appreciation than artworks. This characteristic makes traditional Chinese aesthetics very different from modern Western aesthetics, which is almost exclusively concerned with artworks”. (p.144)

Peng also proposes that the traditional Chinese definition of nature maintains that the “appreciation of natural things can help people escape the bounds of culture” (Sasaki, p.144). He concludes that for it to be truly international, “modern aesthetics must incorporate Chinese and Japanese aesthetics so it too can escape the bounds of culture” (p.144). Peng observes, in a 2013 interview, that after the international financial crisis in 2008, Chinese artists began to increasingly look at their own tradition. New media artists such as Feng Mengbo in Beijing and Qiu Zhijie in Hangzhou are now doing ink wash paintings (Peng 2013).

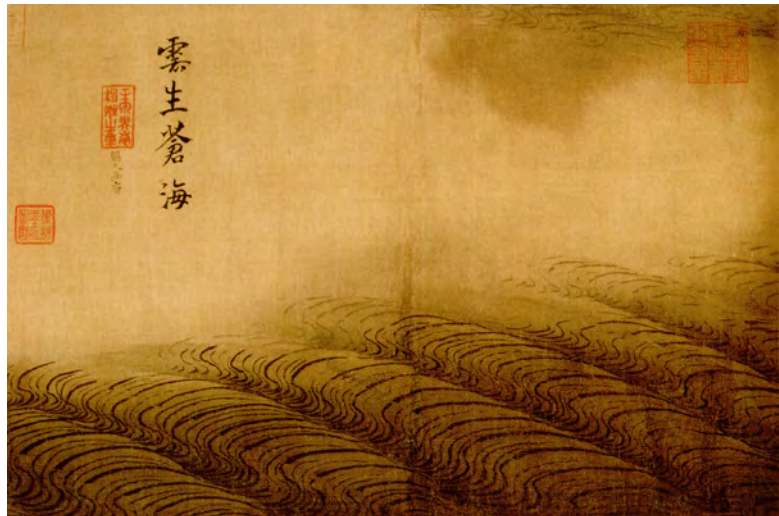
Regarding an intercultural exchange in the opposite direction, the influence of Japanese aesthetics on European modern art is well known, with Japanese woodblock prints making their way to Europe in the 1860s (as packaging) to influence the Post-Impressionists. However China’s influence on its neighbours Japan and Korea, and on Europe, is less well recognised. After the introduction of Chinese Buddhism to Japan in the 6th century, many other aspects of Tang Chinese culture were adopted. From the 8th century, Japanese culture, national dress, architecture, written script and aesthetic traditions incorporated Chinese elements. So Chinese aesthetics eventually reach Europe indirectly via Japanese art and design, as well as through its direct exports of porcelain, silk and other goods (which go back to the 17th century).

In 20th century China, according to Peng, there were four Modernizations: industrial, agricultural, military, and scientific/technological. He adds a fifth: the goal of a modern Chinese aesthetics and lists *four phases* to the creation of this new aesthetics: “the first is the New Culture Movement or May Fourth Movement (1914–20)—an intellectual and cultural revolution in early republican China known for iconoclastic and reformist zeal” (Peng 2013). This mass protest movement against Western imperialism and warlords was just one of a wave of revolutions in 20th century China. After liberation by the Communists, modern Chinese aesthetics entered a second phase, dominated by Marxist aesthetics (1950–70s), which in China meant social realism and heroic realism, celebrating the worker and industry, over more decadent and individualistic/poetic concerns (Sasaki 2010). Russian Constructivism had some influence, as eventually did (from the 1980s) Abstract Expressionism.

Contemporary Chinese Video/ Art

Sydney University academic and Guest Curator of Asian Art at The Guggenheim Museum in New York, Thomas Berghuis, in his book *Performance Art in China*, describes the third phase of modern Chinese aesthetics from 1979 to 1989, as one of “high culture fever” which ended abruptly with the crackdown on the mass student protests at Tiananmen Square on 4 June 1989 (2006 p.3). During the final phase, from 1990, aspirations to high culture are replaced by pop-culture and taste became defined by “market value” or “stir fry money” or *chao renmenbi* (2006). He explains: “The ideals, ideas and icons of the recent past were replaced with what came to be known as ‘Cynical realism’” (p.3).

Berghuis quotes art critic Gao Ling in stating that the literal translation of “fine arts” in Chinese is *Meishu* (beautiful arts), which suggests that the criterion for people’s understanding of art is as a “reflection of beauty or ugliness” (p.71). In reaction to this concept of beauty, the 1990s period (Post Tiananmen) gave rise to a new wave of action and performance artists who saw themselves in conflict with institutionalised art, whose work “gave rise to ongoing controversy and confusion about a series of issues from...art works and art actions to art and non-art” (p.71). Additionally he identifies that in China, “artists have historically linked their



Ma Yuan (c.1200)
Banquet By Candlelight

Walking on a path in Spring

Water Album

Ink on silk. Located in Palace Museum, Beijing, China. From a series of twelve paintings of water.

practices to ritual actions of the body” (p.67). He offers an anecdote from the *Zhuangzi* in which a Song Dynasty artist summoned to the court to show his skills, is instead found at his home stripped naked facing a wall. At this news the Lord Yuan exclaims in full approval, ‘Such is the nature of the true artist’”(p.126). Berghuis’ conclusion is that, to artists, “their own actions in the production of art are ‘true art’, rather than the painting technique itself” (p.126). This anecdote is included to demonstrate how Daoist texts are frequently cited in Chinese contemporary culture. Berghuis concludes: “From the late 1990s, the market effectively took control of Chinese art. This caused the conventional status of aestheticism in artistic representation to collapse and be replaced by ‘pure’ cultural consumption” (p.7). He makes the additional point that:

The popularity of Chinese art in the international art market has further led to a misguided emphasis on the production of a small number of individual artists whose works have come to be seen as representative of the overall discourse on experimental art in China. (Berghuis 2006, p.7)

Significant Chinese artists of the post 1990 period include Ai Wei Wei, Zhang Peili and, more recently, Yang Fudong. Ai Wei Wei is an artist who studied filmmaking (at BFA) and the other two are video artists who trained as painters. They mix both traditions in their work, which is hybrid, using multiple strategies including allegory and surrealism to allude to political and social issues. Ai’s work has gained the most attention internationally: for works including the series *Fuck-Off* (2000)⁵⁰, where he is photographed giving the finger to iconic buildings and national monuments, and another which features him smashing a Ming vase to show his disdain for misguided reverence for the past⁵¹. After the Sichuan earthquake, in a protest against official corruption, Ai undertook a massive project to commemorate the dead, many of whom were school children who died due to substandard construction of school buildings. Assisted by hundred of volunteers via the Internet, he effectively created a network of social activists, researching and publishing the names of all the dead (this project featured in the documentary *Ai Wei Wei: Never Sorry* by Alison Klayman

⁵⁰ For the exhibition of same name curated by Ai Wei Wei and Feng Boyi to protest against the inaugural Shanghai Biennale (Berghuis)

⁵¹ Ai Wei Wei is the subject of a major survey in Melbourne in 2016, *Andy Warhol- Ai We Wei* which “focusing on the parallels, intersections and points of difference between the two artists’ practices”.

2012). It was this work, more than others, that led to official displeasure and him being beaten and jailed in 2011 (Klayman 2012).

Yang Fudong's work is discussed in detail in Chapter Two. A graduate of Zhejiang Art Academy, he displays a sophisticated fusion of Western and Chinese elements, defying the label "post-modern allegory" which has been used for others of his contemporaries. His abstract films with fractured narratives can be described as "intercultural" or "trans-local", a term used by both Yi Zheng and Isaac Julien, in the sense that they draw on both eastern and western cultural references,.

Lü Xinyu begins her essay on Chinese documentary film in Berry 2010 with a discussion which highlights how, despite the influence of Western art and film, Chinese filmmakers have paid scant attention to Western temporal structures and the time/order of theories of modernism as they evolved, and instead have moved through different stylistic conventions, modern and postmodern, to the present with a range of different approaches being practiced simultaneously (Berry 2010, pp.15-29).

Art critic John McDonald observes that this also happens in Chinese contemporary art, as he mentions in his introduction to the 2014 exhibition *De-generation: Chinese artists*, as well as drawing on both cultures, draw simultaneously on the modern and postmodern, due to the fact that they experienced these movements simultaneously or in the reverse order that they were experienced in the West (McDonald 2014). In a similar way, Yang draws freely on both Chinese culture—*No Snow on the Broken Bridge* is set in Hangzhou's famous West Lake and *Seven Intellectuals in a Bamboo Forest* references a famous Chinese literary classic—and at the same time references Western culture, for example he has said his characters' costumes are based on Italian movies and the work is inspired by a book jacket photo of Jean Paul Sartre.

European Aesthetics and the Sublime

The Enlightenment, with its sceptical and rational philosophers Kant, Spinoza, Locke and Hume and earlier scientists, Galileo and Newton, is considered to be the

beginning of the European modern era—which Sasaki argues has now run its course (2010). Sasaki offers the following definition of “modernity”:

The project of modernity formulated in the eighteenth century by philosophers of the enlightenment consisted in their efforts to develop objective science, universal morality and law, autonomous art according to their inner logic ...[they] wanted to utilize this accumulation of specialized culture for the enrichment of everyday life. (2010, pp.287-291)

Before the Enlightenment “man” was at the centre of the universe and “God” mediated art, science and nature (Latour 1999, p.5). Since the Enlightenment, Western thought has largely continued along a materialist or utilitarian line, with the enduring influence of The Old Testament, regarding nature and animals as being for human use.

The Industrial Revolution in late 18th century Britain was the beginning of the capitalist era: with industrialisation, mass production and mass migration to urban centres. Romanticism emerged in England around this same time, drawing on the German *Sturm und Drang* movement, as a reaction to industrialisation, enlightenment philosophy and “rational” values, and to the idea of reforming society through science (Knapp 2003). In contrast, the Romantics objectified nature as an ideal, an “other” to be viewed as separate from humans and society but enriching nevertheless. They used nature to evoke heightened emotion or intensify sensory experience. An earlier European view had seen landscape as mainly “productive” and only “natural” in the hunt of kings and aristocrats: such as in Uccello’s *The Hunt in the Forest* (1397, Ashmolean Museum) or Gainsborough’s *Mr and Mrs Robert Andrews* (1748, National Portrait Gallery). After the Romantics, landscape began to be portrayed differently from an earlier classical definition. As artists began to explore their environment, the relationship depicted was one of struggle—humans and nature were portrayed as separate and in conflict, and landscape and weather were metaphors for the emotions—dreamlike, threatening and tempestuous.

The best known British Romantic painters are John Constable and J.M.W. Turner. Some interpret their work as a criticism of new technology and its interference with nature. However Constable and Turner were also interested in science and

technology and considered the observation of nature through outdoor sketches to be a science⁵².

In *The Romantic Rebellion*, historian Eric Newton describes Romanticism as “embodying three major qualities”: “mystery, abnormality, and conflict” (1962 p.64). He asserts that, “According to the intensity with which the hostility of nature was stated, it was either ‘picturesque’ or ‘sublime’”. He asks rhetorically:

Why man is the measure of all things he places himself at the exact centre and contentedly regards his environment as something that must contribute to his well-being or else be ignored or detested if it does not. (p.62)

Where does the romantic end and realism begin we may ask? Artists John Constable in England and Gustave Courbet in France, as well as being considered Romantic, marked the beginning of Realism in their approach to labour and in their strong sense of place—they capture the different moods of nature, weather and changing light. In this aspect they also connect with the Impressionists who follow. Connections can be seen also with the emerging twentieth-century arts of photography and film, as these were created to capture the changing moods of nature, weather and changing light, as well as moments in time.

In Edmund Burke’s Introduction to his definitive 1757 treatise, *An Enquiry into the Sublime and the Beautiful*, he offers a definition of the Sublime (entitled “The Passion caused by the Sublime”) and lists these “passions” as: “Terror”, “Obscurity”, “The difference between Clearness and Obscurity”, “Power”, “Privation”, “Vastness” and “Magnitude in building” (Burke 1958, p.71). As an aside, and especially in regard to “magnitude”, the list could well be a description of post-boom China with its giant infrastructure and post-industrial landscapes, which I am calling the Monumental Sublime, as portrayed in the contemporary documentaries that are discussed in Chapter Three.

⁵² Painting is a science and should be pursued as an inquiry into the laws of nature. Why, then, may not landscape painting be considered a branch of natural philosophy, of which pictures are but the experiments?” (Leslie pp.318 and 323)



Caspar David Friedrich
The Wanderer Above a Sea of Fog (1818)
Kunsthalle, Hamburg, Germany.



Claude Joseph Vernet *The Shipwreck (1772)* National
Gallery of Art, Washington D.C.

Contemporary Romanticism

The Sublime in literature evokes a strong affinity with nature, for example, in Coleridge's poems *The Rime of the Ancient Mariner* (1834) and *Kublai Khan* (1816), and the poems of the urban revolutionary William Blake (1757–1827). Morton claims that, "Romantic literature, from the beginning of the modern age of industry and capitalism, has served as a touchstone for Eco-criticism"(2007, p.10). He cites the sea-snakes in *The Ancient Mariner* as an example of his conception of "dark ecology" (2007, p.158). "We are still in the Romantic era", writes Morton, and his concepts "Ecomimesis", "Dark Ecology" and "Hyperobjects" all fit the notion of the Sublime. Morton asserts that:

Ironically Romantic "Nature" is an artificial construct. And extra-ironically, Romantic-period art itself already thought about the environment in ways that were decisively "out of the box". (2007, p.11)

To Morton's observations, one might add that literature, visual art and film are all powerful tools for envisioning different futures—realist or sublime, bright or dark. In the environmental crisis, the dark and the gothic could both be seen as either romantic or realist, depending on your perspective. For example, Mary (Wollstonecraft) Shelley's 1831 novel *Frankenstein* is an example of the sublime that speaks to a contemporary audience, as it transcends being pigeon-holed as romantic, prescient in many ways as it is. Since the nineteenth century, *Frankenstein* has entered the popular imagination with a potency matched only by contemporary dystopian science fiction. Science fiction films such as *Blade Runner* and *Wall-E*—which Morton makes reference to in *The Ecological Thought* (2010)—and James Cameron's *AVATAR*, referenced by Latour (2010), all build on the sublime approach anticipated by Shelley.

Latour describes *AVATAR*, the film based on James Lovelock's concept of the Earth as an organism, as "the first popular description of what happens when modernist humans meet Gaia" (p.471). This is a reference to Lovelock's *The Revenge of Gaia*

(2006), that extends Lovelock's own earlier concept (Latour 2010, p.471-490)⁵³. The message of the film is that modern and modernising humans are not yet psychologically, scientifically or emotionally equipped to survive on their own planet. Latour describes the failure of the Copenhagen Climate Summit by proposing that the missing presence at the negotiating table was Gaia herself.

In considering the power of image-making in the environmental debate, Lance Hosey, author of *The Shape of Green Aesthetics* (2012), observes that: "The intricate relationships between imagery and ecology, begin with visions of the earth itself, for how we see the world affects everything we shape within the world" (Hosey 2012). In asking how does the representation of our planet depend on our position within different cultural traditions, one is reminded of the photograph *Earth Rise* (1968) taken by Apollo 8 astronaut Bill Anders from the moon, which became "the most influential photograph ever taken" (Hosey 2012, pp.166). This achievement was trumped by another image *Blue Marble* (1972) taken four year later by fellow astronaut Jack Schmitt, which "captured Earth completely round, unmarred by the moon's shadow", in a photo that has become the single most widely produced image in history. These images became powerful marketing tools for the sustainability movement, as did Rachel Carson's landmark book *Silent Spring* (1962).

In 1985 in Paris the Centre Georges Pompidou hosted the landmark exhibition *Les Immatériaux*, curated by philosopher Jean-François Lyotard⁵⁴. Based on the Cartesian concept of the "human ability to possess and manipulate nature or materials", it explored how that relationship is affected by new technologies and aimed to address our "anxiety about the postmodern condition" (Martin 1989). The exhibition engaged in "the study of media on the basic level of senders, receivers and codes", and was inter-disciplinary and hybrid, exploring ideas drawn from semiotics

⁵³ Ecologist and environmentalist James Lovelock is renowned for his development, with biologist Lynn Margulis, in the early 1970s, of the idea of Gaia, "the dynamical physiological system that has kept our planet fit for life for more than three billion years". According to the theory, all breathing things, from algae to elephants, are locked in self-regulating cycles of reproduction and behaviour which optimise conditions for life's sustenance. (*The Guardian*, 2006)

⁵⁴ Lyotard published *The Postmodern Condition* in 1979: in a 2013 interview about *Les Immatériaux* he said he wanted to exhibit things that inspire a feeling of incertitude [uncertainty] about the finalities of these [technological] developments and incertitude about the identity of the human individual in his condition of such improbable immateriality.

(Martin 1989). Lyotard wrote in the exhibition catalogue that his intention was to explore: “The issue of man’s relationship as an author to the materials of the postmodern world” (Lyotard 1989), and:

To ask how do we react to the fact that mind and matter are now "cousins" as “immaterials”, while automatons can now carry out mental as well as physical operations, and so man has turned his projects back on himself? (Lyotard 1985)

Theorists such as Terry Smith and Cuauhtémoc Medina reject the binary of Modernism versus Postmodernism, proposing instead the term “contemporary art”.

In his essay “Contemporary Art: World Currents in Transition”, Smith asks:

Did globalized art values spread from the modern cultural centres along with inroads of multinational capital, intragovernment agencies and new technologies? Or did the globalization of contemporary art take hold in art producing centres around the world in ways distinctive to each of them? (Smith in Belting et al. 2012, p.186)

Smith quotes Frederic Jamieson, *The Seeds of Time* (1991): “Contemporaneity of difference, it seems, may be all that is left to us” (p.186–192). The concept of postmodernism has now given way to the notion of “the contemporary”, although, as French curator Bernard Blistène concedes in a 2013 article on *Les Immatériaux*: “even as the label [the contemporary] struggles with each passing year to contain all that falls within its temporal and now global bounds”(Lyotard and Blistène 2014), the debate over nomenclature continues. Morton (2007) on one hand considers we are still in the Modern era and Latour on the other believes that, “We have never been modern” (1993).

To conclude, we return to Sasaki who believes:

Modernity is passé and overtaken by postmodernity... a self-evident fact. Modernity is associated with technological and material progress, which in Western countries has so dominated life that many see it as more than a threat than a good for the human world—witness global warming and the immense destructiveness of modern military technology. (2010, P.287)

Morton, however, believes that Postmodernism is problematic:

[Postmodernism] is based fundamentally upon the perception of the existence of a Modern Era that dates from the time of the Enlightenment and that has now run its course; and this modern era was predicated on a notion of progress in knowledge, in the arts, in technology, and in human freedom as well, all of which was thought of as leading to a truly emancipated society: a society emancipated from poverty, despotism, and ignorance. But all of us can see that development continues to take place without leading to the realization of any of these dreams of emancipation. [However] they force us to reconsider the position of the human being in relation to the universe. (Morton, 2007)

Other theorists question whether Postmodernism ever existed at all. Terry Smith, in his essay in *The Global Contemporary and the Rise of New Art Words*, quotes Gayatri Spivak who calls on us to “imagine [ourselves] as planetary rather than continental, global, or worldly”. He agrees that, as we are all global citizens, now is the moment to think about how to visualise the environmental crisis. Terry Smith suggests: “Contemporaneity” and Planetarity” are the words that should be reserved for thoughts of this kind (Smith in Belting 2011/2012, p.192)

The Trans-Local

Historically, the concept of nature has an equally shifting representation in Western art as in Chinese art. In discussing intercultural aesthetics, one question is whether the same word “sublime” is being used within the two traditions to hold a place for the same idea, or if it is inflected differently in each tradition.

In *From Burke and Wordsworth to the modern sublime in Chinese literature*, Chinese literature scholar Zheng Yi draws on Edward Saïd’s concept of “beginnings” as a “first step in the initial production of meaning and the production of difference from pre-existing traditions” (Zheng 2010, p.5). Identifying the tendency of Sinologists to Orientalise, she offers a parallel “trans-local” approach to understanding the two aesthetic traditions, using the shifting concept of the sublime to illustrate her point (p.114). She tracks developments in European theories of the sublime (formulated by Burke 1757 and Wordsworth 1798) and the Chinese poet Guo Mouro’s use of the sublime as an “expression of revolutionary spirit” in early twentieth-century China (Zheng, p.2). She proposes a parallel “trans-local” comparative approach, informing us that Guo initiated a project to create an “aesthetic culture of the sublime as a modern Chinese poetics” which was “a project comparable to “Burke’s aesthetic inquiry into the sublime”, using the “modern aesthetic turn” to redress “the historic trauma of modernity” (p.2). So the aesthetics of the sublime and the historical conditions in which different strands of theory and creation arise, are in response to similar (parallel) experiences of modernity. “Thus the sublime proves to be translatable across space and time, merging diverse cultural traditions, and generating new poetic personae” (p.125).

Isaac Julien has described the difficulty of making *Ten Thousand Waves* as an outsider in China; calling the approach he took “trans-local” rather than “global” (2010 p.101). He states that he was interested in “utilising the history of cinematic devices and strategies” in an exploration of “otherness” and “journeys of migration”—themes which resonate with the intercultural concerns of this exegesis.

Post Colonialism and Southern Theory

In Chapter Two discussed Isaac Julien’s ideas about “creolisation”, together with other post-colonial approaches that are “trans-local” as opposed to “global”. In a public conversation with curator Kathryn Weir at Carriageworks in 2013, Julien described his multi-screen work *Playtime*, set in Dubai, Reykjavik and London, as a “choreographed view of the flow of capital in three cities”, “: because for the reason that “architecture, like globalisation, follows capital”, and added, “in Dubai new capital [in the form of oil] literally comes out of the ground” (2014). Julien quotes Zygmunt Bauman in describing our current condition as “liquid modernity” (p.6) and his own use of landscape as a “sublime trope” (Julien 2013). He explains his interest in landscape and architecture as follows: “landscape betrays in its sublimity, a kind of violence”, for example, “In Iceland nature acts as a splintering of the earth”. For Julien, Dubai and Shanghai both function as “The Orient”—an exotic landscape conveying cultural “otherness” (Julien 2014).

In addition to the post-colonial concept of the “other”, Julien raises issues regarding the description of different locations or cultures as “east and west”, or “north and south.” In this context it is worth asking: should we not also be discussing “the global south”, which usually refers to the first world verses “third world” countries? These binaries do not sit easily, as Australia’s relationship with China is neither one of north to south, nor east to west, but rather a mixture of the two: a first world country, located in the Asia Pacific region, south of China, European in culture and dependent on cheap manufactured imports yet rich in minerals and other resources including agricultural products. In the catalogue of his exhibition SOUTH (Hazelhurst Galleries 2014), curator David Corbet defines the disjuncture with the North-South duality as follows:

And what of Australia, “an upside-down” country where the cool cerebral North is in the South, where the cultural landscape is an uneasy amalgam of old Europe and much older Indigenous cultures? An overwhelmingly Anglo-Celtic population of cultural Northerners inhabits a geographic and psychic South, the *Terra Incognita* of old maps, the abyssal no-man’s land of the Northern Imagination. (Corbet 2014, p.140)

Corbet’s analysis of the “dichotomies of Australia” directly addresses questions raised by the multi-screen work: “As Australians strive for an easy internationalism within a fully wired global village we know we are different, whatever our parentage” (Corbet 2014, p.14).

Academic Kevin Murray proposes, in his essay in the same text, that new alliances are emerging in the 21st century:

The north-south dialectic of post-colonialism presumes a relatively concentric worldview in which the metropolis remains at the centre, even if it is the subject of critique rather than adoration. In the 21st century forms of multilateral order have emerged involving south-south alliances such as BRIC [Brazil, Russia, India and China] in which there is a possibility of exchange that circumvents the North. (Corbet 2014, p.18)

The intention of the current project is to directly address these dichotomies directly through the creative work and through analysis of intercultural, multi-screen works that engage with these questions about contemporary modernity. At the core of these unequal relationships is that of the impacts of climate change.

In conclusion this chapter has attempted to make case for an intercultural method that might allow us a different perspective in discussing the big issues we face as a species. Many books and authors link the environmental crisis with global capitalism, however the approach being taken by countries that were previously socialist, such as China, is not greatly different. The concepts used in intercultural, contemporary art, must now speak to us as global citizens, viewing art wherever we find it—Beijing, Sydney, Venice, or Rio Di Janeiro.

Environmentally themed art will be discussed in relation to the current creative project in the final chapter, Chapter Five. This chapter has demonstrated that conversations about aesthetics in visual art, documentary film or Post-Expanded Cinema, are connected, encompassing questions and choices about specific cultural frames of reference. Having demonstrated that Chinese visual art may draw on

European/American contemporary art traditions or trends, as readily as Australian visual art does, it is in the specifics of *place*, the specific *understandings of landscape* and in the *treatment of landscape*, through subjective framing (e.g. “the sublime” or “realism”) and through different approaches (ink brush painting or digital video) that we understand the artist’s intention, differentiating that perspective from others. In an era of “shifting actuality”, or “emergent reality” as Ross Gibson calls it, there are many different approaches to known facts, and multiple possibilities exist.

Chapter Five: Ecological understandings of Aesthetics (or Eco-aesthetics) in the context of the creative work; structured as the Five Elements: Wood (木 Mu), Fire (火 Hue), Earth (土 Tu), Metal (金 Jin), and Water (水 Shui).

Latour has written: “we will have to choose between modernising and ecologising” (2012) and Morton proposes:

Ecology shows us that all beings are connected. The ecological thought is the thinking of interconnectedness. The ecological thought is a thought about ecology, but it’s also a thinking that is ecological. Thinking the ecological thought is part of the ecological project. The ecological thought doesn’t just “occur in the mind”. It’s a practice and a process of becoming fully aware of how human beings are connected with other beings—animal, vegetable, or mineral. (Morton 2009)

This chapter begins with these two equations and describes the creative work, via both its conceptualisation and process. Returning to the major theme of the exegesis, Chapter Five reflects on the fact that a number of different thinkers have called on creative artists to create a new ecological art—one that represents a view of nature that is true to contemporary ecological understandings, informed by the threat of climate change. These include environmentalist Tim Flannery, who argues that we should position the issue of climate change at the centre of cultural debate. Flannery says he is “driven by the desire to see, listen, and sense at a larger scale in order to live with the transforming biosphere” (Knebusch 2008). PhD researcher from the University of Fribourg, Julien Knebusch claims, in his essay “Art and [Climate] Change Perception”:

One may feel helpless by such a concept omnipresent in media discourses and which vaguely refers to an end of our world. Our belief is that the phenomenon needs to be analysed in a trans disciplinary approach in order to get a better and deeper understanding of its complexity and reality. (Knebusch 2008, p.3)

He notes that the phenomenon of interpreting climate change is starting to interest the contemporary art scene: “Climate change has been used recently as a concept by various cultural programmers and artistic directors” (Knebusch 2008). This claim is supported by the proliferation of recent exhibitions on environmental themes, such as, internationally: *The Ship: The Art of Climate Change* (curator Bergit Arends with Cape Farewell, Natural History Museum London, 2006); *Manifesta 9: The Deep of*

the Modern (curator Cuauhtémoc Medina, Genk, Belgium, 2012); and in Australia, *HEAT: Art & Climate Change* (curator Linda Williams RMIT Gallery, Melbourne, 2008); *In the Balance: Art for a Changing World* (curator Rachel Kent, MCA, Sydney, 2010); *What Lies Beneath* (curator Amanda Rowell, Goulburn Regional Gallery, 2013) and *Dark Heart* (curator Nick Mitzevich, Adelaide Biennale, 2014).

Knebusch points out that: “From a systems sciences oriented point of view, *climate* is of course conceivable as a totality, and the whole earth climate as one complex system” (for example El Niño). However, he concedes that it “seems impossible to conceive as a totality except in subjective terms” (2008, p.4). He identifies that “a work of art may help us to experience and reveal our inner participation with climate, the rupture of its balance and its meaning for our inner world” (p.4). He continues: “Climate exists... phenomenologically speaking, as a *landscape*. Landscape does not exist in nature without the eye [that perceives it] which grasps an expanse of land as a *landscape*”; and concludes, “Climate is a multidimensional phenomenon in which are combined contributions of nature, culture, history and geography, but also the imaginary and the symbolic” (p.5)⁵⁵.

Australian Environmental Art

Although environmental art is now the *Zeitgeist*, Australian artists established themselves early in the area. While not attempting a critique of the work made to date, it is important to mention certain Australian artists whose commitment to the theme has been longstanding. Also worth noting is the fact that this work comes out of a strong tradition of art that attempts to engage with the Australian landscape. However, as Christopher Heathcote claims in his article “Australian artists and environmental awareness” in *Art Monthly* (1999): “few have produced art that explores our understanding of the land in a deep sense, let alone voiced a concern for conservation. The chief obstacle has been the landscape genre and its stress on the picturesque” (Heathcote 1999, p.22).

⁵⁵ His footnote includes as an introduction to historical readings of climate Le Roy Ladurie (1983), Coquillas (2005), Duclos 2005 and for anthropological and ethnographic readings La Soudiere (1987), 1990,1999, Katz (2002) Perard and Perrot (2003).

Heathcote reminds us that Australian environmental art owes much to the early colonial artists serving botany and the other sciences: a tradition that begins with Cook's 1770 expedition of discovery, with detailed drawings of flora and fauna produced by artists Sydney Parkinson and Alexander Buchan, under the patronage of botanist Sir Joseph Banks⁵⁶. It continues with watercolour "views" by convict artists such as Joseph Lycett (1820s) with his depiction of traditional Aboriginal life and pastoral "Arcadias". Conrad Martens and Augustus Earle (1830s)—assistants to Charles Darwin on *HMS Beagle*—continue with "scientific" renditions of landscape (Heathcote 1999, p.22). In the late 19th century artists with established reputations such as John Glover, Eugene Von Guerard and Louis Buvelot, painted in a European style that was heavily "tempered by romanticism". This "landscape of memory" imposed a European aesthetic as an attempt to apply order where they initially saw only "wilderness" (p.22). Europeans found opportunities for applying the trope of the sublime wherever they looked. Marcus Clarke, who Mark Twain called "Australia's only literary genius"⁵⁷, wrote:

In Australia alone is to be found the grotesque, the weird, the strange scribblings of nature learning how to write. Some see no beauty in our trees without shade, our flowers without perfume, our birds who cannot fly. But the dweller in the wilderness acknowledges the subtle charm of this fantastic land of monstrosities. He becomes familiar with the beauty of loneliness, whispered to by the myriad tongues of the wilderness he learns the language of the barren and the uncouth. (Clarke 1896)⁵⁸

In the 1890s the artists of the Heidelberg School used an Impressionist approach to landscape and the *plein air* painting technique. The works of the group—the best known of whom are Tom Roberts, Arthur Streeton and Frederick McCubbin—record the Australian landscape in its many moods and lights of day. The result has been hailed as the first authentically Australian art movement, with its themes of frontier life and early settlement (Roberts' *Shearing the Rams* 1890 and *Bailed up* 1895; Longstaff's *Burke and Wills*) being alternately realist and nationalist.

⁵⁷ Natural history artist Sydney Parkinson (1745–1771) accompanied Joseph Banks and Daniel Solander on James Cook's voyage in the *Endeavour* to the South Seas. He drew a large collection of Australian plants along the east coast before dying at sea from disease picked up in Batavia. (ANBG 2015)

⁵⁸ *Australian Tales* (published posthumously in 1896) by Marcus Clarke (1846-1881)

By the end of the century, the romantic melancholy of European artists such as John Glover and Eugene von Guerard was redeemed by the fledgling nationalism of Arthur Streeton's sun-drenched pastoral landscapes. (McCoy 1998)⁵⁹

The key to the Heidelberg School approach was the depiction of landscape in different lights, and the results were as if seeing Australian bush for the first time. One anecdote regarding the realism of Streeton's 1889 paintings, *Golden Summer* and *Pastoral*, is that these lyrical depictions of yellow landscape were in fact painted in 1888/89 which was a record drought year: in other words Streeton was documenting an actual event (McCoy 1998).

The power of the pastoralists is implicit in these early depictions of Australia: Aboriginal people are largely absent, although present in earlier painters' works (for example Lycett and Glover). Women are also largely absent, except where depicted as "providers" and "helpers". Terry Smith observes:

It's obvious that great landscape school, pictures by Streeton and so on and reinforced by all the labour paintings of Tom Roberts, is really a school of a very masculine view of the world, and a very robust muscular Christian view of Australia, and men are men and sheep are sheep and flocks are everywhere and everyone's white. And above all, men own vast tracts of landscape. (Copeland 1998)

As well as masculine, these depictions are nationalist, with the bush life depicted as heroic as well as picturesque. Daniel Thomas identifies three landscape paintings of this period that take a radical shift in perspective, representing the landscape "face on" or full frame instead of as a background or setting: Roberts' *Bailed Up* (1895) and *A break away* (1891) and Streeton's *Fire's On* (1891). He describes that in these paintings: "The land itself has become a violent force, suddenly malign and murderous" (Thomas in Hoffie 2013, p.11).

It was around this time that the green movement had its early beginnings. The gazetting of Australia's first national parks in the 1890s is linked to a turn of the century conservation movement with Streeton, for one, becoming a convert to conservation. His 1895 painting *Cremorne Pastoral* depicts a piece of land that had been saved by protesters from clearing for a coal mine (Heathcote 1999, p.23). However, Australian conservation began even earlier, with ornithologists John and

⁵⁹ Copeland, J., August 1998, "A Brush with Landscape", *Sunday Special* program, ABC Radio National, presented by Julie Copeland.

Elizabeth Gould (after whom the Gould League of Bird Lovers is named) calling for the protection of native animals and birds as early as the 1840s (p.23). By Federation, the Arts and Crafts movement had inspired a wave of nationalistic expression that saw Australian icons, principally flora and fauna, used in printmaking, ceramics, architecture and the decorative arts.

After being largely invisible, women artists came to the fore in the period between the wars, with Grace Cossington Smith, Clarice Beckett, Margaret Preston and Thea Proctor all producing original early modernist paintings (McCoy 1998). This parallel view of Australian nature was fresh and the works show self-confidence in an Australian vernacular arts practice: worth mentioning because the artists were women, as are many of today's environmental artists. Better known mid-twentieth century modernists, such as Sidney Nolan, Russell Drysdale, Arthur Boyd, Albert Tucker and Fred Williams, carried on the romantic tradition, with different approaches to the representation of landscape with mythic narratives of a young nation—albeit sometimes ironic ones (such as Nolan's *Ned Kelly* series c.1948).

From the 1940s “a new wave of modern artists, ceramicists, writers and intellectuals gravitated to those margins of the untouched bush on the rural fringes of the state capitals” (Heathcote 1999 p.24). Amongst them was Clifton Pugh, whose art was “intimately connected with his understanding of the environment”, who set up the artists' commune and wildlife sanctuary Dunmoochin near Melbourne (Heathcote, p.26). Pugh's importance has been overshadowed however by his contemporary John Olsen, whose style was influenced by Dubuffet and the Amsterdam COBRA artists (Lucebert, Jorn, Alechinski and Tapies). Olsen made a big impact with his 1961 *You Beaut Country* series and he displays a sophisticated awareness of “the bush as a totality and the world as an ecosystem” (Heathcote p.24).

By the 1960s Olsen's approach to landscape had changed. His landscapes of bright primary colours and squiggly lines are somehow quintessentially Australian but also cosmological, encompassing many perspectives from figurative elements and aerial birds-eye views. It also has a somewhat Asian perspective, as described on his gallery's website:

Yet the same lines sometimes read as geological mappings. In Olsen's work there is no foreground/middle ground/background schema, nor any sign of European landscape's concern with "human scale". Instead he employs simultaneously the contrary vantages of naturalist and geographer or, to put it another way, the viewpoints of frog and eagle. (Berlind 1993)

As environmental awareness grew, painters who followed in the 1970s depicted environmental damage from mining and human activity, for example Jan Senbergs, with his aerial views and highly detailed lithographs of Antarctica and *Mawson* (1987), Tasmanian copper mining (the painting *Sulphur Rain* 1983), slag heaps in Mt Lyell, or coal mining in Wollongong (Heathcote, p.24)⁶⁰. Patrick McCaughey describes Senbergs' painting *Blue Angel of Wittenoom* 2007 about blue asbestos mining ghost town, Wittenoom in the Pilbara, as follows:

Its strangeness is not only its name but also the nature of the picture itself, its being an image of a redundant industrial site, with its earthy, though subtle colour-range and with that ambiguous figure on its right-hand side that appears to be a kind of scaffolding or an electricity pylon but is in fact a reference to the famous Aboriginal Wandjani [Wandjina] figures of the North West. (McCaughey 2006)

Then there are other darker, apocalyptic visions such as the landscapes of Peter Booth, who grew up in the industrial wasteland of Sheffield in northern England. His perspective being that:

A lot of humans forget we are organic entities, the same as every other creature on the planet, and we've only been here for a short time... I am very pessimistic about the plight of beings. We don't learn much, I mean, we've been wreaking havoc as they did in the Middle Ages. We also have bigger weapons. (Crawford 2003)

Dwindling wilderness and the threats of environmental damage have become international causes ever since Rachel Carson's 1962 book *Silent Spring*. The Australian environmental movement was galvanised in the early 1980s with the use of potent images by environmental photographers, Olegas Truchanas and Peter Dombrovskis, and particularly by the latter's photo, *Morning Mist, Rock Island Bend* (1979), which was used successfully in the Wilderness Society campaign to stop Tasmania's Franklin Dam project.

⁶⁰ McCaughey says that it took the mines and slag heaps of Mt. Lyell in Tasmania to turn Senbergs towards the landscape for the first time in the early 1980s. Instead of the picturesque and pastoral, he sought a landscape impregnated with meaning: a place where heroic industry had transformed and degraded an entire region. McDonald, J., 2008, *Australian Art Collector*. (44): 140:143.

Growing up in Heidelberg in Melbourne's north, in the 1970s and 1980s, my perception of Australian landscape art was informed by the Heidelberg School and the Australian modernists, as well as by the emerging environmental movement. However, there was a noted absence—the absence of a parallel narrative. In the 1980s, with the burgeoning of Aboriginal art, it became apparent that that absence was the perspective of indigenous Australians. The art which emerged in the 1970s from the Central Desert art movement would come to have an influence on white Australian and indigenous artists alike. Aboriginal art represents a continuous practice, although it was previously mostly ephemeral—expressed in sand, or painted directly on the body (depending on the region and the local tradition) or carved on rocks, before anthropologists started collecting works on bark, and before the introduction of canvas and boards. “Long before the desert artists began painting on canvas in the 1970s, bark paintings derived from this rock art tradition were considered the epitome of contemporary Aboriginal art” (Newstead 2014 p.69). Aboriginal artists utilised the “new media”, paint and boards, for “religious-based expressions of ‘country’ and ‘The Dreaming’ [which were nevertheless] political also, as they can be seen as statements of the artist’s’ integral relationship to land, in a sense ‘title deeds’”(Gosford 2013).

Aboriginal art was introduced to the international art world by major exhibitions such as *Magiciens de la Terre* in Paris in 1985. It soon became “the” Australian contemporary art, representing the Australian landscape on multiple levels—cosmological, mythological and ecological—using mapping and storytelling techniques or “Songlines”.

“Songlines” and “The Dreaming” are European terms for more complex cosmological concepts in a culture that has been transmitted through spoken language, oral history and continuous practice that encompass religious belief, cultural practice, law, medicine, food-gathering and land management. (Perkins 2014)

Archaeologists have dated the rock art of the Pilbara's Burrup Peninsula (Murajuga) to 40,000 years old, possibly older, making Australian Aboriginal culture arguably the oldest surviving continuous culture in the world (Dineley 2013)⁶¹. Much of this

⁶¹ New research has revealed a large collection of Indigenous rock engravings in the Pilbara could be amongst the oldest in the world. Researchers from the Australian National University have measured the natural erosion rates of rock on the Burrup Peninsula, which is home to one of the world's largest



Above and Below: from *The Earth and The Elements* (2015) Loreen Samson's works, *Mining the Country*, Roebourne Artists Group



galleries of rock art. The results show the area has some of the lowest erosion rates anywhere in the world, helping to preserve the art. Professor Brad Pillans says the combination of hard rock and a dry climate means the engravings could be up to 60,000 years old. (ABC Online 2013)

body of cultural knowledge has been lost in the 200 years since colonisation, but much remains with those surviving elders still living traditional lifestyles, some of which is captured in the vibrant surface of the paintings of these last “magicians”.

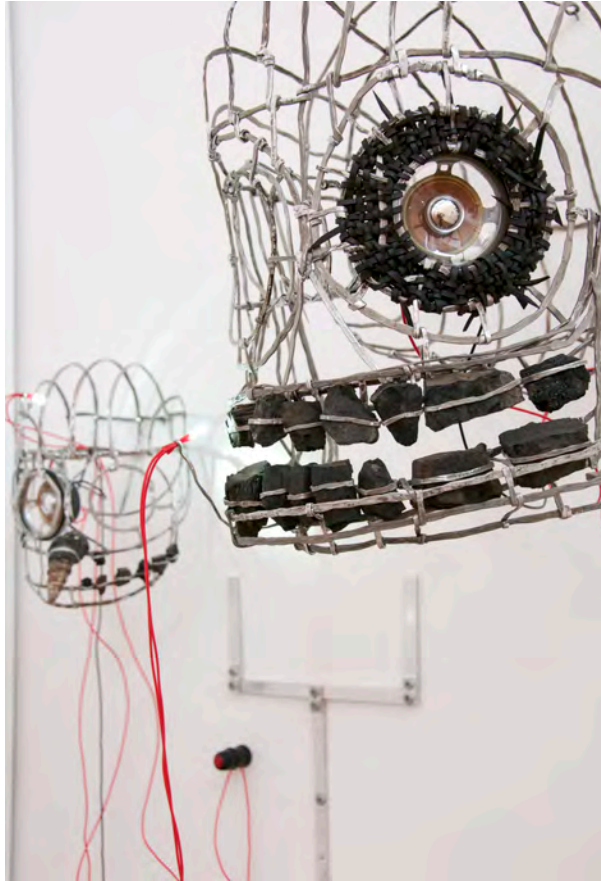
The view of landscape through the eyes of Australia’s traditional owners challenges the European colonial/romantic perspective of landscape as “other”—suggesting an understanding of the land not as a sublime thing to be tamed, but as something very different—an interconnected system with humans in it. The most famous Aboriginal painters have been the Western Desert painter Emily Kame Kngwarreye and Kimberly artist Rover Thomas, both of whose work can read as abstract, symbolic, and at the same time topographical and map-like. Aboriginal art curator Djon Mundine explains: “Aboriginal views and mental maps of landforms are special, temporal and social” (Mundine in Bourke 2008). Within these abstract pictures are symbols and stories, both public and private, drawing on the traditional knowledge of these senior painters who are elders in the culture. In his memoir *The Dealer is the Devil* (2014), Aboriginal art dealer Adrian Newstead sums up the importance of this art movement in what he describes as the “most exciting chapter in contemporary Australian history” as follows:

The consequences of European invasion were devastating to the health and spiritual well-being of the indigenous people and their land. Yet Aboriginal culture did not, as widely expected, pass away. It answered back. Over the past 200 years more than 5,000 artists have reaffirmed, piece by piece, the story of their inheritance and their dispossession. Of perhaps one million paintings, at least 5,000 comprise a priceless legacy. It has been without doubt, the most moving and enduring effort of any in Australian history. The corpus of knowledge is matched only by the holdings of the greatest libraries, the finest churches and religious monuments of the world. (p.480)

While researching this project, in seeking an authentic Australian perspective I visited the Pilbara and viewed the work of the Roebourne Artists’ Group (RAG) including one of the best known artists, Loreen Samson (Director of RAG), whom I interviewed and whose work I filmed for the creative project. Samson’s powerful paintings depict the impact of iron mining on her traditional country, employing traditional Aboriginal techniques, with “map-like” aerial views of the land, before and after mining, combined with figurative representations of iron ore trains. The ubiquitous coal wagons carrying mineral ores crossing the landscape, echo the concerns of the creative project, and images of Samson’s works appear in the final installation.

Other contemporary (non-indigenous) artists to take up the environmental theme, some with influences from Aboriginal art, include John Wolseley, Janet Lawrence, Fiona Hall, Rosemary Laing, Simryn Gill, Marilyn Fairskye and Susan Norrie. They approach landscape in topographically (Wolseley and Gill) or forensically, referencing scientific classification (Lawrence and Hall). Others use collage, which, in ways akin to multi-screen video, deconstruct conventional narratives and allow for multiple perspectives. To take another approach, Alison Clouston uses pieces of coal and wire circuitry to create “carboniferous” installations; for example in her sculpture series *Carbon Dating* (2013) from the group exhibition *What Lies Beneath* (Goulburn Regional Galleries), which explores coal mining, materiality and the concept of the Anthropocene (see illustration p.125).

In a 2013 edition of *ArtLink* magazine, subtitled “Mining: gouging the country”, features essays on Australian artists working around the topic of mining, in which editor Pat Hoffie writes: “Much has been written about the failure of the European landscape tradition to adequately deal with capturing a sense or experience of the land in Australia” (p.10). She adds: “So much of this ancient country resists offering up the details of foreground, mid-ground and background through which European visions established the sense of the sublime in Nature” (p.11).



Above: Alison Clouston and Boyd
***Carbon Dating* 2014**, Coal, wire, circuitry, Goulburn Regional Gallery (Photo: Clouston), **Below: Simryn Gill, *Eyes and Storms* 2013**, Ilfachrome print mounted on aluminium (Image *Artlink*)





Janet Laurence
After Eden (installation view), 2012 multimedia dimensions variable
Photo: Bonnie Elliott 2012

In his series entitled *Carboniferous* (2010), John Wolseley uses map-making, aerial perspectives combined with botanical, geological, zoological, anthropological and historical data: in works which include sketchbooks, charcoal drawings, rubbings and watercolour studies, of fauna and flora of “rapidly diminishing wetland swamps in Australia and France” (Heathcote 1999 p26). With a Thoreau-like impulse to meditate in the wild, Wolseley describes a sense of urgency to his work:

Out there the natural rhythms of wet and dry, hot and cold, all linked by the natural carbon cycle are being pushed to extremes—they are in rebellion. Even the Black-backed Heron is defiant. I painted it wading through a marsh beside a Gippsland power station in “A Natural history of Swamps III, Heron in marshland—Loy Yang Power Station”. In the vast open-cut coalmine nearby, I found fossils of the flora of the carboniferous period. Cryptogrammic plants from a swamp which now in the form of coal is belching out of the Loy Yang chimneys as CO₂. (Wolseley, 2010)

Drawing on the trope of the sublime, Wolseley quotes Thoreau, “who talked particularly about swamps as being a kind of *omphalos* or ‘navel of the earth’”. He writes: “When I would recreate myself, I seek the darkest wood, the thickest and, to the citizen, most dismal, swamp. I enter a swamp as a sacred place, a *sanctum sanctorum*” (Wolseley 2010).

Another contemporary artist to explore ecological themes is Janet Laurence. Laurence’s oeuvre, which includes architectural installation, sculpture, video and photo media, explores, from her gallery website, “the interface between art, architecture and the environment in her explorations of space and place, materiality” (Sherman 2012). She describes her work as “slowing us into an awareness of our inseparability from the living world, the ebb and flow of transitory states” (Sherman 2012). The works range from scientifically entitled photographic works/videos—such as *Memory Matter*, *Periodic Table*, *Trace Elements*, *Second Exposure* (1990s)—to installations such as *Edge of Trees* (2003), a collaboration with indigenous artists Fiona Foley, about white settlers’ first contact with the people of the Eora nation (forecourt of the Museum of Sydney) and *After Eden* (2012) a recent project about species loss. John McDonald, reviewing the latter work, describes the powerful treated images of endangered animals, as “an elaborate appeal on behalf of animals all over the world that are facing loss of habitat and their own prospective disappearance” (McDonald 2013).

Fiona Hall, who was selected to represent Australia at the Venice Biennale in 2015, transforms everyday objects to “address a range of contemporary issues such as globalisation, consumerism, colonialism and natural history” (Australian Government, 2015). She uses materiality, photography, collage, sculpture, video, and garden design in her work that explores “our tenuous relationship with the environment” and the “relationship between culture and nature”. A recent work, exhibited at the 2014 Adelaide Biennale *Dark Heart*, “incorporated repeated skull motifs, *memento mori*, cuckoo clocks and the calls of crows, with the smell of burnt wood, to evoke themes of death and species extinctions” (Adelaide Biennale 2014) (see images page 132). In a 2013 edition of *ArtLink*, Stephanie Radok writes about Hall’s 2010 work, *Big Game Hunting*, commissioned by environmental group Global Ocean Legacy. Hall and seven other artists were invited to create works in response to the threat of deep ocean mining of the Kermadec Trench between Tonga and New Zealand, which National Geographic calls “one of the last pristine sites left in the ocean” (Radok in Hoffie, 2013, p.30). The resulting paintings on Tongan bark cloth were exhibited at Heide Gallery in 2013 as part of an exhibition that also included Hall’s other works *The Barbarians at the Gate*, camouflage-painted beehives, and *Fall Prey*, trophy animals made of discarded army uniforms and waste materials. Radok describes this suite of works as “an intense memorial to a selection of endangered animals from the IUCN list”, and observes, “The artist makes her work in palpable tears at the thought of both current loss and potential destruction. And the tears weigh heavily” (p.32).

Sydney-based interdisciplinary artist Lisa Roberts’ *Living Data* project (2013) is a loose association of scientists and artists who seek to share “understandings and responses to climate change.” The diverse collaborative works reflect different approaches to visualising data about marine species loss, characterising microscopic marine organisms, so that we feel a connection to these building blocks of the ecosystem. Since an Antarctic Arts Fellowship expedition to Mawson in 2002, Roberts has continued to develop animations and installations drawn from conversations with scientists, to visualise new understandings of krill, whales, phytoplankton, and other interacting systems and main drivers of change. Roberts’ work spans movement and dance, drawing, animation and projections.



Fiona Hall, 2014 Adelaide Biennial: Dark Heart, Out of my tree, 2013.

The sole artist to representing Australia at Venice Biennale in 2013 was Malaysian-born Simryn Gill, whose works depict Australian landscape and mining specifically. In a phrase with echoes of Daoism, she describes her viewpoint as a “cyclic instead of linear world view” (Australian government 2014). Michael Taussig, in his article in *Artlink*, “Reverse Engineering: The mining photographs of Simryn Gill”, asks the rhetorical question, “how then to visually represent these gougings, reshaping and woundings of the land?” (Hoffie, 2013 p.22) He asks us to “imagine the links that relate us to age-old life forces that we are still to fully comprehend”. Gill’s installations explore materiality and her modifications to the old Australian Pavilion at Venice Biennale 2013 incorporated the elements of wood and metal, to evoke a picture of Australia as a source of raw materials. Her large format aerial photographs of open cut mines, entitled *Eyes and Storms*, are described by Taussig as “prayerful”: “if art in the age of mechanical production can still be described as a prayerful activity, then surely the aerial photographs taken by Simryn Gill qualify as such” (p.22). The works, luminous photographic images printed on aluminium, creating an effect as if cast in gold, evoke the monumental sublime and also Byzantine art. Depicting “Australia as a landmass of gaping wounds, intrinsic to which is a sense of great wealth oozing from the wounds”; Taussig observes, “there are no people in the photographs, instead a pervasive sterility, a life after death incandescence coats them” (Taussig in Hoffie, pp.24-25).

Rosemary Laing’s series of large format photographs, entitled *one dozen considerations* (2013), also exhibited in Adelaide in *Dark Heart*, were taken at Maralinga, South Australia—the blast site of the first atomic weapon detonated on the Australian mainland—“act as a witness to natural disasters and the atrocities, incurred by human actions” (Laing 2014). This environmental work was exhibited in conjunction with an earlier suite of images, *a dozen useless actions for grieving blondes* 2009, large format photos of a woman weeping, in a powerful juxtaposition that somehow implied that the grieving was a reaction to the nuclear testing.

In a similar mood to Laing’s works, Marilyn Fairskye’s video project *Precarious* 2014, takes the viewer to Chernobyl, the site of the nuclear reactor disaster of 26 April 1986, and the devastated zone that has been sealed off and hidden from the outside world since the incident. Another work in *Dark Heart* was Jagath

Dheerasekara's powerful photo project *Manuwangku: Under the Nuclear Cloud*, about the resistance by traditional owners to a proposed nuclear waste dump at Muckaty, in the Northern Territory⁶². Lynette Wallworth's immersive video installation, *Still Walking Country*, or "Ngalaju Nyurri Parra", (*Dark Heart* 2014), is more optimistic however. The collaboration between Wallworth, the Pilbara Martu artists and New York-based singer Antony was commissioned by the Martu Aboriginal artists and Fremantle Arts Centre for the exhibition "Still Walking Country" (Fremantle Arts 2012)⁶³. In a giant video projection, a group of senior Aboriginal women artists sit on the ground in the desert painting a giant mural, with distant smoke from a traditional burn-off in the distance creating a meditative scene. The scenes cycle through different times of day—day, dusk, starry night—as the women sing together in their own language accompanied by Antony in "her" extraordinary voice, in a unique cultural exchange:

We have lived in this country for a long time, this country is us. We need to share it and talk about it and protect it, keep it strong (Martu Artists in *Dark Heart* 2014).

The above-mentioned works all have some relationship to the goal of the current creative work, *The Earth and the Elements*, of representing our uneasy relationship with the fragile Australian landscape in a time of climate change and mass extinctions.

⁶² The proposal for a nuclear waste dump was rejected in 2014 after a seven year campaign by traditional owners (SMH June 19, 2014)

⁶³ The transgender artist formerly known as Antony Heggarty, now known as Anonhi, is an international campaigner on environmental issues, as well as issues of (trans) gender politics.

The Multi-screen Creative Work – *The Earth and the Elements*

Chapter One: *The Cinema Migrates* discussed my background in film coming to the creative work: with my earlier films *Holzwege* and *New Beijing* both interpreting landscape within a specific cultural frame of reference. *Holzwege* engages with a Romantic view of landscape, shooting Europe in Australia (snowy mountains, and beech and pine forests in temperate Victoria,) and Speer’s *nom de plume* “Holzwege” a reference to Heidegger and Germanic nostalgia (which is also the title of one of Heidegger’s books). *New Beijing* takes the Chinese symbolist architecture, commissioned by the Chinese authorities for the Olympic Games—called “architectural gymnastics” by Ruan (2006)—and pits it against the fight by residents to preserve Beijing’s cultural heritage.

In 2007 when embarking on *New Beijing*, and again in 2010 when conceiving the current multi-screen project, it was with the intention of becoming an activist at some levels, seeking to address a bias in the mainstream media. At the time of my starting the new project, Australia was in the boom phase of a “boom and bust” mining cycle. The first written proposal for the multi-screen project includes the following quote by journalist John Garnaut, which describes a situation that many thought would never end: “China’s seemingly endless boom and insatiable demand for iron ore has given Australia its most favourable trading conditions since colonial times” (Garnaut 2011).

Since then, a confluence of events—the GFC, a slowdown in China’s economy and the resulting slump in global coal and iron ore prices—has seen a downturn in the mining industry and lower commodity prices. Despite this, the true cost of extracting these resources has never being fully been addressed (per “triple bottom line economics”) nor have funds been set aside to economic safeguard of our economy (such as the concept of a sovereign wealth fund such as Norway’s, as advocated by Paul Cleary in *Too Much Luck* (2012) and by many economists)⁶⁴.

⁶⁴ Norway was one step ahead in the 1980s. It was collecting oil revenues through the state-owned company Statoil. However, it was being buffeted by oil price shocks and realised that its oil reserves were finite. In 1990 it took the second step and set up a fund that now has more than US\$100,000 for every man, woman and child. Its salmon fishing, another trade-exposed industry still exists (SMH 13).

The goal of the creative project is to use the multi-screen format and footage of mining infrastructure, transportation of materials and the eventual products/outflows, to evoke the concepts of “interconnectedness” and “flow”. The Daoist structure of the circular universe (*Wu Xing*) offered a framing device, to explore the movement of materials between east and west, or north and south, using the “Five Elements” as a metaphor. There are connections here also with the Classical Greek elements that have been used by European artists for centuries, *Earth, Water, Air* and *Fire*, with an occasional fifth being *Aether*. These date from Pre-Socratic Greece with Mediaeval Alchemy adding three more (mercury, sulphur and salt) and they persist into the Renaissance. Most religious traditions have similar concepts, including Hinduism and Buddhism, both of which use Earth, Water, Air and Fire, as well as the concept of “humours”, which were used to describe the health of the human body since Aristotle (Lai 2005, p.7).

The Chinese conception of five rather than four elements, with the substitution of *Wood* and *Metal* (or Gold) for *Air*, and the Daoist concept of the planet in constant flux, influenced the physical architecture of the installation work, offering a metaphor for describing the mining and the resources exchange. The work is composed of five screens, arranged in a loose pentagonal shape corresponding to the Daoist concept of the Five Elements (*Wu Xing*), sometimes also translated as “Five Phases” or “Five Changes”: being Wood (木 Mu); Fire (火 Hue); Earth (土 Tu); Metal (金 Jin); and Water (水 Shui). The number five is significant both in Chinese culture and in Daoism: there are five flavours (sweet, sour, bitter, pungent, salty), five classics of Chinese literature, five sacred mountains in China, and five cardinal relationships in traditional Chinese culture (Lai 2008).

As the projected multi-screen video is a meditation on globalisation and environmental interconnectedness, a mixture of original and sourced footage is used in the final work to link the elements (raw materials) with the eventual outputs—energy, goods or infrastructure—and to document the journey of these materials to China (coal and iron ore), where they undergo transformation and resulting environmental impacts (on air, water, earth and humans). The five video channels



Georgia Wallace-Crabbe *The Earth and The Elements* (2015) Multi Screen Documentary 5 Screen Digital Video

explore the movement of the materials and their impacts on people across two continents.

As far as the actual elements are concerned, the interpretation is metaphoric with, for example, the interpretation of *Iron* as iron ore and *Wood* as coal, and *Fire*, *Earth* and *Water* being understood within the work as general environmental impacts, as well as implied impacts of climate change on Australia's landscape. Using footage from Australia and China of the transportation of mineral ores and their transformation (into power and steel), I attempt to record these activities as a disengaged observer. In the tradition of observational documentary, the aim was to record the movement of the materials across the planet, described as "the largest movement of earth in the planet's history" (*The Guardian* Dec 12, 2013).

The Elements:

Wood (木 *Mu*)

As discussed already, in the creative work, Coal is interpreted literally as *Wood*, as it is "carbonised plant matter" rather than as *Earth*. However the changefulness of Coal as both a sedimentary rock and a fossil fuel derived from plant and animal life seems apt and seems to validate Morton's notion of coal as a the "hyperobject". The quote from Greenpeace from the start of this exegesis, returns here as a useful reminder of Coal's central position in the story of resources exchange:

Coal-fired power stations are China's biggest source of air pollution and the world's biggest emitters of greenhouse gases. The extraction, processing, transportation and combustion of coal, produce wastewater, airborne pollution and solid waste, and also contribute to climate change. (Bjerby 2007)

As we approach so called Climate Tipping Points, Australia is rapidly expanding its coal mining and exports, despite the known impact of coal burning on the environment. Visual metaphors that illustrate the scale of the problem include: footage shot in Queensland's Bowen Basin, the Illawarra and Hunter Valley regions of New South Wales—images such as two-kilometre-long coal trains streaming across the landscape to giant high security ports—and aerial footage of the giant Hay Point Coal Terminal (Bowen)—Australia's largest coal terminal at the time of

filming. A current proposal to expand nearby Abbot Point Coal Terminal in Mackay, threatens the Great Barrier Reef, in addition to the existing threats from ocean warming and acidification. The huge piles of black coal evoke the Monumental Sublime and Timothy Morton's "hyperobjects": "objects massively distributed in time and space relative to human scales" (Morton 2011).

The ongoing expansion of coal mining in Australia and its impact on farmers and communities across the eastern states are linked to the issue of coal-seam gas (CSG)—another fossil fuel. Extraction of CSG by "fracking" is being imposed on landowners who have no legal recourse to resist, in a manner that mirrors the experience of indigenous traditional landowners in more remote parts of the country. Among the impressionistic images of industrial landscapes, there are some talking heads, to help the viewer contextualise the issues: geologist Chris Pavich (National Parks and Wildlife) who says, "Where there is coal and there is a viable way to get it out, chances are they will mine it"; environmental activist and television presenter Nell Schofield, interviewed at the Mudgee People's Conference, who holds up a doughnut and declares, "Doughnut mining, they take the dough, we get the hole"; and Roebourne Aboriginal artist Loreen Samson who states, "The iron ore *is* the land! They are crushing our stories, our rock art" (Wallace-Crabbe 2015).

Returning to the connections and comparisons between China and Australia in the creative work: Earth is depicted as being "natural" in its undisturbed state or unnatural when disrupted by mining, or by earthworks for dam or road construction, land clearing and over-grazing—the many causes of desertification in both countries; Water is vital to all life, especially in Australia—a land of drought and flood, facing an unknown future from climate change—as mining increasingly compromises the aquifers of its artesian basins. China is a country spanning almost half the Asian continent, where floods, typhoons, droughts and earthquakes have come to symbolise Nature in its elemental form. However, paradoxically in China giant hydroelectricity schemes, built to power growing urban centres, flood villages and displace whole communities.

Fire (火 *Hue*)

The powerful elemental and illuminating nature of Fire is evoked as essential to humans, as firelight or heat generation, but also as destructive as a power when uncontrolled. Fire is represented by combustion in a steel smelter or in power generation, but also as bushfire at the end of the film, when negative outputs are visualised. Aerials of bushfire in the Blue Mountains, suggest new understandings of “fire ecology” in the Australian context, raising the uneasy question of whether it is “natural” or man-made. Fire draws direct links to the carbon emissions from burning of the fossil fuels that are transported from Australia to China. The fire in the Hazelwood open-cut coal mine that burnt for months causing toxic fumes for the people of the Latrobe Valley, sits uneasily between these extremes, and evokes the Sublime, through the beautiful and terrible images of smoke smoldering coal seams.

Earth (土 *Tu*)

Earth is also represented as “natural” when viewed in its undisturbed state or tainted or disrupted when viewed as a “gouging of the earth” (Hoffie 2013). Topsoil is a fragile resource, which needs maintenance and renewal to sustain it. In addition to the effects of mining, land clearance and over grazing have had devastating impacts worldwide and are a major cause of desertification in both countries, China and Australia. Earth is represented by soil: red earth, yellow earth, black soil: images of earth could include erosion, compost, land-care, food production, sustainability, remediation of damaged landscapes after mining or the damage from poisons like arsenic (used in gold mining), hydraulic fracturing (or "fracking") for gas.

Metal (金 *Jin*)

In the creative work, Metal is interpreted as iron ore. The more highly valued the metal, the more remote mining is economically justified, and while gold and silver are highly valued metals especially for the Chinese and Australia has its share of gold, as well as copper, nickel, uranium, “rare earths”, cobalt and uranium. This project focuses on iron ore because of its link to construction and because it is one of Australia’s two major exports (the other being coal); although the global iron price fluctuates. The Pilbara region of the remote north of Western Australia has

experienced a recent boom from iron ore mining⁶⁵. Shipped from the north-west of Australia to the south-east to BlueScope Steel's Port Kembla smelter, the processed steel is exported to Asia— principally to China and Japan— however, China, is increasingly opting to import raw iron ore directly rather than the by-product of steel.

Water (水 *Shui*)

In the creative work Water is omnipresent: the notion that water is vital to life is evoked as such. Australia, a land of drought and flood, is facing an unknown future in the face of climate change. The ground water aquifers of the Darling Downs and the Murray Darling River system are increasingly becoming compromised. Meanwhile in China, despite a cultural tradition with ideas about the balance of nature, giant hydroelectric schemes, built to provide power to meet growing demand, flood villages and displace populations; such as the towns depicted in the films *Up the Yangtze*, and *Still Life* (discussed in Chapter Three). We see the construction of a giant dam to supply Beijing's growing population, and polluted seas from clothing dye, and we see the ocean that links our two countries facilitating the sea trade that is explored throughout the work.

Process

Regarding the creative work, *The Earth and the Elements*: having conceived the project from the outset as having five channels of video with five screens arranged in a pentagonal shape, I found that a considerable amount of time was spent researching and filming the contents. On each research trip, relevant interviews and observational footage were recorded, using video as a form of note-taking or sketching. The research process however had actually begun much earlier, on a 2010 trip to China with a group of Australian artists from the Beijing Red Gate Gallery artists' residency program⁶⁶. This trip involved travelling by train from Beijing to Shanxi (Pingyao), and then to Xi'an (Shaanxi) and Sichuan—to the cities of Chengdu and Chongqing. As we travelled, I filmed landscape and gathered observational material, with the intention of making a documentary of the journey. Shanxi and Shaanxi are

⁶⁵ Now considered to be over, due to global commodity prices and the end of the development phase of many of these mining operations.

⁶⁶ Red Gate Gallery Artist Residency's *Hard Sleeper* exhibition group of artists.

the provinces with most of China's coal mining (along with Inner Mongolia) and the landscape and the pollution were visually arresting. Chongqing is one of the largest and fastest growing cities in the world, with a population of 32 million in the greater metropolitan area, a hillside city bordered on two sides by rivers, swelteringly hot and humid in summer.

Back in Australia, I was based in Bundeena south of Sydney, travelling frequently to Wollongong for supervision meetings: footage was shot in Wollongong, at Port Kembla's steelworks and port, and coal trains en route to the port on the Illawarra train line. Railway footage was easier to capture however further north, around Newcastle, the Hunter Valley and in Queensland's Bowen Basin. In these areas, due to the high frequency of coal trains, the coal wagons seemed to roll continuously across the landscape with their black contents throughout the day. With trains of up to two kilometres in length, I wanted to capture them continuously crossing a locked-off frame, to show the duration in real time (rather than using shots 'temporally extended' through the use of motion effects).

Despite great travel distances, a number of filming expeditions were made for this project: in 2011 to the Hunter Valley, Mudgee and the Illawarra; and, in 2012 to Roebourne in the Pilbara (Western Australia) to film iron ore mining (or port operations) and investigate the impact of the mining on traditional owners of the land where the iron is mined, the Yindjibarndi, and on their cultural heritage⁶⁷. A 2013 trip to North Queensland (Bowen, Mackay and the Bowen Basin)⁶⁸, facilitated the shooting of aerial footage of the Mackay Coal Terminal from a chartered light aircraft, as well rail infrastructure and mining operations, (from public land to avoid access issues)⁶⁹.

⁶⁷ Fortesque Metals Group, operates the Solomon Hub mine site.

⁶⁸ After launching a documentary series I produced *Breaker Morant: The Retrial* in Charters Towers.

⁶⁹ Access to port facilities, railheads and mines is restricted and despite the requests I was not granted any special access. This meant filming from roadways and bridges and even then, I discovered some strategically located access roads had been privatised (e.g. Abbot Point) which meant approaching the port by road constituted trespassing.

The visit to Roebourne was supported by a colleague, Kate Wilson, who was then working for the Yindjibarndi Aboriginal Corporation (YAC) and Juluwaru Media Association, assisting in the creation of a digital archive of the language and culture, and providing media training. With Kate as an advisor, formal interview requests were sent to YAC CEO Michael Woodley, and elders Tootsie Daniel and Loreen Samson (artists). These were approved and research interviews were recorded, sections of which appear in the final work (Samson and Woodley). Other filming covered the port of Karratha, the iron ore loading facility at Port Samson and various landscapes—Yindjibarndi rock art at Harding Dam, the Burrup Peninsula (the site of Australia’s and possibly the world’s oldest rock art) and numerous iron ore trains. Kate Wilson and partner Gary Ansell provided research assistance and their own footage filmed on Yindjibarndi traditional land at Millstream and Solomon Hub, the site of Fortescue Metals’ contested iron ore mine. This footage features members of the Yindjibarndi group on a special access visit conducting traditional practices such as fishing, visiting ochre sites, animals, songs, and features an elder (Thomas Jacobs - now deceased) whose image, holding a spear catching a fish, appears in the final work⁷⁰. YAC footage was used to illustrate points made by Woodley at interview, “You have been given the responsibility by the old people to care for the land..” etc. This intercultural research informs the final creative work, and a selection of the qualitative interview material is included to explain the importance of the land in the Aboriginal worldview. Loreen Samson says: “The iron ore is the land, they are crushing our history, our stories. But why did it have to be the indigenous culture that is crushed?” etc. Such a concept of inter-relationship with the land has similarities with a traditional Chinese view proposed in Chapter Three, and is relevant to an Australian perspective of the project.

In 2014, the final research made was trip to China (Beijing, Shanghai and places in between), assisted by a grant from the Faculty of Creative Arts (UOW) and The Australia China Art Foundation (ACAF). My participation in an initiative called *Arts Can Do* involving filming artist-led workshops with socially disadvantaged children on the outskirts of Shanghai. This allowed for shooting of urban landscapes such as

⁷⁰ The documentary *Exile and the Kingdom*, produced by Frank Rijavec, tells of the resilience of the Yindjibarndi, Juluwaru, Banyjima and Kurrama people of Roebourne from early times to the European settlement and the mining boom of the 1960s/70s.

Shanghai's Yangshan deep-water port and the fast train corridor between Shanghai and Beijing. Aware that access would not be easily granted to steel mills, coalmines and state-run enterprises (as these are restricted to Chinese nationals), I made contact with China-based camera people and the NGO Greenpeace East Asia, regarding licencing existing footage of various sites. The organisation has a policy of sharing footage of Chinese environmental stories to world media, and footage rights were thus negotiated gratis from them for a number of shots or sequences (e.g. images of the giant coalmine in Mongolia and the water pollution from dye from clothing factories).

During the research and shooting trip to China in September 2014, Chinese producer Warren Chien introduced me to Beijing-based documentary-maker Wang Jiuliang, director of environmental films, *Beijing Besieged by Waste* (2011) and *Plastic China* (in progress)⁷¹. Wang provided me with additional shots (e.g. Tianjin coal port). Similarly when the edit was fairly advanced and specific shots were missing on the Australian side, local producers were approached for footage from existing films: such as the images of the Hazelwood open-cut coal mine fire (from Victorian Country Fire Authority), bushfire images and aerials of a hazard-reduction burn in the Blue Mountains (Firelight Productions, out-takes from the doco *Scorched*⁷²), aerials of Sydney water catchment (Empress Films from *The Man from Cox's River*) and shots of Tasmanian forest logging (Heidi Lee Douglas, out-takes from *Defendant 9* about opposition to the Gunns' Timber Mill)⁷³ and so on.

My original Chinese footage is largely impressionistic: travelling shots across urbanising landscape, development and construction sites, the deep-water container port, coal barges, trains and freeways. As discussed in Chapter Four, the representation of Chinese and Australian landscape was at times suggestive of traditional Chinese painting such as that of the Southern Song. The influence was largely compositional and intuitive: the landscapes have humans in the frame only where necessary, as one element of many in balance. Images of smoke or smog are

⁷¹ <http://dgeneratefilms.com/filmmakers/wang-jiuliang>
<http://asiasociety.org/new-york/events/discussion-plastic-china>

⁷² <http://www.firelight.com.au/films/scorched/#sthash.kjFGZhpM.dpbs>

⁷³ <http://www.defendant5.com/>

strangely romantic, despite understanding that we are viewing a spoiled landscape (e.g. a smoking coal mine fire in Australia and China), they are reminiscent of Chinese landscape paintings. As well as different interpretations of the elements and nature as framing concepts for the work, “monumental” scale was also evident. The horizontality of the images (the 16:9 frame multiplied by five screens) also evokes Chinese scroll painting (also described by Isaac Julien in regard to his work *Ten Thousand Waves*). Australian landscape suits such an approach, being often flat with a largely empty frame.

I shot a large proportion of the footage myself, with assistance from my collaborator on the project, Gregory Miller. As discussed the footage of Chinese coal and iron ports was beyond my capacity to film (due to access issues), as were some of the aerial shots, the bush fires, and these images were obtained from other filmmakers. An experienced producer, I was able to specify the nature of the shots required and colleagues gave me a selection to choose from. These filmmakers included: Kate Wilson and Gary Ansell (Aust.), Heidi Lee Douglas (Aust.), Wang Jiuliang (China), James Brown (China), Dean Cropp and Marcus Gillezeau (Aust.), Greenpeace East Asia (China), Tad Souden (Aust), and Russell Kilby (Aust.). Only shots that were used in the final work were licenced.

In this way a complex array of observational and realist images was built up that communicate the thesis of the project. While no attempt to be overtly polemical was made, this form of realism, evoking the Monumental Sublime and Morton’s “hyperobject”, proves to have its own persuasive rhetoric. The decision to include interview grabs with key subjects (Aboriginal traditional owners affected by mining, coal activists, and a geologist) was taken quite late in the process, to clarify the intention of the work: a textual strategy that takes the viewer to a deeper level, that takes account of the perspective of those affected by the resource extraction. I did not pursue a balancing viewpoint by interviewing a miner or mining company representative, despite this suggestion, because I consider these viewpoints to be well represented in the mainstream media. A Chinese farmer affected by pollution or mining was not included, due to limited time and resources in China to undertake extensive research there, and as it would have meant including material shot for another context (by Wang or Greenpeace for another film). Despite being possible, a

choice was made not to pursue this as it breached the established logic and the process of making the work (all interviews are original). It would have necessitated translation and subtitling of the final work, which would have broken the immersive mood and made it more prosaic. A different version of the creative work reedited specifically for a Chinese audience with Chinese language interviews is possible, should the opportunity to exhibit in China arise.

British experimental filmmaker Lis Rhodes stated that her Expanded Cinema work *Light Music* was a response to musical composition. The reference to musical terms here is not accidental, as editing immersive multi-screen video has much in common with musical composition as well as cinema. This is because they are both time-based media. Attention to rhythm and composition is necessary for working with the multi-screen format. The planning process for five synchronous video channels is more like musical composition than linear narrative film and the editing more like conducting. Bill Viola's own background to video art was studying electronic music.

The kinesthetic approach to editing evokes early silent films with an absence of humans. Choreography of mechanised movement and symmetry are used to motivate screen direction. Trains travel left to right (or right to left) synchronously with trains on other screens; certain shapes mirror others, such as coal piles lined up in a Chinese port, mimic high-rise buildings; while the yellow arms of construction cranes move together as if choreographed. The editing at times is evocative of Dziga Vertov's formalist masterpiece, *Man With a Movie Camera* (1929), Ruttmann's *Symphony of a Great City* (1927) or the more recent *Koyaanisquatsi* (1982 Godfrey Reggio). As in earlier documentary traditions there are no foregrounded characters and little dialogue or spoken narrative: observed events, the movements of materials and detailed observations of the function and mechanism of different processes create a non-linear "multiverse" which, while not a fully interactive video, it is interactive in the viewer experience (Rees 1998).

The editing process in Final Cut Pro allowed five layers of video to be edited simultaneously and stacked as layers ('nesting' in software language) so that they

could be viewed simultaneously in one ultra-wide screen (at a screen ratio 5120 x 576)⁷⁴. The decision was made to focus on compositional patterns and repetition as compositional modes, to allow the materials, or “elements”, to determine much of the narrative. A future iteration of the work might benefit from randomised sequences, facilitated by another computer program, but the initial desire was to allow the materials to generate their own connections. The goal of the work was to create five channels of video of 20–30 minutes in running time. The first rough-cuts, for a test exhibition in January 2014, were edited and exported separately in full resolution (422 Pro res), and exported as individual QuickTimes with a computer playing them simultaneously on linked projectors. The result was not fully synched and so after each test, I would go back to the editing suite and re-edit the sequences to vary the rhythm, juxtaposition or sequence order for the next test (the next day). A result of this approach was, as the timelines were not sync-locked to each other, a randomising effect which was useful in the development stage but frustrating in the long term (as it meant the permutations were endless). Although some viewers might have expected randomised sequences to create the sense of endless possibilities, this would require customised computer coding. Other results of the testing was the decision to change the geometrically correct pentagon of the projection screens, for a broken pentagon, still five sided, but two sides larger being the side walls of the gallery, so the audience is surrounded by images at all times, a metaphor for the universe or the planet, it is totally immersive and encompassing.

As editing the individual timelines and projecting them simultaneously allowed a high element of chance as to the juxtaposition of images, this was too painstaking and exhausting in terms of the range of possibilities, I resolved to cut five layers at once, in one wide-screen window. The result required a lot of rendering and was very slow; however, despite the non-standard ratio meaning realtime viewing was not available, the results were more immediate than the previous. Editing in low resolution (422 Proxy) in a “nested” edit speeded up the render time but still meant that every shot had to be rendered after being inserted. These frame size limitations in Final Cut Pro also required conversion of final edits back into single video channels and reimporting into Premiere Pro, before re-exporting in a different codec.

⁷⁴ Although the non-standard ratio required constant rendering which was very time consuming.

This process however contributed to a smoothing of the overall work for the final version, as there were multiple stages of viewing and testing.

I was assisted in the very slow process of editing by my collaborator on the project Gregory Miller, who also did some of the filming. Towards the end of the edit process he sped things up by creating selected rushes reels from raw footage from which I could import the best shots. He edited themed rough cuts (e.g. fire, polluted water, or trains montages) including for the Introduction (*The Elements*) and Conclusion (*Destruction*) montages edited with direction, and then we would recombine these sub-clips in the nested version. Gregory provided technical support with workflow planning, hard drive and data wrangling (duplication of media), as did Glenn Alexander at the Digital Media Centre of the university, who managed the final outputting and layback of mixed sound. The sound design and sound mix was the work of Mark Tanner, a seasoned professional, who worked with a 5:1 configuration similar to a cinema sound mix, however in this case each of the five channels was assigned to a screen, and the sounds emanating from the screen had to seem naturalistic. The final result was only partially made up of location sound, remixed; there was also a lot of library sound and effects, a collaborative effort (as he had not at that stage seen the work on surround screens).

In the final installation, as not all the screens are visible from any one vantage point, the audience must select which images to view concurrently and make decisions as to which shots to savour, thus producing his or her own experience and understanding based on the connections made between the images. This non-linearity is combined with temporally and spatially extended moments such as trains crossing the screen in real time, or a time-lapse shot spanning two screens. All these techniques explored in screen installations contrast with traditional cinema montage. The architecture of the installation works in parallel with the essential non-linearity of digital video, creating a space that contemplates ecological issues in relation to globalisation and the resources exchange between the two countries. One viewer likened the compositional approach to that of silent films, where the limits of the lenses in depth of field, obliged the filmmaker to work with all three planes simultaneously— foreground, mid-ground and background—an approach similar to Chinese landscape painting.

As viewers enter the space with no preconceived ideas of what they will see, they first become aware of images of an industrial landscape dominated by earth-moving activities. There is activity on all screens—movement and action. The work can be viewed from any point as it is on a loop, with the actual beginning being the repeated images of Elements on all screens and the end is the sequence with degradation and destruction (coal mine fires, bush fire, logging, water pollution). It is a dynamic, active environment, somewhat chaotic and immersive, similar to the actual industrial environments that are being depicted. However, unlike being in those environments, in the gallery and on screen, the viewer is isolated from the activity as there are few humans present, or when they are present, they are miniature in scale compared to the massively scale of the industry and therefore they seem inconsequential. The mechanisation of mining in Australia has depopulated the landscape, which has been taken over by giant machines. There are machines guided by unseen hands. Only later in the sequence does the viewer see humans as they piece automobiles together on assembly lines in China, or hear the voices of people in interview grabs, articulating the “issues”.

The work asks the viewer to engage with landscape and monumental infrastructure, and be provoked by a more elemental world of raw materials, brutally extracted and transported. The different elemental landscapes are linked by the material flow of transportation—pouring, conveyors, trains, diggers, trucks and shipping’—and transformation. The immense scale is dehumanising and yet all this activity is created by humans and for human benefit.

A visual and aural experience, the five channels of video allow a connection of images together into new meanings and associations, through juxtaposition and screen direction of the various flows. These images propose a rhetorical argument that comes from the destructive forces depicted. There is no doubt that what is happening to the raw elements of water, air and fire is their transformation from one state to another. The resultant energy is a by-product of that transformation. There is also an energy cost to this process. Burning coal and harnessing hydroelectricity produce energy but there has still been a considerable energy cost in setting it all up (as well as an environmental cost). Moving coal from one place to another is a

transfer of potential energy, from an inconvenient location to a more convenient one, but it also comes at a high energy cost.

The overall impression generated by the edited sequences is that the energy is now destructive. This is a reversal of how images of these same elements have been used in mainstream media, especially in industrial films, to represent progress, wealth, success, employment, and achievement. In the past, in documentary, fiction film and photography, images of resources exchange were used to glorify human achievements such as in propaganda films about heroic workers. But here they have acquired a lyricism and a nostalgia that comes from the obvious loss of the human scale—the emptiness of the spaces. The movement is by machines, not animals or humans. Some of the mining and transport machines resemble dinosaurs in scale and shape; others are robotic, remote controlled.

The picture is one of a consumption engine, representing an economy that is driven by a desire for eternal growth. Productivity is symbolised by consumer products, perhaps non-essential: new cars that roll off assembly lines; massive cityscapes; giant earthworks and forests of construction cranes. Without telling the viewer explicitly, the point of this visual exploration is made clear. The production and exploitation of the elements is disproportionate to the end use. The voices of the people that appear are emblematic/representative but also authentic and personal: an indigenous traditional owner of land being mined (YAC CEO Michael Woodley), an Aboriginal artist describing the destruction of her traditional land (Loreen Samson); an Australian land management consultant (Chris Pavich), an anti-coal activist (Nell Schofield) voicing concerns about the scale of mining⁷⁵, their disempowerment in the face of these enterprises, the state/multinational corporations versus the landowner. I had considered including an interview with a Chinese farmer⁷⁶ or an Australian miner but decided against the first due to language (avoiding the use of subtitles in the creative work) and ethics issues (I had access to Greenpeace interviews not shot for this purpose and I wanted to include only original interviews), and the second,

⁷⁶ As discussed earlier there is no Chinese farmer in the final edit for reasons also mentioned.

because I considered the mining industry perspective and its propaganda are ubiquitous, and I was seeking to present the an alternative view.

The development of the creative work included a participatory element where viewers were invited to view the work-in-progress through a series of “test” installations. This is writer/filmmaker Chryssy Tintner’s description of the final work:

The presentation of the multi-screen event had a very Brechtian architecture that was melded into the character of the work, via the element of choice. The viewer is aware of the artifice of multi-screen construction, which is based on both the five Daoist elements, and the streams of action focus on transformative processing, on the different screens.

However, the combination of the way the human eye works (desiring to focus on the specific, when presented with several screens) and the content design (where the human is not central) leads to the viewer becoming the subjective principle, the active viewer. The human eye must select what to watch within the screens of endlessly processing elements. In setting things up this way, the creator hopes the viewer will be transformed, like the elements, in their viewing (and like all Brechtian architecture, be motivated to create art-motivated change, in the real world).

So for me the sense of endless processing, with minimal human presence, is key, because the viewer is the absent human presence, with the capability to change the way the elements are processed in the future. The intermeshing of Western and Daoist conceptions of environment and context, and the political implications of the Chinese/Australian relationship through the transferral of matter (“no matter can be created or destroyed”) underlines the choice we face as humans: whether to continue to exert a superior will on the elements and environment as suggested in the Judeo-Christian bible, or whether to exert our choice in a different direction, and through Brechtian revolution to acknowledge our place as part of the Daoist environment, among the elements. (Tintner 2015)

Conclusion

As I discussed in the Introduction to this exegesis, the background to this creative project grew out of the realisation that China's demands for energy, fuel and raw materials are intertwined with Australia's future: due to our abundance in raw materials such as mineral ores. Australia has benefited economically from this trade, at a time when other developed countries have been struggling economically, and has until recently been insulated against economic hardship by this resource relationship. But there is an unspoken truth behind this prosperity, which is the negative cost for both countries in terms of predicted climate change and irreversible environmental damage in Australia, a country now being called "the canary in the coal mine" in relation to climate change⁷⁷. This is the focus of the multi-screen work and the practice-based research project.

Looking at these issues, setting out to use the Daoist conception of the Five Elements as a framing device, I literally represent them as the five basic elements (Wood, Fire, Earth, Metal and Water). The multi-screen project, *The Earth and the Elements*, using five screens, shows the processes of rapid industrial development and technologisation in China and the wealth boosting of both countries within the framework of these elements.

Late capitalism has brought us to a point where we have to step back and re-evaluate our way of conceiving and compartmentalising the world. This point is articulated by Latour in *A Compositionist Manifesto* (2010), discussed in Chapter Three: Parallel Histories, and forms a key starting point for the project. Val Plumwood reminds us that economic rationalism—the economic extension of "rationalism"—is at the root of the problem:

Economic rationalism has replaced the classical warrior of earlier rationalism by the corporate warrior of the global economy... This form of rationality is built on the myth of autonomous reason and autonomous "man", inheriting the rationalist failure to situate the human in ecologically embodied and socially embedded ways; it hides from us our dependency on the ecosphere and on each other. (2002 p.22)

⁷⁷ David Karoly Climate Scientist from Melbourne University (*Rolling Stone* Oct 3, 2011)

In aesthetics (discussed in Chapter Four) and philosophy (discussed in Chapter Three), Latour and Morton have proposed that we have to go back to the same pre-Romantic era, to rethink the bifurcation between art and science as well as modern aesthetics. Ethicists Plumwood, and Alrøe and Kristensen, propose that a new non-human ethic is needed, one that values the biosphere and other living things as part of the balance of nature. This might include a spirituality of place, a concept articulated by Plumwood, which many would consider to be consistent with Aboriginal concepts of nature, also touched on in the creative work through the inclusion of an indigenous artist from Roebourne, WA, who paints works about the impact of mining. Through this project, which proposes that we might also incorporate ideas about nature drawn from Daoist philosophy, run a set of ideas that underpin the Chinese culture, a culture that has grown increasingly more important to Australia. There are certain environmental philosophers, such as Karyn Lai, who support this approach.

As discussed in Chapter Five, Europeans have depicted the Australian environment from the journeys of first Dutch explorers and the later journeys of Captain Cook. The environment has always featured in Australian art, since before the arrival of Europeans, and is of increasing concern today. Environmental art seems increasingly to predominate in international art events such as the Sydney Biennale since the predictions around the speed of Climate Change have become increasingly more pessimistic. Artists as well as philosophers and climate scientists, are expressing concern that, as we are part of the biosphere along with plants and animals and we are all interconnected, the damage we do in advancing our civilisation and technology comes at a negative cost to the ecology, which in turn will cause us harm.

Australian conservation began early, compared to the rest of the world and depictions of the environment in early artistic work set a pattern for ecological art practice, as each arriving wave of immigrants sought connection between humans and their new environment. Interestingly the Romantic Movement was concurrent with white settlement of Australia (Burke's *Inquiry into the Sublime and the Beautiful* was first published in 1757 and Captain Cook arrived in Australia in

1777)⁷⁸. The colony was founded in an era of expansion and romanticism, which has now come to an end.

Australian art of the early 21st century coincides with a change in how the environment is depicted; with artists increasingly visualising wasted landscapes, the barrenness and the damage that has occurred since settlement. Just as art reflects society and culture, artists are attempting to document and interpret climate change. The *Gaia* concept of the world as a single organism sees the planet in crisis, a diseased and dying individual ripping wounds in its own skin (Lovelock 2006). Morton's dark ecology sees us as already within the catastrophe. He sums up the urgency of the moment as follows:

The humanities are where we reflect on culture, politics, and science. If they mean anything at all in this age of scientism, the humanities must do serious reflection. While we address the current ecological crisis, we should regard this moment as a precious, if perilous, opportunity to think some difficult thoughts about what ecology is. (Morton 2010, p.14)

It has been established via Latour, Plumwood and Morton (in Chapter Three) that the ecological crisis represents a crisis in the worldview, which we had broadly held since the European Enlightenment. Solutions to the environmental crisis, if there are any, must be multidisciplinary as the issues are complex and interconnected. Science must work with the humanities in a global bi-partisan approach to find solutions. The authors of *Complexity Theory for a Sustainable Future* consider that these approaches are in the process of emerging:

There are different ways of understanding complexity involved with ecosphere and climate systems: complexity theory is now reaching a stage where it is of high relevance to societies and ecosystems. Although considerable progress has been made in developing and exploring different adaptations of complexity theory to the management of social-ecological systems, much remains unknown. (Norberg and Cumming 2008, p.290).

Humans are draining the resources of our planet on a previously unfathomable scale, to fuel 'progress' and development. However, the warnings have been sounding for the last few hundred years and are getting louder. Art, in reflection of our lives and culture, has a vital role to play in this warning of the damage we are doing to ourselves. The multi-screen format brings it closer to the viewer but also implicates

⁷⁸ The First Fleet arrived in 1788 and Wordsworth's *Lyrical Ballads* was published in 1798.

the viewer in the viewing process, as choices must be made in what to view, just as choices must be made in what to save in planet Earth.

My motivation in coming to a multiscreen video installation project, from a background in narrative film (discussed in Chapter One), is to explore the new immersive, expanded screen environment made possible by recent innovations in digital technology. Inspired by the work of cinematic video-installation artists such as Bill Viola, Isaac Julien and Yang Fudong, whose work is discussed in Chapter Two, it also is a medium which lends itself to representation of a form of expanded documentary realism. The circular (pentagonal) arrangement of the screens allows a non-linear approach, consistent with the cyclic view of nature suggested by the Daoist cosmological conception.

With digital expansions, video art is now as commonplace as painting and the other visual arts. We have seen films such as Davis Guggenheim's Oscar-winning *An Inconvenient Truth* (2006) attempt to straddle the breadth of the topic of climate change, and other award-winners such as *The Hungry Tide* (2011)—which depicts the fate of Kiribati, a nation on the front line of climate change. For the reasons outlined by Latour and Morton, there is an inability to respond such films as these. Climate change is a complex phenomenon: “one can see weather but even the most qualified scientists have trouble describing climate systems” (Morton 2010). However in the words of Rancière, “Nothing is unrepresentable as a property of the event. There are simply choices” (2008, p.1). What, then, are the artistic choices at our disposal for evoking the ‘hyperobject’? Realism is dark enough now without the need to reach for the aesthetic device of the sublime, or to feel that romanticism/rationalism is in the eye of the beholder.

It is time for multi-screen art to, in Morton's words, “think the ecological thought”. Multi-screen video, by its multi-linear structure, offers a tool to respond to the complexity around these issues and, as Flannery advocates, attempt to place climate change at the centre of cultural debate.

Bibliography

- No author "Southern Song Landscape Painting,"
<http://depts.washington.edu/chinaciv/painting/tptgssla.htm>, Viewed 2 February 2015.
- No author, *Janet Laurence Artist Profile*, http://shermangalleries.sherman-scaf.org.au/artists/inartists/artist_profile.asp%3Fartist=laurencej.html
- Adorno, T. W., G. Adorno, R., Tiedemann & Hullot-Kentor, R., 1997, *Aesthetic Theory*, London, Athlone Press.
- Alexander, G., Sharp, T., & Tofler, S., 2009, *Kaldor Public Art Projects, 2008 Viola*, Art Gallery of NSW, 2009
- Alrøe, H. F., Kristensen, E. S., 2003, "Toward a Systemic Ethic", *Environmental Ethics* Volume 25, Issue 1, Spring 2003, (pp.59–78)
- Art Gallery of New South Wales (AGNSW) 2009 – *Bill Viola*
http://archive.artgallery.nsw.gov.au/exhibitions/archived/2008/bill_viola/
- Australian Atlas of Minerals 2012, Resources and Processes, Australian Government, Geoscience Australia
http://www.australianminesatlas.gov.au/education/fact_sheets/coal.html.
- Australian Coal Museum, Viewed 02 Mar 2015
http://www.auscoalmuseum.org.au/index.php?option=com_content&view=article&id=55&Itemid=72
- Australian Government Department of Immigration,
<https://www.immi.gov.au/media/fact-sheets/08abolition.htm>
Australian Government, Viewed 02 Mar 2015
- Australian Government 2014, Venice Biennale- artist Simryn Gill, viewed online 02 March 2015 <http://2014.australiacouncil.gov.au/news/items/news-features/The-Australia-Pavilion-opens-at-the-55th-International-Art-Exhibition>
<http://www.australia.gov.au/about-australia/australian-story/australias-fossil-past>
- Australian National Botanic Gardens
<http://www.anbg.gov.au/biography/parkinson-sydney.html>
- Baichwal, J. B. & Burtynsky, E., 2013, *Watermark*, Canada, documentary film.
- Balaskas, B., 2009, "Expanded Cartography And The New Live Cinema", *Expanded Cinema Seminar* 20 May 2009, London Central Saint Martins.
- Barnouw, E., 1993, *Documentary: a History of the Non-Fiction Film*, New York; Oxford, Oxford University Press.
- Belting, H. B., Andrea, Weibel, 2011/2012, *The Global Contemporary and the Rise of New Art Worlds*. Z. Karlsruhe, MIT Press Cambridge, MA/London England.
- Berghuis, T. J., 2006, *Performance Art in China*, Beijing, China, Timezone 8 Limited.

- Berry, C. L., Xinyu, L., Rofel, L., 2010, *New Chinese Documentary Film Movement: For the Public Record*, Hong Kong, Hong Kong University Press.
- Bhagwati, J. N. and Council on Foreign Relations, 2004, *In defense of globalization*, New York; Oxford, Oxford University Press.
- Biennale of Sydney (BOS) 2010, *East of Que Village* (2007) by Yang Fudong, catalogue, <http://issuu.com/biennalesydney/docs/17bos-guide-web>, date viewed July 2014. (Also hard copy)
- Bjureby, E. et al., 2007, *The True Cost of Coal in China*, Greenpeace International.
- Blackwell, A., 2006, In conversation with Ai Weiwei, *Ai Weiwei: Fragments, Voids, Sections and Rings* viewed 5 February 2015
<http://archinect.com/features/article/47035/ai-weiwei-fragments-voids-sections-and-rings>.
- Blistene, B., "Les Immatériaux: a Conversation with J.F. Lyotard and Bernard Blistene" viewed 22 Mar 2015, <http://www.art-agenda.com/reviews/les-immatériaux-a-conversation-with-jean-francois-lyotard-and-bernard-blistene/>
- Borges, J. L., 1964, *Labyrinths; selected stories & other writings*, New York, New Directions Pub. Corp.
- Bourke 2008, *Lines in the Sand: Botany Bay stories from 1770*, Sydney, Hazlehurst Regional Gallery and Art Centre
- Boxberger, D.L. 2002, "Chief Seattle", *American Anthropologist*, vol. 104, no. 1, p. 311, <http://www.stevenredhead.com/Native/>
- Brownlow, K., 1983, *Napoleon: Abel Gance's classic film 1*. New York: Alfred A. Knopf.
- Burke, E., 1958, *A philosophical enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, London, Routledge & Kegan Paul. Originally published 1757.
- Calvino, I., 1978, *Invisible Cities*, New York, Harcourt Brace Jovanovich.
- Campton, D. & Shelley, M. W., 1987, *Frankenstein based on the story by Mary Shelley*. London, Hutchinson.
- Cantrill, A. & C., 1984, *Cantrills' Film Notes 47/48*
- Centre de création industrielle and Centre Georges Pompidou, 1985, *Les Immatériaux*. Paris, Centre Georges Pompidou.
- Centre de création industrielle and Centre Georges Pompidou, 1989, *Magiciens de la Terre, Retour sur une Exposition Légendaire*, viewed online 02 Mar 2015. <https://www.centrepompidou.fr/cpv/resource/c5eRpey/rERz8A>
- Chang, Y., 2007, *Up the Yangtze* Canada, Eyesteel Films.
- Chatwin, B., 1988, *The Songlines*, London, Random House.
- Clarke, M., 1896, viewed online 02 March 2015
<https://espace.library.uq.edu.au/eserv.php?pid=UQ:11243&dsID=conley9.pdf>
- Cleary, P., 2011, *Too Much Luck: the Mining Boom and Australia's Future*, Melbourne, Black Inc.

- Cleary, P., 2012, *Mine Field*, Melbourne, Black Inc.
- Cleary, T. F., 1992, *I Ching: The Book of Chang*, Boston; London, Shambhala.
- Climate Central, 2015, <http://www.climatecentral.org/news/co2-400-ppm-global-record-18965>, viewed online 06/05/15
- Climate Council, 2014 <http://www.climatecouncil.org.au/ipcc> Summary of IPCC 2014 report, viewed online 27/02/15
- CNEX 2010, catalogue for The Next Homeland Documentary Film Festival: Taipei, CNEX, (p.17)
- Coleridge, S. T. & Coleridge, E. H., 1969, *Poetical works*, London; New York, Oxford University Press.
- Collins, F. & Davis, T., 2004, *Australian Cinema after Mabo*, Cambridge, Cambridge University Press.
- Conley, D., "Marcus Clarke: the Romance of Reality", *Australian Studies in Journalism*, 9: 2000
- Copeland, J., August 1998, "A Brush with Landscape", *Sunday Special* program, ABC Radio National, presented by Julie Copeland. Headspace #2. <http://www.abc.net.au/arts/headspace/rn/special/brush/default.htm> viewed 7 February 2015.
- Corbet, D. ed., 2014, *South: Australia/Mexico/South Africa*, Hazelhurst Regional Gallery Arts Centre (ed.). GyMEA, NSW.
- Cordell Jigsaw Productions, 2014, *Two Men in China*, aired on Tuesday 27 May 2014, 8:30pm, distributed by Australian Broadcasting Corporation.
- Constantino, M., 2014a, catalogue for *Degeneration*, ACAF (Australia China Art Foundation)
- Constantino, M., 2014b, Curator's talk, *Degeneration*, ACAF (Australia China Art Foundation) 22 February 2014
- Constantino, M., 2014c, Conversation OCAT, Shanghai (OCT Contemporary Art Terminal), 11 September 2014
- Crawford, A., 2003, *View from the Booth*. November 29, 2003
- Crist, E., 2013 'On the Poverty of Our Nomenclature' *Environmental Humanities*, vol. 3, 2013, pp. 129-147, viewed online: www.environmentalhumanities.org ISSN: 2201-1919
- Curtis, D., 1971, *Experimental Cinema: a Fifty-Year Evolution*, London, Studio Vista.
- Davis, W., 1987, *The Serpent and the Rainbow*, Glasgow, Fontana.
- Davis, W., 2009, *The Wayfinders: Why Ancient Wisdom Matters in the Modern World*, Toronto, Anansi.
- Davis, W., 2011, *Big Ideas*, ABC Radio National, ABC.
- Del Favero, D., 2001, web catalogue ref for *(dis)LOCATIONS 2001* Eds. Dennis Del Favero & Jeffrey Shaw, Karlsruhe & Sydney

- DeLanda, M., 1997, *A Thousand Years of Non-Linear History*, Cambridge, Massachusetts, SWERVE Editions
- Deutsch, E., 1975, *Studies in Comparative Aesthetics*, Honolulu, University Press of Hawaii.
- Diamond, J., 1997, *Guns, Germs and Steel: The Fates of Human Societies*, New York, W. W. Norton & Company
- Dineley 2013, viewed online 02 March 2015, <http://www.australiangeographic.com.au/news/2013/04/burrup-peninsula-rock-art-among-worlds-oldest/>
- Dombrovskis, P., 1979, *Morning Mist, Rock Island Bend, Franklin River, Tasmania, 1979*, col. photograph (digital print); 64.2 x 51.4 cm, Pictures Collection, nla.pic-an6631500
- Dunaway, F., 2005, *Natural Visions: the Power of Images in American Environmental Reform*, Chicago, London, University of Chicago Press.
- During, S., 2002, *Modern Enchantments: the cultural power of secular magic*, Cambridge, Mass., Harvard University Press.
- Duval, S. & Wicklund, R. A., 1972, *A theory of objective self awareness*, New York; London, Academic Press.
- Eames 2010 <http://eamesdesigns.com/library-entry/1959-exhibition-in-moscow/> viewed 5 March 2015
- Earth Charter, 2004, *Earth Charter*, viewed online www.earthcharterinaction.org 5 March 2015
- Elliott, B. & Purdy, A. G., 1997, *Peter Greenaway: Architecture and Allegory*, London, Academy Editions.
- Elliott, D., Biennale of Sydney (BOS) 2010, Catalogue (Free Guide), Sydney EyeSteel Films, <http://www.eyesteelfilm.com/lasttrainhome>, Viewed 5 March 2015
- Fremantle Arts Centre, 2012, viewed online 22 Feb 2015 <http://wedontneedamap.com.au/exhibitions/still-walking-country>
- French, L., 2003, *Womenvision: Women and the Moving Image in Australia*, Melbourne, Damned Publishing.
- Four Great Painters of Yuan Dynasty*, 2003, retrieved 07/11/14, 2014, from http://www.chinaculture.org/gb/en_artqa/2003-09/24/content_39594.htm
- Garnaut, J., 2011, It's a Steel Old China. *Sydney Morning Herald*, May 28, 2011
- Gerbaz, A., 2009, "The legacy of the Experimental Film and Television Fund, 1970–78." National Archives of Australia, viewed 5 February 2015, <http://www.naa.gov.au/about-us/grants/margaret-george/gerbaz-transcript.aspx>
- Gibson, P., Bill Viola, Artist Profile Issue 3, pp.78–79, Art Gallery of NSW.
- Gibson, R., 2012, Keynote Address. "Expanded Documentary" Conference. OUW Faculty of Creative Arts.

- Gopnik, B., 2013, "Review of Yang Fudong's Retrospective at Berkeley Art Museum", *The New York Times* Aug 29 2013, New York, Accessed 5 February 2015, <http://www.nytimes.com/2013/09/01/arts/design/a-yang-fudong-restrospective-at-the-berkeley-art-museum.html>
- Gosford, B., The Yirrkala Church Panels, title deeds for the Yolngu clan estates, July 11, 2013, viewed online 22 Mar 15, blogs.crikey.com.au
- Greenaway, P. & British Film Institute, 2003, *The early films of Peter Greenaway. History of the avant-garde*. London, British Film Institute.
- Greenaway, P., 1980a, *Act of God*, film, Thames Television.
- Greenaway, P., 1980b, *The Falls*, film.
- Greenaway, P., Biography, European Graduate School website, no date, viewed 22 Feb 2015 <http://www.egs.edu/faculty/peter-greenaway/biography/>
- Greenaway, P., 2008, <https://www.youtube.com/watch?v=0sh1sJNtfRA>
- Greenaway, P., 2008b. AIDC Conference Key Note Address (Fri, 22 Feb 2008)
- Greepeace, 2007. *The True Cost of Coal in China*.
http://www.qualenergia.it/UserFiles/Files/The_true_cost_of_coal%20_sintesi.pdf accessed 5 July 2015.
- Guardian, Dec 12, 2013, The "largest movement of earth", accessed online <http://www.theguardian.com/environment/planet-oz/2013/dec/12/climate-change-awesome-australia-fossil-fuel-great-barrier-reef-abbot-point-coal>,
- Also in
http://www.tec.org.au/wastenot/images/STUDY_GUIDES_PDFs/Waste_Not_Geography_Senior_Secondary_1.pdf accessed 4 July 2015.
- Guardian, 2006
- Hansen, Mark B.B., 2006, *New Philosophy for New Media*, MIT, Cambridge Mass.
- Heathcote, C, Nov 1999, "Australian artists and environmental awareness", *Art Monthly Australia*, number 125
- Hemingway, E., 1964, *A Moveable Feast*, Charles Scribner's Sons, New York
- Heren, L. et al. 1973, *China's Three Thousand Years: The Story of Great Civilization* Times Newspapers Ltd.
- Hesse, H., 1951, *Siddhartha*. New York, New Directions.
- Hoffie, P. & Britton P. (ed.s), 2013, "Mining: Gouging the Country", *Artlink* 33 (4).
- Holden, S., 2008, "A Visit to Old China, Before It Drowns", review of *Up the Yangtze* (2007), *New York Times*, 5 April 2008, viewed 7 February 2015 from website <http://www.nytimes.com/2008/04/25/movies/25yang.html?>
- Horrocks, R 2007, *Flip Sides of Len Lye: Direct Film / Cinema Direct*, viewed online <http://sensesofcinema.com/2007/great-directors/lye/>
- Hosey, L., 2012, *The Shape of Green: Aesthetics, Ecology and Design*, Island Press, Washington DC

- Hudson 2012, viewed online 02/02/15
<https://www.google.com.au/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=3d+polyvision+hudson+2012>
- Ihle 2012, viewed online 02/03/15
<http://www.lucazoid.com/bilateral/category/expanded-cinema/>
- Isaacs, J., 1989, *Aboriginality: Contemporary Aboriginal Paintings & Prints*, St. Lucia, Qld., University of Queensland Press.
- IPCC 2014, http://www.ipcc.ch/pdf/assessment-report/ar5/syr/AR5_SYR_FINAL_SPM.pdf, viewed online 26 March 2015
- Jacobsen, R. D., 1982, *The Asian Galleries*, Minneapolis, Minneapolis Institute of Arts. pdf copy available from <http://thebestbookinpdf.net/?p=752738>
- Jacques, M., 2009, *When China Rules the World: the Rise of the Middle Kingdom and the End of the Western World*, London, Allen Lane.
- Jameson, F., 1992, *The Geopolitical Aesthetic: Cinema and Space in the World System*, London, Bloomington, B.F.I. Indiana University Press.
- Jia, Z. & Eureka Video (Firm) 2012, *The World Shijie, The masters of cinema series # 12*. London, Eureka Entertainment Ltd.
- Jia, Z., T. Zhao, S. Han, 2008, *Still Life*. United States, New Yorker Video, Xstream Pictures and New Yorker Video
- Julien, I., 2010a, *Ten Thousand Waves*, film, UK, Luma Foundation. 35mm film, transferred to High Definition, 9.2 surround sound nine-screen film installation, duration 49 min. 41 secs (Installation at the 17th Biennale of Sydney, 2010)
- Julien, I. 2010b exhibition catalogue by Luma Foundation
- Julien, I., 2014a, 'gallery statement' *Playtime*, Sydney, Roslyn Oxley9 Gallery, viewed 8 February 2015 from website, www.roslynoxley9.com.au/artists/216/Isaac_Julien/1530/
- Julien, I., 2014a, Isaac Julien discusses his new film installation PLAYTIME, https://www.youtube.com/watch?v=huc90QYWh_g, viewed 02/03/15
- Julien, I., Cruz, A., Deitcher, D., Frankel, D., 2000, *The film art of Isaac Julien*, Annandale-on-Hudson, NY, Center for Curatorial Studies, Bard College.
- Jullien, F. O. & Varsano, P. M., 2004, *In praise of blandness: proceeding from Chinese thought and aesthetics*. New York, N.Y., Zone Books.
- Kael, P., 1968, *Kiss Kiss Bang Bang*, Marion Boyars Publishers.
- Kent, R. et al., 2010, *In the Balance: Art for a Changing World*, MCA Sydney: 184.
- Kerouac, J., 1957, *On the road*, Viking Press.
- Khrushcheva, N., 2008, "Olympic Hubris", *The Guardian*, 7 August 2008. viewed online 3 February 2015, <http://www.theguardian.com/commentisfree/2008/aug/07/olympics2008.architecture>.
- Klayman, A., 2012, *Ai Weiwei: Never Sorry*, documentary film.

- Knapp, G. P., 2003, "Sturm und Drang [Storm and Stress]", accessed 07 November 2014, from <http://www.litencyc.com/php/stopics.php?rec=true&UID=1266>.
- Knebusch, J., 2008, Art and [Climate] Change Perception, in *Sustainability: a new frontier for the arts and cultures*, edited by Sacha Kagen & Volker Kirchberg, pp.242–261, Frankfurt am Main: Verlag für Akademische Schriften.
- LA Times,
<http://touch.latimes.com/#section/-1/article/p2p-82509900/>
- Lai, K., 2000, "The Daodejing: Resources for Contemporary Feminist Thinking", *Journal of Chinese Philosophy*, 27:2, June pp. 131-153
- Lai, K., 2003, "Conceptual Foundations for Environmental Ethics: a Daoist Perspective", *Environmental Ethics* 25 pp. 247–266.
- Lai, K., 2007, "Understanding Change: The Interdependent Self in its Environment", *Journal of Chinese Philosophy*, 34 s1 p.81–99.
- Lai, K., 2008, "Chinese Philosophy: New Directions and Interdisciplinary Perspectives", *Journal of Chinese Philosophy Supplement*, June 16 2008. (Unpublished manuscript dated 2005)
- Lai, K., 2008, *An introduction to Chinese philosophy*, Cambridge, England; New York, Cambridge University Press.
- Laing, R., 2014, viewed on 5 March 2015 on <http://theconversation.com/the-2014-adelaide-biennial-contemporary-art-as-it-was-meant-to-be-23033>
- Laing, R., 2014, viewed on 5 March 2015 on <http://theconversation.com/the-2014-adelaide-biennial-contemporary-art-as-it-was-meant-to-be-23033>
- Lao Tzu & Blakney, R. B., 1955/2007, *Tao Te Ching* Penguin Signet Classics, NY.
- Laozi & Ryden, E., 2008, *Daodejing*, Oxford, Oxford University Press.
- Latour, B., 1993, *We Have Never Been Modern/The Modern Constitution*. Hemel Hempstead, Simon & Schuster International.
- Latour, B., 1999, *Pandora's hope: essays on the reality of science studies*, Cambridge, Mass., Harvard University Press.
- Latour, B., 2010, "An Attempt at a 'Compositionist Manifesto'", *New Literary History* 41: 471-490.
- Latour, B., 2013, Which language shall we speak with Gaia? Holberg Prize Symposium 2013 *From Economics to Ecology*, Bergen, 4 June 2013.
- Latour, B., 2013, *An inquiry into modes of existence: an anthropology of the moderns*, 1, online resource <http://www.modesofexistence.org/> (xxvii, 486 pages). Cambridge, Mass., Harvard University Press.
- Latour, B., Harman, G. & Erdélyi, P., 2011, *The prince and the wolf: Latour and Harman at the LSE*, Winchester, Washington, ZERO Books.
- Latour and Wolgar , accessed online.
<https://books.google.com.au/books?id=nFNKAgaAQBAJ&pg=PA183&lpg=PA183&dq=Latour's+ariadne's+web&source=bl&ots=d4FpmoQryH&sig=M1kg2Iy4y7AkA4C3umpIkWr>

DbJE&hl=en&sa=X&ved=0ahUKEwjjj_jD8r7JAhVCHaYKHZEzD9EQ6AEIKTAE#v=one
page&q=Latour's%20ariadne's%20web&f=false

Lee, D., *LA Times* March 4, 2015 <http://touch.latimes.com/#section/-1/article/p2p-82509900/>

Leopold, A., 1968, *A Sand County Almanac; and sketches here and there*, London, Oxford University Press.

Lindberg, N. J., 1998, *Paper comes to the North: sources and trade routes of paper in Baltic Sea Region 1350-1700: a study based on watermark research*, Marburg/Lahn, International Association of Historians.

Loehr, M., 1980, *The Great Painters of China*, Phaidon Press, Oxford England

Lomax, J., 2015, *Viola*, <http://homepage.ntlworld.com/james.lomax/viola.htm> accessed 02 March 2015

Lomax, J., 2006, interview *Viola*, <http://www.jameslomax.com/words/507/bill-viola>

Lovelock, J., 2006, *The Revenge of Gaia*, Penguin.

Lyotard, J. -F., 1985, "Les Immatériaux: A Conversation, Jean-François Lyotard with Bernard Blistène", *Flash Art* #121 (March 1985).

Lyotard 1989, *Les Magiciens de la Terre*, archived (from an in conversation with J.H Martin), viewed 01 Mar. 2015
<https://www.centrepompidou.fr/cpv/resource/c5eRpey/rERz8A>

Manovich, L., 2002, "Welcome to the Multiplex: Documenta 11 Review", The European Graduate School Graduate and Postgraduate Studies. Viewed online 5 February 2015, <http://www.egs.edu/faculty/lev-manovich/articles/welcome-to-the-multiplex-documenta-11-review/>

Marchessault, J., and Lord, S., 2007, *Fluid Screens, Expanded Cinema*, Toronto, University of Toronto Press.

Martin, J.H. 1989, *Les Magiciens de la Terre*, from a prelim document circulated in 1983, first published in *Art & Text*, 17 (1985)

Marks, L. 2000, *The Skin of the Film*, Duke University Press, Durham and London

Martini, B., 2015, "The Anthropocene: Humankind as a Turning Point for Earth" *Astrobiology Magazine*, accessed online, 22/02/15
<http://www.astrobio.net/interview/the-anthropocene-humankind-as-a-turning-point-for-earth/>

Mateer, J., 2006, (rev.) "Voyage and Landfall: The Art of Jan Senbergs" by Patrick McCaughey, *The Age* 3 June 2006, viewed online 15/02/15
<http://www.theage.com.au/news/book-reviews/voyage-and-landfall-the-art-of-jan-senbergs/2006/06/02/1148956532009.html>

McCoy, D. C., 1998, in conversation with Julie Copeland, *A Brush with Landscape* [Online], *Sunday Special* program, ABC Radio National, presented by Julie Copeland. Headspace #2
<http://www.abc.net.au/arts/headspace/rn/special/brush/brush1.htm>

McDonald, J., 2008, "Plunge Into Love's Passion", *SMH* May 3–4 2008

- McDonald, J 2008 Australian art collector 44
- McDonald, J. 2010 review 2010 BOS — drahosting.com.au/2010/17th-biennale-of-sydney-2/#sthash.vnY9FFWy.dpuf
- McDonald, J., 2013, <http://johnmcdonald.net.au/2013/fiona-hall-for-venice/>
- McDonald, J. 2014a. *Degeneration Exhibition*, Art Terminal T1, Atchison Street, St Leonards Feb 22 February 2014, opening speech, Australia China Art Foundation.
- McDonald, J., 2014b, “Shocking pink tactics”, *SMH* May 10 2014 viewed 5 February 2015, <http://www.smh.com.au/entertainment/art-and-design/shocking-pink-tactics-20140508-37wsm.html#ixzz322Q0H5X4>
- Mies, M., & Shiva, V., 1993, *Ecofeminism*, Spinifex Press, Melbourne, Australia.
- Miller, H., et al., 1972, *On turning eighty; Journey to an antique land; foreword to The angel is my watermark*, Santa Barbara, Calif, Capra P
- Mitzevich, N., 2014 *Adelaide Biennale of Australian Art: Dark Heart* catalogue, <http://adelaidebiennial.com.au/uncategorized/dark-heart-catalogue/>
- Morton, T., 2007, *Ecology Without Nature*, Harvard University Press.
- Morton, T., 2009, YouTube, Thinking Ecology: The Mesh 1 viewed online <https://www.youtube.com/watch?v=R-mWCPa9y3c>
- Morton, T., 2008, *Ecology Without Nature* Sunday July 13 2008, <http://ecologywithoutnature.blogspot.com.au/2008/07/catastrophe-has-already-occurred.html> accessed 17 Jan 2015.
- Morton, T., 2010, *Ecological Thought*, Harvard University Press.
- Morton, T., 2011, “Dawn of the Hyperobjects”, *New Climes Conference*, Exeter University, Devon,
- Morton, T., 2015, Ecology without Nature BlogSpot, <http://ecologywithoutnature.blogspot.com.au/2011/06/dawn-of-hyperobjects-video.html> viewed 6 March 2015
- Mosse, R., 2014, Exhibition Galleries UNSW, CoFA, viewed 22 March 2014,
- Mozart, W. A., et al., 1997, “Serenade no. 6 In D, (Serenata notturna)”, *Classical music in video*, Berlin, Germany, EuroArts
- Muecke, S., 2012, “I am what I am attached to: on Bruno Latour’s *Inquiry into the modes of existence*”, accessed 14 August 2013 from lareviewofbooks.org/review/i-am-what-i-am-attached-to
- Munro, S., 2012, *Rich Land Wasteland: How Coal is Killing Australia*, Sydney, Pan MacMillan.
- Nash, M., 2008, “Reality in an Age of Aesthetics,” *Frieze Magazine*. Volume, issue pp.
- Nash, M., 1997, “Video Ecologies-Asian and European Dialogues in Artists’ Moving-Image Work” Van Assache et al., *Video, an Art, a History 1965-2010: A Selection from the Centre Pompidou and Singapore Art Museum Collection*,

- Singapore Art Museum; Singapore.
- Musee d'Art Moderne, 1989, <http://mam.paris.fr/en/node/359>, viewed online 02/02/15
- Museum of Victoria, 2015 <http://museumvictoria.com.au>, viewed online 02/02/15
- National Gallery of Victoria, 2016, <http://www.ngv.vic.gov.au/exhibition/andy-warhol-ai-wei-wei/>
- Nesbit, M., 2010, "Wild Shanghai Grass", *October*, Summer 2010, Pages 75–105
- New York Times*. Jan 20, 2008, Reproduced in Orbrist 2011, http://www.nytimes.com/2008/01/20/movies/20lim.html?_r=0
- Newstead, A., 2014, *The Dealer is the Devil: An Insiders History of the Aboriginal Art Trade*, New South Books.
- Newton, E., 1962, *The Romantic Rebellion*, Longmans Green and Co. Ltd, London.
- Norberg & Cumming, 2008, *Complexity Theory for a sustainable future*, p.290
- Norrie, S., 2007, www.mca.com.au/collection/artist/norrie-susan
- Nussbaum, M., 2011, in conversation with Alan Saunders, *The Philosopher's Zone*, Saturday 20 August 2011, ABC Radio National.
- Obrist, H. U., 2011, catalogue for *No Snow on Burning Bridge by Yang Fudong*, Parasol Unit for Contemporary Art.
- OCT, 2013, Quote Out of Context—The Works of Yang Fudong, catalogue of exhibition, OCT Contemporary Art Terminal
- Berlind, R., 1993, *Art In America*, writing on the John Olsen Retrospective at the Art Gallery of New South Wales in 1993, accessed online, viewed 22/02/15 <http://www.olsenirwin.com/pages/johnolsen.php>
- Pearse, G. M., McKnight, D., Burton, R., 2013, *Big Coal: Australia's Dirtiest Habit*. Sydney, New South Publishing.
- Peng, F., 2013, in conversation with Joseph Tanke, *Peng Feng: Professional Professor, Amateur Curator*, *Art in America*, 12 July 2013, <http://www.artinamericamagazine.com/news-features/interviews/peng-feng-professional-professor-amateur-curator/>
- Perkins, H., 2014, *Art+Soul series 2*, ABC Arts, 3 episodes, July 2014. Viewed as on DVD 8 February 2015, <http://www.abc.net.au/arts/artandsoul/>
- Perkins, H., 2010, *Art+Soul*, Miegunyah Press, Melbourne, ISBN: 9780522857634.
- Pillans, B., updated 18 Apr 2013, 7:44am, ABC Online. Available: <http://www.abc.net.au/news/2013-04-17/research-shows-burrup-engravings-could-be-up-to-602c000-years-/4634776> 2014].
- Pinto, A. T., 2013, "Art 2.0: Joselit's 'After Art.' 2012", *Frieze d/e* 27 February 2013, <http://blog.frieze-magazin.de/art-2.0-on-david-joselits-after-art-2012/>
- Plato, et al., 1910, *Five dialogues of Plato bearing on poetic inspiration*, London; New York, J.M. Dent

Plumwood, V., 1986, "Ecofeminism: An Overview in Discussion of Positions and Arguments," *Women and Philosophy Supplement to Australian Journal of Philosophy* June (64).

Plumwood, V., 1991, "Nature, Self and Gender: Feminism Environmental Philosophy and the Critique of Rationalism", *Hypatia*, Vol. 6 No 1, Spring (1991)

Plumwood, V., 2002, *Environmental Culture: The Ecological crisis of reason*, London, Routledge,

Plumwood, V., 2005, in conversation with Alexandra de Blas, "Two Fires Burning", *Saturday Extra*, 16 April 2005, ABC Radio.

Pratt, W., ed. 1963 *The Imagist Poem, Modern Poetry in Miniature* (Story Line Press, 1963, expanded 2001).

Rancière. Jacques, *The Future of the Image*. New York: Verso, 2008.

Real Time magazine, 2010, Issue 97, June-July 2010 pg. 46, viewed online 5 March 2015 <http://www.realttimearts.net/article/issue97/9886> Rees, M., 1998, Multiverse Theory viewed online <http://www.astronomy.pomona.edu/Projects/moderncosmo/Sean%27s%20multiverse.html>

Rees, R., "Constable, Turner, and Views of Nature in the Nineteenth Century", *Geographical Review*, 72, No. 3 (Jul., 1982), pp. 253-269, American Geographical Society <http://www.jstor.org/stable/214526> Viewed: 05-12-2015 04:40 UTC

Reid, D. P., 1993, *Guarding the Three Treasures: the Chinese Way of Health*, London, Simon & Schuster.

Roberts, C., 2011, Sherman Contemporary Art Foundation (SCAF) Catalogue of Yang Fudong Sydney exhibition

Roberts, L., 2013, *Living Data*, film, viewed 23 February 2015 on www.livingdata.net.au

Rowe, S. & Sellmann, J. D., 2003, "Ecofeminism and classical Daoist Philosophy", *Environmental Ethics* 25, no.2 (2003), pp.129-148.

Ruan, X. 2006. *New China Architecture* Hong Kong, Pesaro Publishing,

Said, E. W., 1979, *Orientalism*, New York, Vintage Books.

Samson, Loreen. 26 April 2012. Interview with author at Roebourne Art Centre

Sasaki, K. i., ed., 2010, *Asian Aesthetics*, [Kyoto] Singapore, Kyoto University Press; NUS Press.

Savage A. 2013, viewed 02 March 2015 <https://alastairsavage.wordpress.com/2013/01/09/calvino-vs-borges/>

Schama, S., 1995, *Landscape and memory*, London, Harper Collins.

Scruton, R., 2012, *How to think seriously about the planet the case for an environmental conservatism*, Oxford, Oxford University Press, USA: 1 online resource (464 p.).

- Seed, J., <http://www.rainforestinfo.org.au/deep-eco/cabtrans.htm> Viewed online 5 March 2015
- Sharp T., *AU3 Venice Biennale 2007 Education Kit*, Australia Council for the Arts www.australiavenicebiennale.com.au
- Australian Government, 2015, Fiona Hall Viewed 02 March 2015 <http://www.australiacouncil.gov.au/strategies-and-frameworks/venice-biennale/the-artist/>
- Shelley, M. W. & Schiller, F., 1831, *Frankenstein, or The Modern Prometheus*, London, Henry Colburn and Richard Bentley, ... Bell and Bradfute, Edinburgh; and Cumming, Dublin.
- Sherman, G., 2011, catalogue for *No Snow on the Broken Bridge*, Sherman Contemporary Art Foundation, Catalogue of Yang Fudong Sydney exhibition.
- Shiva, V., 2005, *Earth Democracy: Justice, Sustainability and Peace*, Cambridge MA, South End Press.
- Shoard C., 2010, "Peter Greenaway's Pact with Death", *The Guardian*, <http://www.theguardian.com/film/2010/mar/18/peter-greenaway-nightwatching> Viewed 2 February 2015.
- Sickman, L. C. S. & Soper, A. C., 1971, *The art and architecture of China*, Harmondsworth, Eng., Penguin Books.
- Singer, P., 1975, *Animal Liberation*, Harper Collins.
- Singer, P., 1981, *The Expanding Circle: Ethics, Evolution, and Moral Progress*, Oxford University Press.
- Singer, P., 1994, *How are we to live?: ethics in an age of self-interest*. London, Mandarin.
- Singer, P., 2002, *One World, The Ethics of Globalization*, Yale University Press.
- Singer, P., 2011, *Practical ethics*, Cambridge, England, Cambridge University Press.
- Sirén, O., 1933, *A history of early Chinese painting*, Medici Society, London, New York.
- Sloterdijk, Peter. Viewed 2 February 2015.
- Sontag, S., 1977, *On Photography*, Penguin, London
- Speer, A., Winston, C., & Winston, R., 1977, *Spandau: the secret diaries*, London, Fontana.
- Stratton, D., 1980, *The last new wave: the Australian film revival*, London, Sydney, Angus & Robertson.
- Sudjic, D., 2006, *The Edifice Complex: How the Rich and Powerful Shape the World*, Penguin.
- Suzuki, D., 2011, "Welcome to the Anthropocene", *The Economist Newspaper*, May 26th 2011

- Sydney Morning Herald 2013, Making a case for a Sovereign Wealth Fund
<http://www.smh.com.au/federal-politics/political-opinion/making-the-case-for-a-sovereign-wealth-fund-20131213-2zbi6.html>
- Tate, 2013, "Lis Rhodes: Light Music", Part of the series *The Tanks: Art in Action, 2013*, from <http://www.tate.org.uk/whats-on/tate-modern-tanks/display/lis-rhodes-light-music>
- Ted Talks, 2013, *Shirin_Neshat_Art_in_Exile*
http://www.ted.com/talks/shirin_neshat_art_in_exile?language=en
- Théofilakis, É., 1985, *Modernes et après? : "Les Immatériaux"*, Paris, Éditions Autrement.
- Titner, C., 2015 Personal communication to author.
- Turner, B., 2010, review of Martin Jacques 2009, "When China rules the world: the rise of the middle kingdom and the end of the Western world", (London, Allen Lane), *Society* 47:565–567
- University of California Museum of Palaeontology 2011,
<http://www.ucmp.berkeley.edu/carboniferous/carboniferous.php> viewed 26 February 2015.
- Vanderbeek 2011, viewed online 01 March 2015
<http://www.stanvanderbeek.com/>
- Verburgt, L., 2010, "*radical (workout) pragmatism: Latour's Compositionist Manifesto*", 19 August 2010, viewed 6 February 2015,
<http://lukasverburgt.com/2010/08/19/radical-pragmatism-latours-compositionist-manifesto/>
- Viola, B., 1995, "*Reasons_for_knocking_at_an_empty_house:_writings_1993–1994*", MIT Press in conjunction with Anthony d'Offay Gallery, Cambridge Mass/London 1995
- Viola, B., 2003, *Five Angels for the Millennium*, Ruhrtriennale, Gasometer, Oberhausen, Germany
- Viola, B., 2008a, *The Tristan Project* film.
- Viola, B 2008b 5 Art Gallery of NSW 2009 / Kaldor public art projects / 2008 viola, Bill Viola, 'The porcupine and the car', *Image Forum*, vol __, no __, Jan 1981, pp _6–55 republished in Bill Viola, *Reasons for knocking at an empty house: writings 1993–1994* MIT Press in conjunction with Anthony d'Offay Gallery, Cambridge Mass/ London 1995, viewed online 27 Mar. 2015
<http://epc.buffalo.edu/authors/perloff/viola.html>
- Viola, B. 'Biography', <http://www.billviola.com/biograph.htm>, viewed 2 February 2015.
- Virilio, P. & Camiller, P., 1989, *War and cinema: the logistics of perception*, London, Verso.
- Wallace-Crabbe, G. 1983, *Holzwege: Wood Roads: Wrong Ways*. Swinburne Film and Television (now VCA).
- Wallace-Crabbe, G., 2009, *New Beijing: Reinventing a City*. Film Projects.

- Warr, A., 2007, *Shanghai architecture*, Sydney, Watermark Press.
- Westwood, M., 2008, "Space for Cool, Clear Visionary", *The Australian*, April 10, 2008.
- Weir, K., Julien, I., "Isaac Julien in conversation with Kathryn Weir", Carriageworks March 22, 2014
- Wilhelm & Baynes 1989, Wilhelm, Richard and Cary F. Baynes. (1967). *The I Ching or Book of Changes*. Bollingen Series XIX, Princeton University Press. p.12
- Wolseley, J., 2010, *Carboniferous*, exhibition in Roslyn Oxley9 Gallery, 9 September 2010-viewed 23 February 2015
<http://www.roslynoxley9.com.au/news/releases/2010/09/09/189/>
- Woodley, M. 29 April 2012, Interview with author at Yindjibardi Corporation offices (video record kept)
- Yang, F., 2006, *No Snow on the Broken Bridge* film, Sherman Contemporary Art Foundation, March 2011
- Yang, F., in conversation with Chen Shuxia, *Artspace China*, http://blogs.usyd.edu.au/artspacechina/2011/04/interview_with_yang_fudong_by_1.html
- Youngblood, G., 1970, *Expanded cinema*, New York, Dutton.
- Zhang, Y., 2011, book review of *From Burke and Wordsworth to the Modern Sublime in Chinese Literature* by Yi Zheng, Purdue University Press, 2011, from website viewed 7 February 2015, <http://www.thepress.purdue.edu/titles/format/9781557535764>.
- Zheng G 2013 Quote *Out of Context—the works of Yang Fudong*, Solo Exhibition Shanghai, OCT
- Zheng, Y., 2010, *From Burke and Wordsworth to the modern sublime in Chinese Literature*, West Lafayette, Ind., Purdue University Press.

Appendix 1.

Credits (creative work):

Principal Photography: Georgia Wallace-Crabbe

Editing: Georgia Wallace-Crabbe with Gregory Miller

Additional Photography:

Gregory Miller (Aust)
Heidi Lee Douglas (Tasmania, Aust)
Wang Jiuliang (China)
James Brown (China)
Dean Cropp and Marcus Gillezeau (NSW, Australia)
Greenpeace East Asia (China)
Russell Kilby (NSW, Aust)
Tad Souden (NSW, Aust)
Kate Wilson and Gary Ansell (Juluwaru Media, Western Australia)
Craig Nealon (Bluescope Steel)
Victorian Country Fire Authority

Interviewees (in order of appearance):

Chris Pavich, geomorphologist and land management consultant to the NSW National Parks and Wildlife Service. Interviewed on 19/03/12 at the Mudgee Peoples Conference: "Mudgee Mining the wHole Story".
Nell Schofield, environmental activist and television presenter. Interviewed on 19/03/12 at the Mudgee Peoples Conference: "Mudgee Mining the wHole Story".
Michael Woodley, Chief Executive Officer - CEO Yindjibarndi Aboriginal Corporation (YAC). Interviewed at Roebourne, WA, on 20/04/12
Loreen Samson, Director of the Roebourne Artists' Group (RAG). Interviewed at Roebourne, WA, 19/04/12.

Technical support: Gregory Miller and Glenn Alexander

Sound Mix: Mark Tanner Sound

Special Thanks: Australia China Art Foundation, Yashian Schauble,. Michael Woodley, Tootsie Daniels, Yindjibarndi Corporation, Juluwarlu Aboriginal Corporation, Kate Wilson and Gary Ansell, Juluwaru Media, Loreeen Samson, Roebourne Artists Association (RAG), Chris Nealon, Bluescope Steel, Victorian Country Fire Authority, Dr Susan Ballard, Dr Jo Law, Elizabeth Eastland, TEC (Total Environment Centre, Greenpeace Australia (Jane Castle & Abe Powell), Greta Miller, Chryssy Tintner.

The research for this project was supported by an APA from the University of Wollongong and by the School of the Arts, English and Media. Georgia's travel to China was supported by ACAF (the Australia China Art Foundation).

Appendix 2.

Ethics application and sample permission documents.

APPROVAL LETTER

In reply please quote: HE14/336

2 October 2014

Ms Georgia Wallace-Crabbe
51 Bournemouth St
Bundeena NSW 2230

Dear Ms Wallace-Crabbe

Thank you for your response dated 30 September to the HREC review of the application detailed below. I am pleased to advise that the application has been approved.

Ethics Number: HE14/336

Project Title: "The Earth and the Elements: A Multiscreen Video Exploration of the relationship between Australia, China and their Natural Resources"

Researchers: Ms Georgia Wallace-Crabbe, Dr Susan Ballard

Documents Noted/Approved:

- Original Ethics Application (Received 13/8/14)
- Sample Letter of invitation (Version 1: dated 8/8/14)
- Sample questions (Version 1: dated 11/8/14)
- Response to Review (letter dated 27/8/14)
- Participant Information Sheet for Academics & Experts (Version 2: dated 27/8/14)
- Participant Consent Form (Version 2: received 17/9/14)
- Participant Agreement (Version received 17/9/14)

Approval Date: 2 October 2014

Expiry Date: 1 October 2015

The University of Wollongong/Illawarra Shoalhaven Local Health District Social Sciences HREC is constituted and functions in accordance with the NHMRC *National Statement on Ethical Conduct in Human Research*. The HREC has reviewed the research proposal for compliance with the *National Statement* and approval of this project is conditional upon your continuing compliance with this document.

Approval by the HREC is for a twelve month period. Further extension will be considered on receipt of a progress report prior to expiry date. Continuing approval requires:

- The submission of a progress report annually and on completion of your project. The progress report template is available at <http://www.uow.edu.au/research/ethics/human/index.html>. This report must be completed, signed by the researchers and the appropriate Head of Unit, and returned to the Research Services Office prior to the expiry date.
- Approval by the HREC of any proposed changes to the protocol including changes to investigators involved
- Immediate report of serious or unexpected adverse effects on participants

- Immediate report of unforeseen events that might affect continued ethical acceptability of the project.

If you have any queries regarding the HREC review process, please contact the Ethics Unit on phone 4221 3386 or email rso-ethics@uow.edu.au.

Yours sincerely

Professor Kathleen Clapham
Chair, Social Sciences
Human Research Ethics Committee

APPROVED LETTERHEAD HERE

PROJECT: A HDR research project provisionally entitled THE EARTH AND THE ELEMENTS ("the Project").

RESEARCHER: Georgia Wallace-Crabbe of
51 Bournemouth Street Bundeena NSW 2230
Email: gwc812@uowmail.edu.au
("the Researcher").

SUPERVISOR: Dr. Susan Ballard
Senior Lecturer Creative Arts
University of Wollongong
Email: sballard@uow.edu.au
("the Supervisor").

NAME OF PARTICIPANT:

(Address)

("Participant")

1. I have read the Participant Information Sheet and I have had the opportunity to ask the researcher any questions and the Participant agrees to the terms of this deed.
2. The Participant has agreed to be interviewed for the above named project, in an interview of between 30 minutes and an hour, at a mutually agreed location, time and date,
3. The Participant is aware of the subject matter of the project and agrees and acknowledges that:
 - (a) questions asked/ material shot for the Project contains or may contain visual images and/or audio voice recording of the Participant ("the recording") which material may be later transcribed to create a written record of the interview / conversation with the Participant and the Participant hereby agrees to the inclusion of excerpts of such a transcription in the final scholarly paper (exegesis) by the researcher.
 - (b) the Researcher may not use the Footage for any other purpose (without express permission which is separate and additional to this agreement) and may not authorise any third party use.

[[UOW letterhead – once approved]]

PARTICIPANT INFORMATION SHEET FOR ACADEMICS AND EXPERTS

TITLE: ‘The Earth and the Elements: A multiscreen filmic investigation into resource exchange between Australia and China’

PURPOSE OF THE RESEARCH

This is an invitation to participate in a Doctoral research project conducted by researchers at the University of Wollongong. The purpose of the research is to investigate the challenges and consequences of intercultural and multi-screen approaches to contemporary filmmaking. The study wishes to ascertain the interconnectedness of the resources relationship between China and Australia and explore artistic responses to global ecological issues.

INVESTIGATORS

Georgia Wallace-Crabbe (researcher)
DCA candidate, School of the Arts,
English and Media.
Faculty of Law, Humanities and the Arts
02-85217350
gwc812@uowmail.edu.au

Dr. Susan Ballard (supervisor)
Senior Lecturer, School of the
Arts, English and Media
Faculty of Law, Humanities and the Arts
02-42392545
sballard@uow.edu.au

Research Project: Doctorate of Creative Arts

METHOD AND DEMANDS ON PARTICIPANTS

If you choose to be included, you will be asked to participate in a 30 minute semi-structured interview with the researcher. On this visit the researcher will introduce you to the practice-lead project including the current creative investigations, and ask you a series of questions about your own unpublished primary resources, including (if appropriate) artworks, facts about contemporary thinkers, and recent exhibitions. The interviews are designed to confirm specific understandings and interpretations only touched on briefly in the available published texts by the scholar. In some cases the interviews are necessitated because your work has not yet been published in English. The interviews may be recorded using Audio or Videotape and then transcribed by the researcher for accuracy, and a secure copy kept for validation by the university. The interviews will not be included in the creative work, but may be cited in the exegesis.

After the interview, the interviewee will be invited to review a draft of the relevant chapter of the exegesis to approve context and accuracy of the use of quotes from the interview. Participants will be named in citation if quoted and listed in references if referenced, as long as they have agreed to be identified.

POSSIBLE RISKS, INCONVENIENCES AND DISCOMFORTS:

Apart from the 30 minutes of your time for the interview, we can foresee no risks for you. Your involvement in the study is voluntary and you may withdraw your participation from the study at any time, and withdraw any data that you have provided to that point. Any risks of misinterpretation, or discomfort will be avoided by providing you with the

questions provided in advance and the agreed topic of discussion being limited to the interviewee's area of expertise. Anything said 'off-the-record' will remain off the record.

FUNDING AND BENEFITS OF THE RESEARCH:

The research is funding through an Australian Government APA scholarship and through travel grants from the Faculty of Arts, English and Media. Benefits are those of any creative project, that audiences might reflect on issues of environmental concern and cultural interconnectedness.

ETHICS REVIEW AND COMPLAINTS

The Participant should be aware that they can contact the University of Wollongong Ethics Officer if they have any concerns or complaints regarding the way in which the research is, or has been, conducted. UOW Ethics Office: +612 4221 3386
Ethics staff email addresses are located at this URL
<http://www.uow.edu.au/research/ethics/UOW009382.html>

Thank you for your interest in this study.

LICENCE AGREEMENT

DATED: 17/03/2015

PRODUCTION COMPANY: Georgia Wallace-Crabbe (Licensee/ Researcher)
Film Projects
51 Bournemouth Street
Bundeena NSW 2230

OWNER: Ellenor Cox
Firelight Productions
6 Wills Ave
Waverley, NSW

MATERIAL: The Owner's rights in original footage and outtakes from the film (*In the Line of Fire*) of the bush fire footage (of aprox 2 Mins length)

USE: To be used by the Licensee in a Multi-screen Video Installation film provisionally entitled "The Earth and The Elements" ("Film") which, is being produced as part of a Doctorate of Creative Arts at the University of Wollongong, which includes a creative project (a multi-channel video for art gallery installation) and accompanying thesis.

Short Description of the project-

This research uses an intercultural and multi-screen approach to film to focus on the interconnectedness of the resources relationship between China and Australia in order to explore responses to global ecological issues.

Acknowledging:

- (a) The Licensee/ Researcher may not use the Footage for any other purpose (without express permission which is separate and additional to this agreement) and may not authorise any third party use.
- (b) the Licensee/ Researcher may not use the Footage for any other purpose (without express permission which is separate and additional to this agreement) and may not authorise any third party use.

FEE: \$150 (receipt of which is acknowledged)

RIGHTS: The non-exclusive licence for the Term to reproduce the Material in the Film and to communicate the Material to the public by way of the creative work in the multi-screen installation context in perpetuity.

TERM: Perpetuity.

TERRITORY: World.

1. The Owner grants to the Licensee the Rights in the Territory.
2. The Owner represents and warrants to the Production Company that:
 - a) it is the owner of the Rights and has the right to grant the Rights in accordance with this Agreement; and
 - b) the use and exploitation of the Material in accordance with the licence granted under this Agreement will not infringe the rights of any third party.
3. The licensee may use and if necessary alter the Material as it considers appropriate for inclusion in the Multi-screen Film

4. The licensee does not have the right to assign or sub-licence the Rights that are granted to it by the Owner under this Agreement to any third party
5. The licensee acknowledges and agrees that it will not use the Rights that are granted to it by the Owner in any way that is a derogatory treatment of the Material and/or any one associated with the Material (including but not limited to the Owner herself) and/or that derogates or competes with the commercial exploitation of "FILM".
6. The licensee acknowledges and agrees that the Rights that are granted to it by the Owner may only be used by the licensee subject to the agreed usage and acknowledging by a credit.
7. This Agreement is governed by the laws of New South Wales and the parties agree to be bound by the jurisdiction of the courts in that State.

SIGNED by GEORGIA WALLACE-CRABBE
(FILM PROJECTS)

SIGNED by ELLENOR COX
(Firelight Productions)

.....
Signature of Georgia Wallace-Crabbe

.....
Signature of Ellenor Cox

LICENCE AGREEMENT

DATED:

PRODUCTION COMPANY: Georgia Wallace-Crabbe (Licensee/ Researcher)
Film Projects
51 Bournemouth Street
Bundeena NSW 2230

OWNER :王久良
北京市朝阳区双桥东路 12 号院
Wang Jiuliang
(Chinese name, Address,)

MATERIAL: The Owner's rights in original footage and outtakes of coal port footage and other landscape shots provided (of aprox 2 Mins length)

USE: To be used by the Licensee in a Multi-screen Video Installation film provisionally entitled "The Earth and The Elements" ("Film") which, is being produced as part of a Doctorate of Creative Arts at the University of Wollongong, which includes a creative project (a multi-channel video for art gallery installation) and accompanying thesis.

Short Description of the project-

This research uses an intercultural and multi-screen approach to film to focus on the interconnectedness of the resources relationship between China and Australia in order to explore responses to global ecological issues.

Acknowledging:

- (a) The Licensee/ Researcher may not use the Footage for any other purpose (without express permission which is separate and additional to this agreement) and may not authorise any third party use.
- (b) the Licensee/ Researcher may not use the Footage for any other purpose (without express permission which is separate and additional to this agreement) and may not authorise any third party use.

FEE: Nil

RIGHTS: The non-exclusive licence for the Term to reproduce the Material in the Film and to communicate the Material to the public by way of the creative work in the multi-screen installation context in perpetuity.

TERM: Perpetuity.

TERRITORY: World.

1. The Owner grants to the Licensee the Rights in the Territory.
2. The Owner represents and warrants to the Production Company that:
 - a) it is the owner of the Rights and has the right to grant the Rights in accordance with this Agreement; and
 - b) the use and exploitation of the Material in accordance with the licence granted under this Agreement will not infringe the rights of any third party.
3. The licensee may use and if necessary alter the Material as it considers appropriate for inclusion in the Multi-screen Film

4. The licensee does not have the right to assign or sub-licence the Rights that are granted to it by the Owner under this Agreement to any third party
5. The licensee acknowledges and agrees that it will not use the Rights that are granted to it by the Owner in any way that is a derogatory treatment of the Material and/or any one associated with the Material (including but not limited to the Owner herself) and/or that derogates or competes with the commercial exploitation of "FILM".
6. The licensee acknowledges and agrees that the Rights that are granted to it by the Owner may only be used by the licensee subject to the agreed usage and acknowledging by a credit.
7. This Agreement is governed by the laws of New South Wales and the parties agree to be bound by the jurisdiction of the courts in that State.

SIGNED by GEORGIA WALLACE-CRABBE
(FILM PROJECTS)

SIGNED by WANG Jiuliang
(Firelight Productions)

.....
Signature of Georgia Wallace-Crabbe

.....
Signature of WANG Jiuliang

License Agreement

Party A (Licensor): Greenpeace East Asia

Address: 8/F, Pacific Plaza, 410-418 Des Voeux Road West, Hong Kong

Correspondence Address: 3/F, Julong Office Building, Block 7, Julong Garden, 68 Xinzhong Street, Dongcheng District, Beijing, China, 100027

Representative of Party A: Maysha Lin | Phone: 13260397932 | Email: maysha.lin@greenpeace.org

Party B (Licensee): Georgia Wallace-Crabbe

Address: 51 Bournemouth Street, Bundeena NSW 2230.

Representative of Party B: as above | Phone: 612-8521 7350 | Email: georgia@filmprojects.com.au

Article I: Content of Permission

Party A, in order to promote the concept of environmental protection, and advance the development of environmental conservation, hereby authorizes Party B the right of free use of the following Video Material (hereinafter referred to as the "Video Material"), including:

1. 131018 Wuding River Villager Clipreel.mov
2. 131019 Wuding River Dirty River Clipreel.mov
3. 140807 Yellow River Coal Mine Aerial.MTS

Party A gives permission to Party B to edit Video Material for the purpose stated under Article IV-6

Article II: Scope and Time of Permission

Party A authorizes Party B to use the Video Material from [01 March 2015 to 01 March 2018], for usage worldwide. At the expiration of this agreement, the agreement may be extended by mutual agreement of both Party A and Party B.

Article III: Duties and obligations of Party A

1. Party A ensures that it has the full copyright of the Video Material and the right to give Party B permission to use the Video Material according to this license agreement.
2. Party A authorizes Party B non-exclusive right to use the Video Material, which means that Party A has the right to authorize the above mentioned material to any other third party.

Article IV: Duties and obligations of Party B

Party B should follow the following principles while using the Video Material:

1. The Video Material is used only for non-profit video program production and non-profit activities related to environmental protection, dedicated to promote the concept and development of environmental protection.
2. The Video Material is provided to Party B. Party B cannot provide the Video Material to any third party in any form without the written consent of Party A.
3. Party B obtains general usage license rights with this agreement, which does not include transfer, sale or giving out authorisation for usage of the Video Material to other third parties.
4. During usage of the Video Material, Party B should indicate and mark clearly that Party A has all rights to the Video Material and that the copyright is owned by Party A. The specific way of indication, marking and the proper way of showing the LOGO of Party A, can be determined based on the contents of the disc and videos.
5. Without written consent of Party A, Party B cannot arbitrarily copy, modify, edit, translate or adapt the video, including but not limited to, any text, images, sounds, and other content that appear in the Video Material.
6. The authorized Video Material is only used for the purpose of a **multiscreen installation for artistic gallery purposes** Party B. If Party B needs to use the Video Material for the purposes of exhibition, display, distribution and any other purposes, Party B will need written license agreement again. Otherwise the Party B shall be deemed to infringe copyright of Party A.
7. Party B will not use the Video Material authorized by Party A to reap any commercial benefit, nor in any act that is detrimental to Party A's reputation.
8. For material and information that is not disclosed to any third party by Party A and those considered as confidential material and information of Party A, Party B shall not disclose such material and information to any third party without written consent of Party A.

GREENPEACE 绿色和平

4. During usage of the Video Material, Party B should indicate and mark clearly that Party A has all rights to the Video Material and that the copyright is owned by Party A. The specific way of indication, marking and the proper way of showing the LOGO of Party A, can be determined based on the contents of the disc and videos.
5. Without written consent of Party A, Party B cannot arbitrarily copy, modify, edit, translate or adapt the video, including but not limited to, any text, images, sounds, and other content that appear in the Video Material.
6. The authorized Video Material is only used for the purpose of a **multiscreen installation for artistic gallery purposes** Party B. If Party B needs to use the Video Material for the purposes of exhibition, display, distribution and any other purposes, Party B will need written license agreement again. Otherwise the Party B shall be deemed to infringe copyright of Party A.
7. Party B will not use the Video Material authorized by Party A to reap any commercial benefit, nor in any act that is detrimental to Party A's reputation.
8. For material and information that is not disclosed to any third party by Party A and those considered as confidential material and information of Party A, Party B shall not disclose such material and information to any third party without written consent of Party A.

Article V: Liabilities of Breach of Agreement

1. Party B shall guarantee the strict compliance with the duties and obligations stipulated in the agreement. Party B shall not use any other way that may have negative influence of Party A apart from that is agreed in this contract. Party B shall be liable for breach of agreement. Party B shall be liable for the damage or loss incurred or suffered by Party A and the third party arising out of the improper use of Video Material.
2. If Party B uses the Video Material for commercial purposes or non-environmental protection purposes, Party B should pay a penalty of fifty thousand RMB for each one breach or one item.
3. If Party B rents, sells, transfers or authorizes the Video Data to a third party, Party B should pay a penalty of fifty thousand RMB for each one breach or one item.
4. If Party B uses the above mentioned Video Material without crediting Party A or copying, modifying, editing, translating or adopting without written consent of Party A, Party B should pay a penalty of fifty thousand RMB for each one breach of one item.
5. If Party B uses the Video Material for any other purpose except **multiscreen installation for artistic gallery purposes**, Party B should pay a penalty of fifty thousand RMB for each one breach of one item.
6. Party B shall pay a penalty to Party A cumulatively in case of repeat and more breach of contract. If total penalty is insufficient to cover the loss of Party A, Party B shall pay compensation in accordance with the Party A's total loss.

Article VI: Dispute Resolution and applicable law

Both parties shall strictly fulfill this agreement. Arguments and disputes arising from the performance of this Agreement, should be solved friendly by both parties. When negotiation fails, either party is entitled to take proceedings to a local court that Party A locates.

Article VII: Effects of the Agreement

The agreement becomes effective after signed by both parties. There are two copies. Each party holds one copy, which has the same legal effect.

Party A:

Date:

Signature of representative of Party A:

Party B:

Date:

Signature of representative of Party B:

北京市东城区新中街68号聚龙花园7号楼聚龙商务楼3层 邮编: 100027

3/F, Julong Office Building, Block 7, Julong Garden, 68 Xinzhong Street,
Dongcheng District, Beijing, China. 100027

电话: (86) 10 6554 6031 传真: (86) 10 65546032

www.greenpeace.cn

北京·香港

GREENPEACE 绿色和平

4. During usage of the Video Material, Party B should indicate and mark clearly that Party A has all rights to the Video Material and that the copyright is owned by Party A. The specific way of indication, marking and the proper way of showing the LOGO of Party A, can be determined based on the contents of the disc and videos.
5. Without written consent of Party A, Party B cannot arbitrarily copy, modify, edit, translate or adapt the video, including but not limited to, any text, images, sounds, and other content that appear in the Video Material.
6. The authorized Video Material is only used for the purpose of a **multiscreen installation for artistic gallery purposes** Party B. If Party B needs to use the Video Material for the purposes of exhibition, display, distribution and any other purposes, Party B will need written license agreement again. Otherwise the Party B shall be deemed to infringe copyright of Party A.
7. Party B will not use the Video Material authorized by Party A to reap any commercial benefit, nor in any act that is detrimental to Party A's reputation.
8. For material and information that is not disclosed to any third party by Party A and those considered as confidential material and information of Party A, Party B shall not disclose such material and information to any third party without written consent of Party A.

Article V: Liabilities of Breach of Agreement

1. Party B shall guarantee the strict compliance with the duties and obligations stipulated in the agreement. Party B shall not use any other way that may have negative influence of Party A apart from that is agreed in this contract. Party B shall be liable for breach of agreement. Party B shall be liable for the damage or loss incurred or suffered by Party A and the third party arising out of the improper use of Video Material.
2. If Party B uses the Video Material for commercial purposes or non-environmental protection purposes, Party B should pay a penalty of fifty thousand RMB for each one breach or one item.
3. If Party B rents, sells, transfers or authorizes the Video Data to a third party, Party B should pay a penalty of fifty thousand RMB for each one breach or one item.
4. If Party B uses the above mentioned Video Material without crediting Party A or copying, modifying, editing, translating or adopting without written consent of Party A, Party B should pay a penalty of fifty thousand RMB for each one breach of one item.
5. If Party B uses the Video Material for any other purpose except **multiscreen installation for artistic gallery purposes**, Party B should pay a penalty of fifty thousand RMB for each one breach of one item.
6. Party B shall pay a penalty to Party A cumulatively in case of repeat and more breach of contract. If total penalty is insufficient to cover the loss of Party A, Party B shall pay compensation in accordance with the Party A's total loss.

Article VI: Dispute Resolution and applicable law

Both parties shall strictly fulfill this agreement. Arguments and disputes arising from the performance of this Agreement, should be solved friendly by both parties. When negotiation fails, either party is entitled to take proceedings to a local court that Party A locates.

Article VII: Effects of the Agreement

The agreement becomes effective after signed by both parties. There are two copies. Each party holds one copy, which has the same legal effect.

Party A

Date:

Signature of representative of Party A:

Party B:

Date:

Signature of representative of Party B:

北京市东城区新中街68号聚龙花园7号楼聚龙商务楼3层 邮编: 100027

3/F, Julong Office Building, Block 7, Julong Garden, 68 Xinzhong Street,
Dongcheng District, Beijing, China. 100027

电话: (86) 10 6554 6031 传真: (86) 10 65546032

www.greenpeace.cn

北京·香港

License Agreement

Party A (Licensor): Greenpeace East Asia

Address: 8/F, Pacific Plaza, 410-418 Des Voeux Road West, Hong Kong

Correspondence Address: 3/F, Julong Office Building, Block 7, Julong Garden, 68 Xinzhong Street, Dongcheng District, Beijing, China, 100027

Representative of Party A: Maysa Lin | Phone: 13260397932 | Email: maysa.lin@greenpeace.org

Party B (Licensee): Georgia Wallace-Crabbe

Address: 51 Bournemouth Street, Bundeena NSW 2230.

Representative of Party B: as above | Phone: 612-8521 7350 | Email: georgia@filmprojects.com.au

Article I: Content of Permission

Party A, in order to promote the concept of environmental protection, and advance the development of environmental conservation, hereby authorizes Party B the right of free use of the following Video Material (hereinafter referred to as the "Video Material"), including:

1. 120814 Coal West Water and Coal General Media Clipreel_1080p_h264.mov
2. 120904 Coal West Water Report short PC video CHN ENG subs_h264_1080p_6mbps.mov
3. 131018 Coal mine Clipreel.mov
4. 130721 Shenhua Factory time-lapse 神华工厂 延时摄影.mp4
5. 130721 Shenhua factory view time-lapse 神华工厂 .mp4
6. 131018 Tuwei River Clipreel.mov
7. 131018 Wuding River Tongwan City Clipreel.mov
8. 131008 Detox Fashion Shoot Magenta Waters 1080p.mov
9. 131227 Detox Fish Clipreel Final Prores 422 HQ_1080p.mov

Party A gives permission to Party B to edit Video Material files 1 to 9 for the purpose stated under Article IV-6

10. 131101 煤水之争 Final H264 1080p 10mbps CHN ENG subs.mov
11. 130719 无水之乡 Thirst.mp4

Party B is not allowed to edit Video Material files 10 – 11. These videos may only be shown in its entirety.

Article II: Scope and Time of Permission

Party A authorizes Party B to use the Video Material from [01 March 2015 to 01 March 2018], for usage worldwide. At the expiration of this agreement, the agreement may be extended by mutual agreement of both Party A and Party B.

Article III: Duties and obligations of Party A

1. Party A ensures that it has the full copyright of the Video Material and the right to give Party B permission to use the Video Material according to this license agreement.
2. Party A authorizes Party B non-exclusive right to use the Video Material, which means that Party A has the right to authorize the above mentioned material to any other third party.

Article IV: Duties and obligations of Party B

Party B should follow the following principles while using the Video Material:

1. The Video Material is used only for non-profit video program production and non-profit activities related to environmental protection, dedicated to promote the concept and development of environmental protection.
2. The Video Material is provided to Party B. Party B cannot provide the Video Material to any third party in any form without the written consent of Party A.
3. Party B obtains general usage license rights with this agreement, which does not include transfer, sale or giving out authorisation for usage of the Video Material to other third parties.

License Agreement

Party A (Licensor): Greenpeace East Asia

Address: 8/F, Pacific Plaza, 410-418 Des Voeux Road West, Hong Kong

Correspondence Address: 3/F, Julong Office Building, Block 7, Julong Garden, 68 Xinzhong Street, Dongcheng District, Beijing, China, 100027

Representative of Party A: Maysa Lin | Phone: 13260397932 | Email: maysa.lin@greenpeace.org

Party B (Licensee): Georgia Wallace-Crabbe

Address: 51 Bournemouth Street, Bundeena NSW 2230.

Representative of Party B: as above | Phone: 612-8521 7350 | Email: georgia@filmprojects.com.au

Article I: Content of Permission

Party A, in order to promote the concept of environmental protection, and advance the development of environmental conservation, hereby authorizes Party B the right of free use of the following Video Material (hereinafter referred to as the "Video Material"), including:

1. 120814 Coal West Water and Coal General Media Clipreel_1080p_h264.mov
2. 120904 Coal West Water Report short PC video CHN ENG subs_h264_1080p_6mbps.mov
3. 131018 Coal mine Clipreel.mov
4. 130721 Shenhua Factory time-lapse 神华工厂 延时摄影.mp4
5. 130721 Shenhua factory view time-lapse 神华工厂 .mp4
6. 131018 Tuwei River Clipreel.mov
7. 131018 Wuding River Tongwan City Clipreel.mov
8. 131008 Detox Fashion Shoot Magenta Waters 1080p.mov
9. 131227 Detox Fish Clipreel Final Prores 422 HQ_1080p.mov

Party A gives permission to Party B to edit Video Material files 1 to 9 for the purpose stated under Article IV-6

10. 131101 煤水之争 Final H264 1080p 10mbps CHN ENG subs.mov
11. 130719 无水之乡 Thirst.mp4

Party B is not allowed to edit Video Material files 10 – 11. These videos may only be shown in its entirety.

Article II: Scope and Time of Permission

Party A authorizes Party B to use the Video Material from [01 March 2015 to 01 March 2018], for usage worldwide. At the expiration of this agreement, the agreement may be extended by mutual agreement of both Party A and Party B.

Article III: Duties and obligations of Party A

1. Party A ensures that it has the full copyright of the Video Material and the right to give Party B permission to use the Video Material according to this license agreement.
2. Party A authorizes Party B non-exclusive right to use the Video Material, which means that Party A has the right to authorize the above mentioned material to any other third party.

Article IV: Duties and obligations of Party B

Party B should follow the following principles while using the Video Material:

1. The Video Material is used only for non-profit video program production and non-profit activities related to environmental protection, dedicated to promote the concept and development of environmental protection.
2. The Video Material is provided to Party B. Party B cannot provide the Video Material to any third party in any form without the written consent of Party A.
3. Party B obtains general usage license rights with this agreement, which does not include transfer, sale or giving out authorisation for usage of the Video Material to other third parties.

DOCUMENT NOTED LETTER

In reply please quote: HE14/336
Further Enquiries Phone: 4221 3386

4 January 2016

Ms Georgia Wallace-Crabbe
51 Bournemouth St
Bundeena NSW 2230

Dear Ms Wallace-Crabbe

I am pleased to advise that the documents listed below have been noted.

Ethics Number: HE14/336

Project Title: "The Earth and the Elements: A Multiscreen Video Exploration of the relationship between Australia, China and their Natural Resources"

Researchers: Ms Georgia Wallace-Crabbe, Dr Susan Ballard

Document Noted: Final Ethics Report

The University of Wollongong and Illawarra Shoalhaven Local Health District Social Sciences HREC is constituted and functions in accordance with the NHMRC National Statement on Ethical Conduct in Human Research.

Yours sincerely

Associate Professor Melanie Randle
Chair, Social Sciences
Human Research Ethics Committee