

**An Investigation into Process and Gesture Drawing
Through Ideas of Presence in the Landscape**

By

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Signed statement of originality

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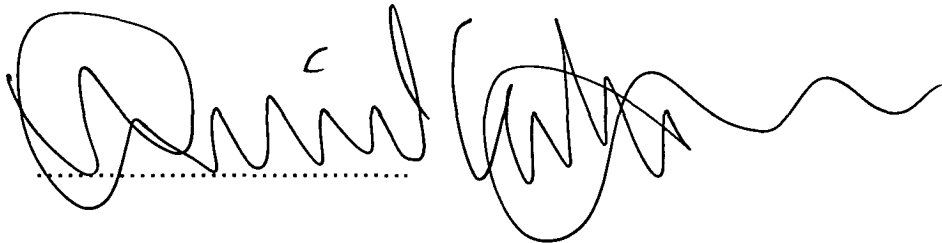
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Abstract

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The aim of this research project is to create an expressive body of drawings derived from exploring personal experiences with place and landscape. The objective is to visually capture experiential and emotive dimensions of place as an alternate way of depicting landscape and understanding place.

The impetus for the project and its subject matter derives through personal experience of Tasman Island that lies approximately 1 kilometre off the southeastern coast of Tasmania. I am drawn to the island by its wild and imposing natural elements and its wildly varying weather conditions. Throughout the project four trips were made to the island and these, together with both historical and pictorial accounts of the island, form the basis of imagery.

Mark making and gesture are central to methods. Approaches to mark-making were explored through a variety of figurative forms from representational through to purely abstract. The objective was to establish drawing forms that best expressed a sense of an embodied relationship to landscape and place.

Key within these methods was the use of the scribble and rhythmic gestural drawing. Explorations within mark-making were expanded through investigation into figure and ground relations and through adoption of processes of chance. As the project developed the performative dimensions elemental to large-scale gestural drawing became increasingly important.

The project is primarily located with reference to the work of Gosia Włodarczak, Claude Heath, Akio Makigawa and Vija Celmins as well as three 19th century drawings of Tasman Island. Works are discussed in relation to core conceptual and methodological focus of my project, specifically how each artist has employed mark-making and gesture to express a deeply personal experience of landscape and to place.

The outcomes of the project are evidenced through works comprising the submission exhibition, through backup works and supporting exegesis. These outputs contribute to the field of art practice concerned with issues of environment and place but also to broader philosophical debates about the relationship of humans, subjectivity and the natural environment. Through their forging a deeper connection to place and the natural environment the drawings provide an alternate to more conventional visualisations that give primacy to objectified representations of place.

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CHAPTER ONE - Introduction

The Central Aim

The central aim of this project is to create an expressive body of drawings inspired by personal experiences of place and landscape. This aim underscores a desire to seek ways for drawing to embody a sense of place and to convey a deeper connection of humans to landscape. The research focused experiments into a range of process and gesture drawing and representations of pictorial space, representative and abstract, to communicate these ideas.

Central to this is a contextualized study of the features of place, experience and drawing as a way to engage possibilities for the visual expression of layers of subjective thought made objective through an exploration into relationships between; landscape, perception, time, the body and the performative. The works deliberately explore depicting the sensation of human presence through the process and gesture of mark-making rather than depicting human forms within the landscape picture. When I refer to landscape¹ throughout the project it is considered in its natural state as land, sky and sea.

¹ Writers often refer to landscape as being a portion or expanse of the earth's surface that can be viewed by the eye in one scene. Some accounts speak only of its association with land, or natural scenery, or as a picture representing this scene. (Cresswell, Tim, *Place: A Short Introduction*, Blackwell Publishing Ltd, 2004, p10; and Berleant, Arnold, *The Aesthetics of Environment*, Temple University Press, Philadelphia, US, 1992, p5. Berleant sources his definition from Websters Dictionary of the American Language, p792.) In the introduction to *Landscape, Memory and History*, the editors acknowledge that the word landscape was introduced into English as a technical term of painters, thus, taken as a term to describe the artistic presentation of a scene. They suggest it can well be applied to creative and imaginative ways in which people place themselves within their environments as cultural knowledge is gained living within a social landscape that determines the pictures that people construct. (Stewart, Pamela J and Strathorn, Andrew, (Eds), *Landscape, Memory and History: Anthropological Perspectives*, Pluto Press, London and Sterling, Virginia, USA, 2003)

Tasman Island

In order to visually depict my personal experiences in landscape I have chosen to work with, Tasman Island,² a location that I am drawn to by its wild and imposing natural elements.

Standing on Tasman Island feels like you are above the clouds, on top of a great wind-swept mountain vista surrounded by a vast ocean of seawater. There is excitement, a sense of awe touched with fear, trepidation, disorientation, the unknown and mystery.



Fig. 1: Shemesh, Tasman Island, and Cape Pillar, looking south, 2001

Strikingly beautiful and awe-inspiring, the island stands as an imposing sentinel, commanding sweeping views out to the Southern Ocean on the edge of the southeastern coastline of Tasmania. Lying approximately one kilometre across the Tasman Passage from the soaring cliffs of Cape Pillar and The Blade, it is oval in shape and about 120 hectares in total. Steep boulder-strewn slopes and vertical columnar dolerite rock cliffs, some soaring a staggering 250 metres vertically out of the sea

² Tasman Island was first recorded as 'Petite I. de Tasman' by the French expedition of 1792 led by Rear Admiral Bruny-D'Entrecasteaux. The Rear Admiral named it after Dutch explorer Abel Tasman who sailed around it on 30 November 1642 on his way up the East coast of Tasmania. (Tasman, Abel Janszoon, *Abel Janszoon Tasman's Journal: Of his discovery of Van Diemens Land & New Zealand in 1642 with documents relating to his exploration of Australia in 1644*, published as an e-journal, produced by Choat, Colin, and Forsyth, Bob, A Project Gutenberg of Australia eBook, eBook Nunmber: 0600571h.html, 22 August 2009, <<http://gutenberg.net.au/ebooks06/0600571h.html>>) Today the Parks and Wildlife Service Tasmania manage it.

characterise the island's appearance. While on top is a central, gently undulating plateau of approximately 50 hectares mostly denuded of trees.

On the island, feral cats cause havoc to the thousands of breeding Sooty and Short-tailed Shearwaters (mutton birds), Fairy Prions, Welcome Swallows and Silvereyes. Unique species of crickets, spiders, land snails, millipedes, leaf and land hoppers, and other insects intermingle amongst the few native strands of She-oak woodland, Silver Banksias, bracken, scrub and heath as well as dense grass and sedge lands.

Tasman Island is a place of many extremes, being well-known for its inaccessibility, isolation, rock slips and large sinkholes, to which a number of livestock were lost when the island was once manned.³ There is a sense of instability associated with the island. A past resident, Fred Jacobs, suggested that in the not to distant future, the island will split apart because of the hollowness he sensed underfoot in certain areas.⁴

Accounts describe the island as a strange lost world with fantastic forms and ancient Gothic edifices, and as a stupendous mass of dark rocks and deep chasms. Tasmanian pioneer photographer J W Beattie, visited the island in 1913 and described the imposing scene before him on the western face of the island as, "an enormous breakaway of the diabase... rows of columns have been snapped off and lie horizontally looking like enormous seize of guns... gapping vents and detached shafts of rocks, with a sparse sprinkling of fern in the dark hollows below, complete a scene weird and uncanny-looking in the extreme, the 'Pillar,' rocks in the background, heightening the ground effect."⁵

³ Tasman Island has a 70-year history of human inhabitancy. In 1885, due to the increase in shipping traffic from Hobart to the East of Australia and New Zealand, the Hobart Marine Board suggested that the island would make a suitable site for a lighthouse. A site was cleared but worked lapsed for a number of years until in 1906 when a lighthouse and three red-brick houses in classic federation style were officially opened for use. In 1977 the lighthouse was automated and two of the three houses abandoned to the elements. The third house is sparsely furnished and used only on the rare occasion of maintenance and conservation work.

⁴ Noted in, Stanley, Kathleen, *Guiding Lights: Tasmania's Lighthouses and Lighthousemen*, St David's Park Publishing, Hobart, 1991, p144.

⁵ Beattie, J. W, 'A Trip to Tasman Island', in the *Weekly Courier* newspaper, published Thursday 3 July 1913

I have walked around many areas of the island, sometimes through a thick cover of native vegetation and dense scrub.⁶ The grass is so long in places that it overwhelms all but the endless sky above. I'm relieved knowing there are no snakes. All around I am surrounded by native flora and I feel privileged to be amongst such astonishing biodiversity.

I spend time sitting on the top of the cliff edges. I feel the dirt and hard rock of the cliff face as I sit with my legs dangling off the edge. On one of these days, brilliant light from the sun was so intense that the usual grayness of the enormous boulders shone a bright chalky white contrasting dramatically against the dark hollows that lay in between their forms. Patches of dazzling greens from the Kangaroo and Soft Tree ferns, Mountain Pepper, Cheese-wood, and Tasmanian Blanket Leaf stood out against the monotone backdrop. Occasionally I would spot a Wedge-tailed Eagle or a Sea Eagle flying high overhead. Beyond the edge the sea stretched out to the far horizon shimmering with the reflection of the sun. I



was perched so high above sea level I was unable to hear the waves below. It was an odd perspective and an odd feeling.

Fig. 2: Sitting on the edge of the western side of the island

In contrast, and just as relevant as the striking geological attributes, is the severe and inclement weather that impacts the island. Beattie describes an occasion when, "The nor-easterly was now blowing furiously and, to make matters worse, it brought up a heavy sea fog, which wrapped up

⁶ Since 2001, when I was invited to take part in two photo shoots for the Parks and Wildlife Service Tasmania and was helicoptered onto the island, I have traveled to the island eight times by helicopter and once circumnavigated it by boat.

everything in its clammy shroud, putting a complete 'wet blanket' on things."⁷

The weather cannot be taken for granted on Tasman Island. During my 2009 stay there was an unrelenting six-day period of ear-bashing wind that made just about all other sound inaudible. This intense experience was accentuated when, on some days, visibility was reduced to only a few meters. Walls of thick fog would roll in and engulf the surface of the island, blowing furiously across the top in the manner of some strange ghostly Friedrich painting. It felt like I was literally living in the middle of a cold damp cloud.

The unique physical attributes of Tasman Island linger deep in the mind. Carol Jackson, a former resident, recalls the emotion of returning after 30 years: "I think the moment that I put my foot on the ground I burst into tears, it was just really an overwhelming emotional response... its just such a special place. You are in love with this lump of rock but it's the whole story that goes with it that you are a part of it."⁸ The emotional attachment of being attracted to a physical place, as well as a consideration of the 'whole story,' are key attributes in the overall experience we have with place and have keenly informed the context of my research project.

Aspects of Representing Landscape

Pictorially, the scope of my drawing during this project is bound to responding to my experiences of being within nature. It would be short sighted of me to believe that I could replicate these experiences. My aim

⁷ Beattie, J. W, 'A Trip to Tasman Island', in the *Weekly Courier* newspaper, published Thursday 3 July 1913

⁸ Carol Jackson is the daughter of a lighthouse keeper and was conceived on the island. She lived on Tasman Island in the late 1950's and again in the early 1970's as a teenager. The above excerpt was taken from a conversation I had with her in December 2008. Jackson is currently Chair of the Friends of Tasman Island volunteer Wildcare group. Formed in 2005, the Friends of Tasman Island has a membership of dedicated volunteers and supporters, including myself, who are interested in the conservation of both the cultural and natural environment on the island.

is, however, to convey a sense of the experiences, onto a two-dimensional surface, based on embodying parts of my perceived sensory experiences, and signified in a number of pictorially abstracted and representative ways.

In general, the function of the representational landscape artwork explores the depiction of illusionistic perspective of a scene through an orthogonal projection of a view: something that is receding back into space.⁹ I have explored this as a method in a number of my drawings whereby the spatial relationships in the scene map out a similar experience that I have experienced within reality / actuality. However, my drawings are not representational illusions of reality, because, although there are recognisable objects in them, they cannot be experienced as fully real, as the sensation of depth and perspective in the drawings is different from the experience of the real scene.

When viewing an artistic image, we use sight to comprehend the sensation of viewing someone else's creative act. We generally understand that viewing the image is only an illusionary sensation, composed with depth of pictorial space, naturalism or abstraction of forms, and perspective, etc. John Berger wrote:

“The convention of perspective, which is unique in European art and which was first established in the early Renaissance, centers everything on the eye of the beholder. It is like a beam from a lighthouse – only instead of traveling outward, appearances travel in. The conventions called those appearances reality. Perspective makes the single eye the centre of the visible world. Everything converges on to the eye as the vanishing point of infinity.”¹⁰

Contrary to the act of experiencing the landscape, which is a fluid, evolving, multi sensorial and time based, the landscape artwork is ocular centric, fixed, and generally a momentary representation of the

⁹ Willats, John, *Art and Representation: New Principles in the Analysis of Pictures*, Princeton University Press, New Jersey, 1997, p20 and p221.

¹⁰ Berger, John, *Ways of Seeing*, British Broadcasting Association, London, 1972, p16.

environment, mostly devoid of the use of our other senses when perceiving the work. This distinction of fixed and fluid is one of the engaging challenges of the research and has lead me to explore altering the conventional perspective of the landscape view to encourage less objectified depictions.

One of the characteristics of the landscape artwork that fixes its representational mode to vision relates to the framing of the pictorial composition. Noel Carroll wrote that the framing of a picture will, "tell you where the focus of artistic attention ends. Moreover, the formal qualities of such artworks are generally contingent on such framings... Paintings are two dimensional, but nature has three dimensions: it offers a participatory space, not simply a space that we apprehend from outside... we appreciate nature for being amidst it."¹¹ These comments resonate with ideas suggested by the influential philosopher Immanuel Kant - that art must be enclosed within borders, instead of spreading across walls, ceilings, and staircases, so that it may be grasped in a single view. It is easier to contemplate a landscape painting, Kant said, rather than a landscape design, for painting frames the scene, offering it as an object for 'disinterested' regard.¹²

My work aims to collapse this hypothesis made by Kant. I have explored pictorial space that isn't always easily contemplated within a set of regimented borders, but instead I have explored multi-layered approaches to mark-making and alternatives to realistic pictorial illusionism techniques, rather than depict an image perceived in a single view. I also intend to provoke broad immersive experiences, not tight ones; therefore I often make drawings large to fit into the dimensions of the gallery walls or floor

¹¹ Carroll, Noel, 'On Being Moved by Nature: Between Religion and Natural History,' in Kemal, Salim and Gaskell, Ivan (Eds.) *Beyond Aesthetics: Philosophical Essays*, Cambridge, UK & New York, Cambridge University Press, 2001, pp247-248, where he discusses the scientific theories employed by Allen Carlson to aesthetically describe nature.

¹² Kant's term 'disinterested' relates to an idea of his that by setting aside interest, "either of sense or of reason," only then can the viewer entertain aesthetic satisfaction. This is discussed by Berleant, Arnold, *The Aesthetics of Environment*, Temple University Press, Philadelphia, US, 1992, pp230-231 cited from Immanuel Kant, *Critique of Judgment* (1790) Section 5, translated, with an introduction, by Werner S. Pluhar; and a foreword by Mary J. Gregor, Indianapolis, Hackett Publishers Company, 1987.

as a way to heighten a sense of the experience of being within elements of nature.

Features of Place and Perception

The isolation of Tasman Island means that it is not possible for me to stay on it for long periods of time. This has limited my capacity to work directly within the natural environment of the island. Because of this the visual work that I have made during the project is mostly done in the studio. The work, therefore, responds to my idea of Tasman Island as a place made up from these few short but intense personal stays and other researched information.

When on Tasman Island, I consider myself as a type of transient being on a transient place. Perhaps it's this transience that makes it such a place of aspiration and awe for me. Perhaps it's because it's an escape from home, or, as suggested by Cresswell, "by a certain disconnection from particular forms of place."¹³ Perhaps it's being "out-of-place"¹⁴ through a dislocation of bodily movement from the city (home) to the country (the island). Perhaps it's this displacement that makes this place so unique, meaningful and concentrated for me. With so many pluralistic ideas of place, it's important to explore a number of key relevant ideas relating to the concept of place and the project.

Understanding of place is complex, and to define it into the scope of this project I have primarily considered it philosophically from a human geographer's perspective.¹⁵ Place, I discovered, "is generally conceived as

¹³ Cresswell, Tim, *Place: A Short Introduction*, Blackwell Publishing Ltd, 2004, p111.

¹⁴ Ibid p113.

¹⁵ "Human Geography is a body of knowledge organized around a number of broad themes; the relationship between the natural and human worlds, the spatial distributions of human phenomena and how they come about, and the social and economic differences between different parts of the world." For the sake of this project I am concerned with the first of these three themes. *Human Geography: An Essential Anthology*, ed. John Agnew, David N. Livingstone, Alisdair Rogers, Blackwell Publishing, Oxford UK, 1996, pp1.

being 'space' imbued with meaning."¹⁶ Noted geographer Edward Relph takes this idea further when he wrote:

"The basic meaning of place, its essence, does not... come from locations, nor from trivial functions that places serve, nor from the community that occupies it, nor from superficial or mundane experiences... The essence of place lies in the largely unselfconscious intentionality that defines places as profound centres of human existence."¹⁷

The distinction of place as 'unselfconscious intentionality' and 'profound centres of human existence' invokes philosophical ideas as opposed to place being a physical thing. These ideas posit place as something organic that flows and evolves through different levels of engagement, perception and experience, rather than as a static thing.

For example, I perceive Tasman Island, as place in a number of ways. It's an isolated rock protruding out of the ocean, a harsh place, that, in a general sense, I have given added importance as a result of researching the history of it when it was once an actively manned light station and by hearing or reading stories of it. Through my personal engagement of being on it, I discover different aspects of it each time I am there, finding newer, deeper layers of importance: such as its unique and multifaceted bio diversity. These levels bring a complexity that a tourist cruising around the island in a boat may not experience. Tasman Island as place for me and for the project is imbued with different meanings.

¹⁶ Frank Vanclay discusses this definition of place as explored by Jeff Malpas in; Malpas, Jeff, *Place and Experience: A Philosophical Topography*, Cambridge University Press, Cambridge, 1999, in, Vanclay, Frank, Higgins, Matthew, and Blackshaw, Adam, (Eds), *Making Sense of Place*, National Museum of Australia, 2008 pp3. When defining space and place, Cresswell wrote; "Spaces have areas and volumes. Places have space between them." Cresswell, Tim, *Place: A Short Introduction*, Blackwell Publishing Ltd, 2004, pp8. Whereas Yi-Fu Tuan wrote: "'Space' is more abstract than 'Place.' What begins as undifferentiated space becomes place as we get to know it better and endow it with value. The ideas 'space' and 'place' require each other for definition. From the security and stability of place we are aware of the openness, freedom, and threat of space, and vice versa. Furthermore, if we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place." Tuan, Yi-Fu, *Space and Place*, University of Minnesota Press, 1977, p6.

¹⁷ Relph, Edward, *Place and Placelessness*, Pion London, 1976, p43.

Lucy Lippard explores the fluid emotive relationship of place through ideas of the local in her book *The Lure of Local* and says,

“Inherent in the local is the concept of place – a portion of land/town/cityscape seen from the inside, the resonance of a specific location that is known and familiar... Place is latitudinal and longitudinal within the map of a person's life. It is temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth. It is about connections, what surrounds it, what formed it, what happened there, what will happen there.”¹⁸

Lippard's ability to intertwine the objective with terms like, 'latitudinal and longitudinal,' and 'width and depth' to apply a sense of mapping a tangible thing, with the subjective is succinctly written. Most interesting though, is the idea of place as embodying the past, the now and the future. This idea of time as something experienced not just through past and present time, but as something constantly evolving confirms that place is indeed an ambiguous and uncanny entity.

The above propositions suggest that the fluidity of place holds different meanings for different people. But there must be something in the first place to give place these characteristics. Edward Relph says, “By taking place as a multifaceted phenomenon of experience and examining the various properties of place, such as location, landscape, and personal involvement, some assessment can be made of the degree to which these are essential to our experience and sense of place. In this way the sources of meaning or essence of place can be revealed.”¹⁹ The visual and physical form of place is generally described through its clearest and most articulate features evident, for example from my relationship to Tasman Island through its cliffs, grasses, sky and vast ocean. These aspects of the island, as place, are clearly defined, visible, and identifiable

¹⁸ Lippard, Lucy R., *The Lure of the Local: Senses of Place in Multicentered Society*, The New Press, NY, 1997, p7.

¹⁹ Relph, Edward, *Place and Placelessness*, Pion London, 1976, p29.

from other places. My identification with them is what defines and influences my experience with it. Relph says, "The spirit of a place lies in its landscape."²⁰

Landscape and place coexist albeit differently.²¹ Through analysing features of place I have found that it has the capacity to engage possibilities for visual expression through layers of subjective thought made objective by key identifiable elements of its landscape. This has provided me with tangible connections between my personal experiences of Tasman Island as place, its landscape and the drawing of it.

In Chapter Two, I have studied contrasting methods of drawing in response to perceptions of experience with place and landscape examined with reference to the work of artists Gosia Wlodarczak, Claude Heath, Akio Makigawa and Vija Celmins, and three 19th-century prints of Tasman Island.

The Phenomena and Perception of Experience

"The various feelings of enjoyment or of displeasure, rests not so much upon the nature of the external things that arouse them, but upon each persons own disposition to be moved by these to pleasure or pain."²²

The level of awareness to which one is moved by an experience, as discussed above by Immanuel Kant, explores one of the key aims of my project: depicting experiential and emotive dimensions derived from landscape into drawing.

²⁰ Relph, Edward, *Place and Placelessness*, Pion London, 1976, p30.

²¹ Cresswell defines the difference between landscape and place, "We do not live in landscapes – we look at them... [Whereas] place is not just a thing in the world but a way of understanding the world." Cresswell, Tim, *Place: A Short Introduction*, Blackwell Publishing Ltd, 2004, p22. And; "places are very much things to be inside of and moved around in... Places have landscape we can see them." Ibid, pp10-11.

²² Kant, Immanuel, *Observations on the feeling of the beautiful and sublime*, translated by John T Goldthwait, University of California Press, Berkley, LA, 1960, p45.

For example, each time I have traveled onto Tasman Island it has been by air. Arriving like this provides a unique platform for visually experiencing the island through relationships of space, perception and time. I recall Roland Barthes' description of his experience of Paris from the top of the Eiffel Tower and his encounter is analogous to my experience of arriving to the island. He wrote: "The mind finds itself dreaming of the mutation of the landscape which it has before its eyes; through the astonishment of space, it plunges into the mystery of time."²³ Similarly, Jay Appleton considers the view from an airplane as, "like looking at a remote world from outside rather than feeling the real world from inside."²⁴ These responses to similar experiences alter perception in a heightened way. Perhaps it's this initial experience of arriving that makes Tasman Island so awe-inspiring.



Fig. 3: A view of Tasman Island upon approach in a helicopter

The awareness of my personal experiences, with Tasman Island, is primarily drawn from the conscious perception of intense, emotive, and aesthetic elements such as with the flight discussed above. The experiences are analysed and reflected upon, informing the content and form of the images as well as the processes of drawing involved in the making of them.

²³ Barthes is referring to a view of Paris from the Eiffel Tower that he believes began to have revolutionary effects on the way we view the world. Barthes, Roland, *The Eiffel Tower*, Farrer, Straus and Giroux, Inc., 1979, p11.

²⁴ Appleton, Jay, *The Experience of landscape*, Hull University Press, Hull, UK, 1986, p95.

To experience is to be actively engaged in an activity or event over a period of time through direct personal awareness of things and concepts in the physical world. A key aspect of this is to acquire knowledge through the senses rather than through abstract reasoning.²⁵

The study of how we experience was theorised by the philosopher Edmund Husserl whose work in this area focused on the concept of Phenomenology. Phenomenology, Husserl speculated, was the study of conscious experience as experienced from the subjective or first person point of view without ontological speculations: the metaphysical and theoretical study of beings or their being.²⁶

Husserl's ideas explored the relationship between what is the real physical world and the way we think about it in our mind, and he insisted that phenomenology was a science of consciousness rather than a study of empirical things. Husserl further proposed that experiencing something in the present provided a different level of experience to something that is not present, but that is described to someone using symbols or signs, etc. The idea that there are layers of experiencing, is important in understanding that experiences are conceived by the individual in the conscious act of being in place.²⁷ Whereas, the 'description,' or in my case the visual representations that are conceived, developed and made from these experiences and presented through drawings, act as 'symbols or signs' of these experiences. The experience the viewer perceives is therefore drawn from both of these aspects of experience, but for them a new experience is had. I have developed a number of drawings with these ideas in mind.

²⁵ 'Experience,' Encarta World English Dictionary, 1999 Microsoft Corporation. Developed for Microsoft by Bloomsbury Publishing Plc.

²⁶ Sawicki, Marianne, *Internet Encyclopedia of Philosophy: A Peer Reviewed Academic Resource, Edmund Husserl (1859-1938)*, viewed on-line 10 September 2009; <http://www.iep.utm.edu/husserl/>

²⁷ Husserl's ideas influenced a number of key philosophers including Martin Heidegger. Heidegger argued that the relationship between the physical world and mental acts exists through the very act of being for being sake, or the conscious act of being in time in place. Heidegger called this concept, *Dasein* (meaning: being/there). Heidegger, Martin, *Being and Time*, Translated by Macquarrie, J., & Robinson, E., Foreword by Carman, T., Harper and Rowe Publishers, New York, 2008.

Maurice Merleau-Ponty progressed Husserl's ideas by speculating that we consider the world through our capacity to engage and perceive not just through our conscious perception but also through other human perceptions, or through collective consciousness. For Merleau-Ponty; "The phenomenological world is not pure being, but the sense which is revealed where the paths of my various experiences intersect, and also where my own and other people's intersect and engage each other like gears. It is thus inseparable from subjectivity and intersubjectivity."²⁸

For Merleau-Ponty perception and interactivity are bound to being. He suggested that we are not passive to our surroundings and sensory experience of them, as we are conscious of the experience evolving and changing. We not only see our living world; we move and act in response to it. We perceive places not just through colour, texture and shape, but with breath, by smell, with our skin, through our muscular action and skeletal position by walking, swimming, riding, climbing, etc., and in the sounds and forces of weather, wind, wet and cold. These major dimensions of environment – space, mass, volume, and depth – are encountered not primarily by eye but with the body in our movements and actions.²⁹

Merleau-Ponty suggests that perceptual views of experience establish reality, but a fixed idea of reality is transcended through a perpetual state of experiencing by the moving or performative body, drawn together with

²⁸ Merleau-Ponty, Maurice, *The Phenomenology of Perception*, Routledge Classics, 2007, pXXII. Meanings of place can also be collectively felt, even though essentially it is the individual who perceives them. An example of this is expressed by journalist James McQueen who, in 1982, wrote an article about the controversial Tasmanian Franklin Dam issue, 'things will never be the same again for Tasmanians. Because of the past year or so too many of us have found a river, not a physical river, with currents and rapids and caves and floods and gorges – but the idea of a river.' (Haynes, Roselynn D., *Tasmanian Visions: Landscapes in Writing Art and Photography*, Polymath Press Tasmania, 2006, p274.) This association that place can be explored through an idea of the physical thing suggests a focus on individual subjective thought, often brought on by collective ideas of objective perceptions.

²⁹ Berleant, Arnold, *The Aesthetics of Environment*, Temple University Press, Philadelphia, US, 1992, p19. This view is similarly expressed by Jay Appleton in Appleton, Jay, *The Experience of landscape*, Hull University Press, Hull, UK, 1986, p95

remembered perceptions of place.³⁰ Jay Appleton expands on this notion; "I do not think that these different kinds of locomotion constitute significantly different kinds of aesthetic experience; rather they open up the possibility of experiencing familiar environments in unfamiliar ways or viewing them from unusual angles."³¹

My experiences with Tasman Island are heightened by my actions and the actions of the environment through a total participatory engagement with it. My disposition is not normally used to experiencing a wild place so what I perceive, on many occasions while experiencing the environment, is an intensity of emotive awareness.³²

This intensity of focus is heightened further by the large-scale grandeur of the physical elements of Tasman Island and the experience becomes deeply emotional.³³ What I perceive is a multitude of factors that includes the state of movement in time and change on the body whilst in the environment. However, as discussed above by Merleau-Ponty, I have found that the experience is not only felt by me but also by others who are participating in it with me. My subjective emotional experience becomes

³⁰ Merleau-Ponty, Maurice, *The Phenomenology of Perception*, Routledge Classics, 2007, p543. The views of Nigel Thrift also have relevance to this point. His work on space addresses the idea of embodiment with place. He wrote; "One thing that does seem to be widely agreed is that place is involved with embodiment. The humanistic use of methods that evoke the multisensory experience of place provides one means by which this bodily geography of place has been evoked." The editors of *Key Thinkers on Space and Place* (Hubbard, P, Kitchin, R, and Valentine, G, Sage, Eds), Sage Publications, 2004, pp4-5) are discussing Nigel Thrift's 2003 essay 'Space: the Fundamental stuff of Geography,' in Clifford, N. J, Holloway, S. L, Rice, S. and Valentine, G, (Eds) *Key Concepts in Geography*, Sage London, 2003, pp95-108.

³¹ Appleton, Jay, *The Experience of landscape*, Hull University Press, Hull, UK, 1986, p178.

³² Research suggests that an intense experience is a state of consciousness in which one is deeply immersed in what they are doing. This immersion creates a feeling of energised focus and deep involvement in the process of an activity whereby a sense of time and emotional problems are put aside. The sensation that occurs from this is an exhilarating feeling of transcendence. Csikszentmihalyi, M., and Csikszentmihalyi, I. S., *Optimal Experience*, Cambridge University Press, 1998, p5.

³³ Jay Appleton wrote: "In our behavioral experience of our habitat the limitations imposed by scale may matter very much; in our aesthetic experience of landscape those limitations may be transcended." Appleton, Jay, *The Experience of landscape*, Hull University Press, Hull, UK, 1986, p118.

objectified through collective perception providing tangible possibilities for expressing them through drawing.³⁴

Drawing and Place

Developing drawing in relation to experiencing place is a fundamental component of this project. I have engaged drawing through ideas of immediacy, gestures of the body, and time as a means to explore relationships between the subjective and objective within the experience of place through the perception of landscape.

I have found that drawing complements, and struggles, to interpret multifaceted experiences of place. Drawing, as a means of explaining an experience, may not be able to provide a complete translation of a personal conscious experience, but it can bring together many moments or separate instances to visually articulate a sense of wholeness.³⁵

For example, my drawings identify, understand and isolate perceived elements of experience that make place profound and emotionally moving for me. I use drawing mostly in an immediate and expressive way to bring together visual fragments, my imagination and layers of memories captured within the experience of landscape into the work.³⁶

Drawing, as expression and immediacy, is used in my work through expansive gestural mark making to explore the embodiment of a sense of place into the work. Elke Solomon wrote; "A drawing is first of all a gesture, and such employs line, tone and colour... A gesture is a line,

³⁴ Noel Carroll wrote that if other people also feel an emotional experience within an environment, such as excitement or trepidation felt from experiencing the scale of a mountain, then the response can be considered as an objective one. Carroll, Noel, 'On Being Moved by Nature: Between Religion and Natural History,' in Kemal, Salim and Gaskell, Ivan (Eds.) *Beyond Aesthetics: Philosophical Essays*, Cambridge, UK; New York: Cambridge University Press, 2001, p258.

³⁵ Discussed in, Downs, S, Marshall, R, Sawdon, P, Selby, A, and Tormey, J, (Eds.), *Drawing Now: Between the Lines of Contemporary Art*, I. B. Tauris & Co Ltd, 2007, ppixv-xvii

³⁶ An idea also discussed in, Downs, S, Marshall, R, Sawdon, P, Selby, A, and Tormey, J, (Eds.), *Drawing Now: Between the Lines of Contemporary Art*, I. B. Tauris & Co Ltd, 2007, px.

mark, tone, exploratory, an impulsive, a touch. A gesture is a form of non-verbal language, a visual statement... every drawing like a confession, whatever else it may be, is autobiographical. The gestural language embodies movement, an intentional movement and is always an expression of some kind."³⁷

Soloman describes the act of drawing as a verb, as an action or process, becoming as time unfolds. But the process of drawing as a way to articulate a sense of time can be perceived on a number of levels.

Essentially, drawing is mark making made in the present onto a surface such as paper. Christine Morrow wrote; "Drawing contains within its meaning the time it has taken for the line to unfold. This is drawing's tautology: it expresses the passage of time of its own making as a perpetual 'now.'"³⁸ However, the mark, made at that time, already resides in the past, as does the next mark, manifesting a multitude of possibilities for future marks. The duration of the process is a property of the drawing in the overall context of the manifestation of the work. In it is also the past, present and future with no clear boundaries or definitions, a notion that seems to be complementary with ideas of place. A drawing becomes as the process unfolds and thus is also unavoidably prone to accident and the unexpected.³⁹

³⁷ Soloman, Elke M, *American Drawings 1963 – 1973*, Whitney Museum of American Art, New York, 1973, p5.

³⁸ Morrow, Christine, (Ed), *I Walk the Line: New Australian Drawing*, Museum of Contemporary Art, Sydney, March – May 2009, p7.

³⁹ The basis for these ideas was informed around a discussion on the Drawing Research Network, DRAWING-RESEARCH@jiscmail.ac.uk, cited in an email from Jac Sacora (jacsacora@hotmail.com) on Saturday 20 February 2010. However the notion of the accident and unexpected in drawing is also discussed by Head of the National Art School in Sydney and founding Director of the Jerwood Drawing Prize in the UK, Professor Anita Taylor. She spoke of the slippage that occurs in all representation and translation of subject matter when drawing. She said, whether the slippage is noticeable or subtle, it is always a contributing factor in drawing. Noted during her Art Forum presentation October 2009, Dechaineux Lecture Theatre, Centre for the Arts, Hunter Street, Hobart. John Willats concurs when he wrote that with the process of representing something through art comes with it various 'anomalies' through the translation of three-dimensionality into two. Willats, John, *Art and Representation: New Principles in the Analysis of Pictures*, Princeton University Press, New Jersey, 1997, p221.

Once a drawing is finished, and becomes a noun, what remains is a trace of the gesture of the artist. Kit Wise elaborates on this point; "Drawing presents not an exact likeness of the world around us, but a notion of our perception of that world, with all the emotions, preconceptions and misunderstandings... the drawn is therefore witness to the act of being, as well as making."⁴⁰ If drawing can be seen as the material realisation of being, then the passage of time is an inherent element and a crucial ingredient for describing ones experiences.⁴¹

My approach to mark making is explored through a variety of figurative forms from representational through to purely abstract. Apart from early experiments all works are charcoal on paper. The use of singular media enabled deeper connections to investigations into the subject and into the techniques of application.

Additionally, explorations within mark-making were expanded through investigations into notions of chance, the framing of the works, and figure and ground relations. Inherent within this I found that large expressive and repetitive mark making, instead of alluding to depth in an image, tended to sit flat on the drawn surface affecting the way the visual representation of the landscape is perceived.⁴²

While experiments with ways of making marks was broad underlying these various approaches is a concern for the scribble and rhythmic gestural drawing as a way to explore depicting the atmosphere and feeling of the natural landscape. An example of this occurs in a series of drawings tilted

⁴⁰ Wise, Kit, 'Real Drawing' essay in the catalogue for the exhibition, Morrow, Christine, (Ed), *I Walk the Line: New Australian Drawing*, Museum of Contemporary Art, Sydney, March – May 2009, pp10-11.

⁴¹ An idea also discussed in the essay by Kate MacFarlane titled 'Conquering Space' in the exhibition catalogue Doyle M, MacFarlane K, Stout K, and Watson G, (Eds.), *Drawing on Space*, The Drawing Room, UK, 2002, p5.

⁴² Peter Fischer suggests; "In a representational [art] work our attention is initially absorbed in identifying objects from the real world, and our knowledge and experience of those objects makes it harder for us to perceive them as artifacts. Abstract painting, by eliminating this distraction, sharpens our eye for potential of those artistic means of expression that lie at the root of all aesthetic experience." (Fischer, Peter, (Ed), *Abstraction Gesture Ecriture, Paintings from the Daros Collection*, essay by Peter Fischer, The Daros Collection, Zurich Switzerland, 1999, p13.)

Deluge, produced in the Renaissance by artist and inventor Leonardo da Vinci. One of the key features of these drawings is the rhythmic, repetitive and scribbly mark making used by da Vinci to depict his idea of an experience with landscape.⁴³

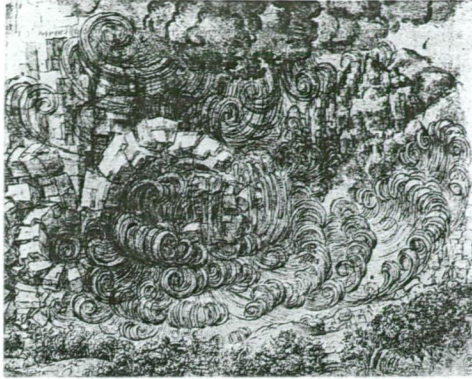


Fig. 4: da Vinci, *A Deluge*, c.1517-18

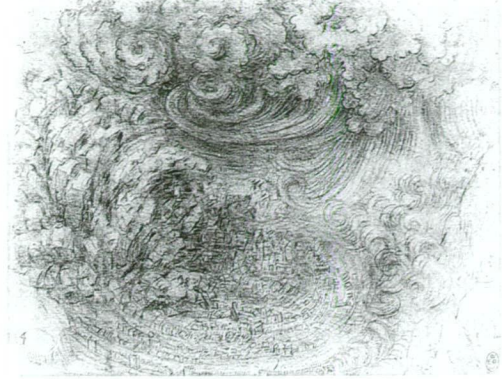


Fig. 5: da Vinci, *A Deluge*, c.1517-18

There seems to be an unusual sense of contextual time associated with these drawings. The works exist in the moment rather than in an historical period of time and therefore seem to capture a sense of timelessness. The artist is concerned to abstract the essence of movement and turmoil converging the representation of nature with the expressive mark-making, balancing the visual perception of subject matter and the methods used to depict it.

My project investigates similar methods of energetic mark-making but expands on da Vinci's technique by linking the moving body when experiencing place and the moving gestural body as a performative drawing tool. The aim is to illustrate this link with expressive methods of mark-making and pictorialism that engenders Tasman Island through the idea of place.

⁴³ Kenneth Clark wrote that Leonardo da Vinci, through the *Deluge* drawings, became obsessed with the idea of observing and recording the actual structure of moving water after experiencing being caught in a violent storm in Florence one day. Clark, Kenneth, *Landscape into Art*, John Murray Publishers Ltd. London, Paperback edition 1997, p93.

Performative Drawing and Performative Place

Central within my drawing is the use of gestures of the body, ideas of time and the action or act of drawing. These ideas and processes posit performative dimensions within the making of my artworks. The performative is not so much the presentation of a performance but the use of performative actions of the body and repetitive mark-making movements to embody the heightened experiences that I have perceived while in the natural environment. In general, place and drawing co-exist through performative dimensions.

Drawing, it is argued, is first performative, and second, a product.⁴⁴ Jane Tormey elaborates on this and says: "Drawing is shown to be particularly tuned to demonstrating process and idea simultaneously in the process of its own performance."⁴⁵

In comparison, the meaning of place can be explored through the participation and perception of daily performances. The body, when in the environment, is likened to being in a process of constant and repetitive performance when it does things through everyday movements.⁴⁶ Nigel Thrift wrote: "Place provides a template for practice – an unstable stage for performance. Thinking of place as performed and practiced can help us think of place in radically open and non-essentialised where place is constantly struggled over and re-imagined in practical ways."⁴⁷ Capturing bodily movements and particular patterns of repetition in place through

⁴⁴ Downs, S, Marshall, R, Sawdon, P, Selby, A, and Tormey, J, (Eds.), *Drawing Now: Between the Lines of Contemporary Art*, I. B. Tauris & Co Ltd, 2007, pxi. Also discussed in the above section of this exegesis *Drawing and Place* on page 24.

⁴⁵ Tormey, Jane, (Ed), *Performance*, published online by TRACEY drawing research journal, 2005, <<http://www.lboro.ac.uk/departments/ac/tracey/perf1.html>> Tormey considers drawing through an idea associated with John Austin, that a 'performative statement' refers to itself in the process of its own making. Cited in; Downs, S, Marshall, R, Sawdon, P, Selby, A, and Tormey, J, (Eds.), *Drawing Now: Between the Lines of Contemporary Art*, I. B. Tauris & Co Ltd, 2007, pxviii, from Austin, J. L., *How to Do Things with Words*, Cambridge, MA, Harvard University Press, 1962

⁴⁶ Thrift, Nigel, 'The Still Point: Resistance, Expressiveness Embodiment and Dance,' in Pile, S. and Keith, M. (Eds.), *Geographies of Resistance*, Routledge London, pp124-151

⁴⁷ Cresswell, Tim, *Place: A Short Introduction*, Blackwell Publishing Ltd, 2004, p39.

drawing is another way to explore the essential character of place, transcending the human condition in a subtle but intentional way.

The phenomenological geographer David Seamon considers this idea through one's capacity to move, cognitively and automatically, in a state of rhythm in what they are doing. He gives an example of a metalsmith working creatively with both hands at once on an artwork he is making. This, he explains, requires the actions of the body to be described using words such as 'smooth, flow and rhythm'. He wrote of this: "underlying and guiding many everyday movements is an intentional body force which manifests automatically yet sensitively."⁴⁸

In drawing, this idea is manifest in the way the drawn mark is performed onto the surface of the paper. If within this process of performative drawing notions of performative place are merged, then a deeper connection to place and the environment can be given primacy and objectified. The final two series of drawings that I have made during this project, titled *Dark Crevice*; *Light Crevice* and *Trace*, adhere to the principal of Seamon's quote by responding to the repetition my performances in place.

Contribution to the Field

The project contributes to the field of art practice concerned with issues of the environment and place but also to broader philosophical debates about the relationship of humans, subjectivity and the natural environment. My visual context has identified strategies that communicate this by exploring artists who embody their personal experiences of landscape through drawing, as a way of representing and understanding their place within it.

⁴⁸ Seamon, D, 'Body-Subject, Time-Space Routines and Place-Ballets,' in Buttner, A. and Seamon, D, (Eds), *The Human Experience of Space and Place*, Croom Helm Ltd., 1980, p155.

Accordingly, my investigation has resulted in a body of drawings suggestive of a deeper connection to place and the natural environment providing an alternate to more conventional visualisations that give primacy to objectified representations of place.

CHAPTER TWO - Context

Central to the research, and with reference to my own drawing milieu, Chapter Two focuses on how particular artists have perceived and embodied their personal experiences of place and landscape through different processes of mark making in drawing. My readings have uncovered considerable variance in conceptual content, drawing processes and depictions of pictorial space.

With each artist included in this section I have generally focused on a specific artwork or series of works. The works correspond and influence ideas, interests and methodologies which frame the research project in its exploration of the experience of landscape and place in art. I have therefore developed three distinctive sections within this chapter to extrapolate these ideas;

- Feeling the experience of landscape;
- Process and gesture drawing;
- Time and timelessness.

Within this framework the following ideas are considered: heightened and emotive representations of landscape; framing and the scale of work; the use of chance and bodily movements in the making of work; time; realistic depictions of landscape harbouring expressionistic content, as well as landscape depictions being expressive by the very nature of the application of marks.

Feeling the Experience of Landscape

Nature is an organic, fluid and evolving entity that provokes a number of pictorial challenges for the visual artist. While some artists explore landscape through personal and direct experience, others capture an idea of it, as place, through reference to someone else's experience.

Pictorially, some artists have depicted landscape through realism, replicating and/or accentuating an intimate or descriptive experience, such as depicting a great mountain vista. Of equal importance, other artists have also explored moving beyond imitation of landscape instead conveying characteristics of an environment through heightened or emotive experiences with nature, such as depicting the feeling of being in a storm out to sea with wild and abstracted mark-making qualities.

To elucidate this contrasting position, I refer to three 19th century prints and a series of drawings made by Japanese born contemporary artist Akio Makigawa.

The three prints of Tasman Island, made from drawings done *in situ*,⁴⁹ were produced in studios in London and Melbourne by printmakers who never experienced Tasman Island for themselves. The three works are: a steel engraving attributed to Charles Cousen made from a watercolor drawing by John Skinner Prout titled *Tasman's Island*,⁵⁰ a wood engraving published by John Murray from a sketch by the Bishop of Tasmania, Francis Nixon, titled *Tasman's Island and Cape Pillar*,⁵¹ and a lithograph made from a drawing whilst done in nature by Eugène von Guérard titled *South end of Tasman's Island*.⁵² All of these works were made before the island was inhabited or rarely ventured upon, a time in history when it would, primarily, have been seen only from the deck of a ship out at sea.⁵³

⁴⁹ *In situ* means in its natural or original place; Encarta World English Dictionary. 1999 Microsoft Corporation.

⁵⁰ Attributed to Charles Cousen and John Skinner Prout. Published in Australia illustrated Div. 2, by Booth, Edwin Carton, Virtue & Co, London (1874-1876), Image size: 115 mm x 176 mm, 13 September 2009, <<http://catalogue.statelibrary.tas.gov.au/item/?q=%22Tasman+Island%22&i=43&id=686516>>

⁵¹ Wood engraving from a drawing attributed to the Bishop of Tasmania, Francis Nixon, Published in *My Home in Tasmania Vol 1*, by Charles Meredith, John Murray Publishers, London, (1852), Image size: 85 mm x 130 mm, 13 September 2009, <<http://catalogue.statelibrary.tas.gov.au/item/?q=%22Tasman+Island%22&i=34&id=643145>>

⁵² Drawn from nature by Eugene von Guérard and later lithographed in Melbourne by the artist at Hamel & Ferguson Lithographers in 1867. It appears in von Guérard's publication of *Australian Landscapes*, Image size: 297 mm x 483 mm, 13 September 2009, <<http://catalogue.statelibrary.tas.gov.au/item/?q=%22Tasman+Island%22&i=30&id=639221>>

⁵³ There is evidence of Aboriginal middens on Tasman Island in addition to an Aboriginal skull once found, the first Europeans to venture on the island was in 1885 after it was

Pictorially, these are landscapes in the traditional sense,⁵⁴ whereby they consist of a single viewpoint of a piece of land, sky and sea. Each image depicts a broad and immense landscape with a horizon line about two-thirds the way down the composition. Through a heightened sense of atmosphere each portrays exaggerated formations of confronting, storm-filled skies and monumental rolling seas leaving their mark upon the uniquely structured immense columnar cliffs.



Fig. 6: Cousen & Prout, *Tasman's Island*, 1874-1876

It is difficult to place these pictures within a specific time in history instead we can read them as denoting geological time, vast and expansive, almost timeless.

decided that the site was suitable for a lighthouse, whereas the adjoining Cape Pillar wasn't properly explored by land until the 1960's by the Hobart Walking Club.

⁵⁴ Kenneth Clark comments about the history of landscape depiction in art. "For almost 500 years artists had been applying their skills to the imitation of nature... to technical considerations... by 1900 the more adventurous and original artists had lost interest in painting facts. By a common and powerful impulse they were driven to abandon the imitation of natural appearances." Of which he goes on to suggest photography, modernism and cubism as the leading causes. Clark, Kenneth, *Landscape into Art*, John Murray Publishers Ltd. London, Paperback edition 1997, p231.



Fig. 7: Nixon, *Tasman's Island and Cape Pillar*, 1852

Although each of the images is small in size they evoke a sense of the enormity of the landscape in a poetic way. The overwhelming experience of viewing the island from on the deck of a passing ship is heightened. Exact imitation of physical things has been inverted and the imagery dramatised through expressive mark-making. This expressive mark-making evokes empathy, intrigue, awe and an intensity of being overwhelmed by the natural environment. The printmakers have moved beyond the pictorial and into an emotive inner contemplation of an idea of place to evoke a greater sense of awe in the viewer.



Fig. 8: von Guérard, *South end of Tasman's Island*, 1867

The three prints are of particular relevance to my research, not just because of their graphic portrayal of the physical and emotional power of nature, nor their ambiguous sense of time, but because they explore how humans relate to place through different levels of experience. The three images embody a sense of the artists' subjective state of experiencing place that is then exaggerated further by a printmaker's hand through the choice of marks made. In effect, each image re-translates and re-expresses the idea of the experience of place given to them by someone else.

Japanese born Akio Makigawa similarly explored the capacity for landscape to evoke ideas of emotive contemplation but with a contemporary context. He has worked in Australia since 1974 and was predominately known as a sculpture and installation artist. From 1981 to 1983 he produced a body of large-scale drawings to accompany his sculptures.

These works respond to his curiosity of water, sailing, time and space, and formally question the relationship between representation and abstraction.

Titled, *The Water Drawings 1* and *2* they are large drawings exploring the representation of water through expressive, abstracted mark-making. The drawings reflect an intimacy with the subject of water similar to what we experience with the chaos of da Vinci's *Deluge* drawings and have a strong sense of embodied presence within them provoked by wild and energetic mark-making. In other ways they reflected Makigawa's interest in the concept of time being far greater than anything experienced intimately, but time evoked over millions of years, as deeply layered, complex and historical. These works flow between recognition of something and abstraction.

The Water Drawings 1, when first shown at the Canberra School of Art in 1983, was presented as a series of multiple works in an elongated portrait format. It was flanked by two large drawings hung in landscape format of

what appears to be images of smoothly surfaced rocks against contrasting backgrounds of light and dark. The contrast suggests a connection between the flow of water in the first series of drawings as integral to the making of the smoothness of the rocks in the second. Therefore a confluence with the sense of time passing is apparent in the reading of the work.

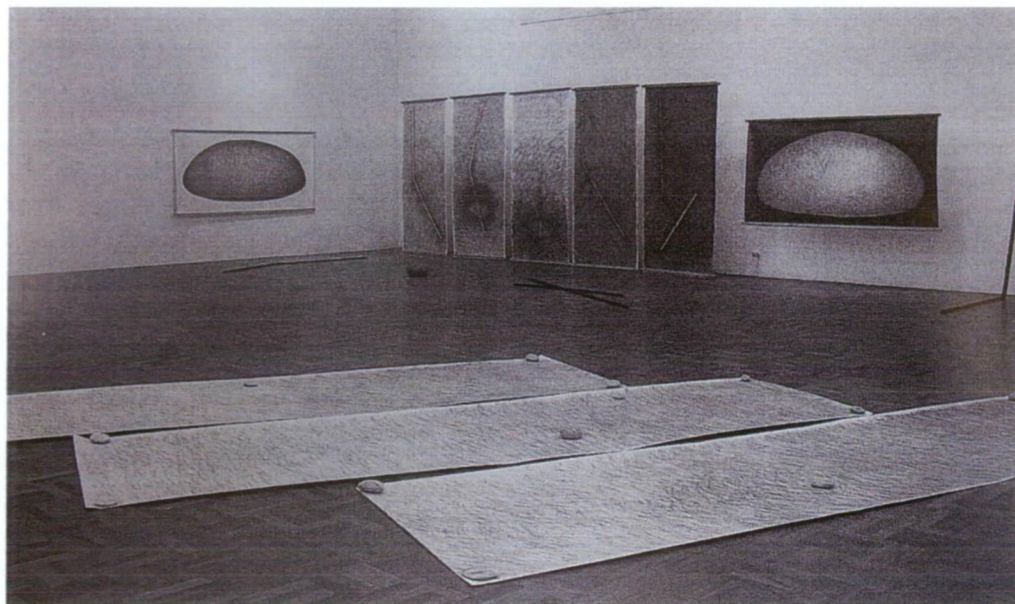


Fig. 9: Makigawa, Installation shot of *The Water Drawings 1* (in the background), and *The Water Drawings 2* (foreground), 1983

The scale of these drawings is immense. For *The Water Drawings 2*, Makigawa covered a roll of paper ten-metres in length with sweeping gestural marks made with charcoal and blue and white crayons. Peter Haynes wrote of these drawings: "The flow of water is evoked through the use of overlays of blue lines eloquently expressing at once the ripple of the water surface and the current flowing beneath."⁵⁵ Unlike the first series these drawings sit on the ground, with each drawing secured down by five smoothly rounded small rocks.

⁵⁵ Haynes, Peter, *Akio Makigawa: Installations 1979-1983*, Canberra School of Art Gallery, October, 1983, p4.

The rocks on the floor mirror the drawn rocks that flank *The Water Drawing 1*, and promote the idea of the rocks being smoothed overtime by flowing water. The work engages natural time and human history in one single poetic act.⁵⁶ Both series of works suggest non-specific landscapes simultaneously abstract and timeless.

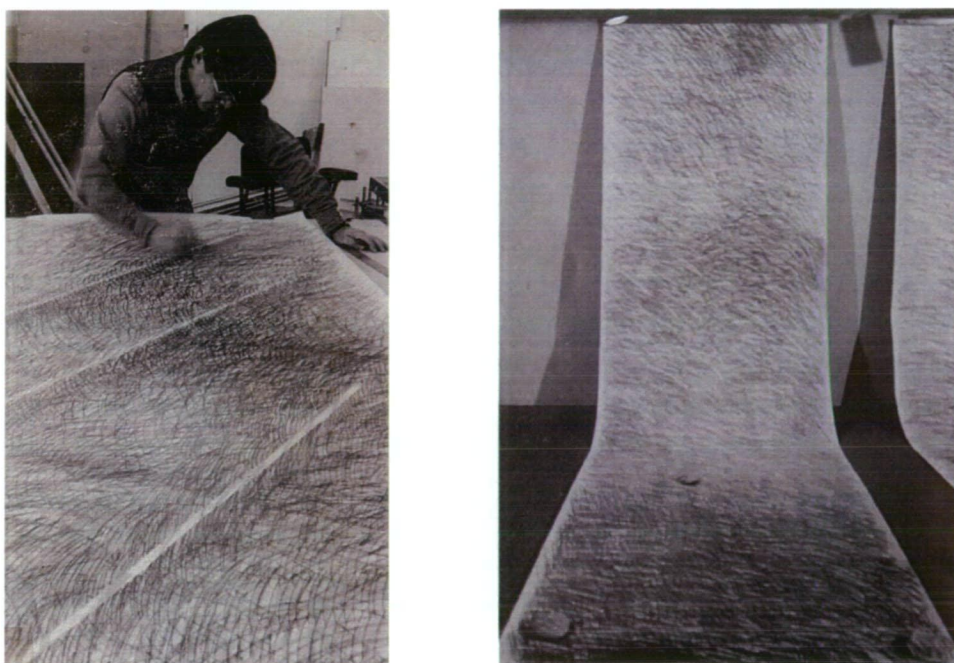


Fig 10. & 11. Makigawa, *The Water Drawings 2*, 1983

Makigawa built density on the surface of the paper through layer upon layer of sweeping, loosely worked, energetic gestural marks. This gives the impression that the artist was working at great speed to complete the drawings with giant, impatient gestures of the hands, arms and body. The drawn mark translated fluid actions of the movements of his body. Peter Haynes again, "Environment is not confined to simply the physical environment but is broadened to include the concepts of spatial and temporal elements. The ideas of space and time also allude to kinesis and stasis, to movement and non-movement."⁵⁷

⁵⁶ Bromfield, David, *Akio Makigawa*, An Art and Australia Monograph, Craftsman House, 1995, p17.

⁵⁷ Haynes, Peter, *Akio Makigawa: Installations 1979-1983*, Canberra School of Art Gallery, October, 1983, p3.

The pictorial space is flattened, as the form of the drawings overwhelms the picture plane. Carter Ratcliff wrote of the effect of this process of drawing; "Obsessive scribbling flattens atmospheric effects... Textures inspire objects to levitate, off the ground and off the paper."⁵⁸ Ultimately for the viewer, the outcome of this process creates a sense of flatness within the picture verging on a topological geometric⁵⁹ view and a sense of immersion into the 'feeling' of the movement of water rather than just an observation of it.

Process and Gesture Drawing

As discussed, drawing on a large scale with continuous, sweeping and repetitive gestural actions is essentially a performative act. The following section highlights examples of artists' work defined by these features and also considers how the suggestion of chance can reveal unique ways of experiencing place and landscape. In relation to this project, gesture is the individual translation of the artist's moving body through mark making, and chance, the unexpected, randomness in the process of drawing.

Akio Makigawa's drawings are examples of an artist's specific use of performative drawing characteristics through gesture and chance.

Makigawa's gesture was a personal and embodied response to the forces of the natural environment. It was Makigawa's attempt to visualise movement through a process-based approach to drawing, and through this, a degree of chance or randomness of the mark is an important part of the drawing process.

⁵⁸ Ratcliff wrote about this effect in response to a series of very large drawings made by Gilbert and George in the 1970's. Ratcliff, Carter, *Gilbert & George: 1968 – 1980*, published by Gilbert & George and the Municipal Van Abbemuseum, Eindhoven on the occasion of the Gilbert & George traveling exhibition to Eindhoven, Dusseldorf, Bern, Paris and London 1980 to 1981, 1980, p18.

⁵⁹ "Drawings that map spatial relations such as connections, separation, and enclosure, rather than resemblance and accurate scale, make use of topological geometry." Riley, Howard, *Drawing as Transformation: From Primary Geometry to Secondary Geometry*, (2002), 11 November 2009, <<http://www.lboro.ac.uk/departments/ac/tracey/rep/riley.html>>

Jeni Walwen in conversation with Henry Krokatsis speaks of the characteristics of chance. "Randomness for its own sake is not interesting. It's the right kind of randomness – the kind that resonates in a relevant way and how you position yourself to allow for it – that's important."⁶⁰ The randomness of Makigawa's process was a necessary part of his drawing of water. It evoked a sense of the movement of his body in translating the feeling of fluidity when he was visually capturing a sense of flowing water.

For Makigawa the movement of air and water in nature acted as a metaphor for the driving force for humanity and nature. Makigawa's attraction to the unknown and the potential to submit to the unexpected and to abandon himself in some small way to an experience beyond control created a unique dialectic between nature and people. His work reveals this through traces of action, or traces of experience, through his use of physical, gestural, performative drawing.

What then is of significance is the overwhelming physical presence of the drawings; the drawn marks blend abstraction through random acts of chance, the performance of his body, and representation into the drawing of a living, natural, evolving landscape. These are processes that I, too, have brought into many of my drawings when translating the specific elements of Tasman Island.

Claude Heath is a UK based contemporary artist who commonly builds a conceptual framework around the 'production' of chance before making each artwork, and he then allows chance to dictate the process and outcome.

Heath explores both gesture and the immediacy of place by blocking off elements of his direct sensory experience. For example, in a drawing made in 1996 titled *Tender Ground*, he blindfolded himself, then felt his way around the bust of a head, drawing the sensations and contours with

⁶⁰Jeni Walwen in conversation with Henry Krokatsis, *You'll Never Know: Drawing and Random Interference*, catalogue to the exhibition, Hayward Gallery, London, 2006, p15.

a pen held in his other hand. As his hand moved around the bust, he changed the colour of the pen, creating an artwork that on completion, comprised energetic scrawls of colour-coded layers, super-imposed in entangled confusion flattening the three dimensionality of the sculpture onto the two-dimensional surface of the paper.

In another series of works, titled *Four Fold Drawing / Four Plants* made in 2001, Heath drew without a blindfold but restricted his gaze only to the objects (pot plants) that he was drawing. Working with both hands in different positions, for example one hand drawing under a table and the other hand around the corner of a wall, he made a point of dislocating himself from the drawing by not looking at the paper. The outcome was



that the original subject was almost beyond recognition. Heath says of this, "...the presence belongs to the drawing. It doesn't necessarily interest me whether a plant corresponds really closely with the drawing... it's as if you're projecting an image of this object onto the surface... There's always a shortfall between what you think and what you get; you're not having it all on a plate and that is positive."⁶¹

Fig. 12: Claude Heath at work on *Four Fold Drawing / Four Plants*, 2001

As with the drawing of the busts the artist is conscious that he doesn't look at the end product until he is satisfied that enough drawing has been done. The drawing left on the paper leaves a trace of his decision to move left and right, up and down movements, similarly to the method he used when drawing blindfolded.

⁶¹ Kinston, Angela, (Ed), *What is Drawing?* Claude Heath interviewed by William Furlong, Black Dog Publishing, London and New York, 2003, pp24-25

These drawings break away from the tradition of a fixed picture plane that arranges the subject through frontal perception and instead demonstrate the direct sensory experience of the artist through touch and sight respectively. The drawings have a degree of chance associated with them, but chance combined with a systematic framework, for each work is pre-determined within specific boundaries set by the artist before the drawing commences, such as the length of time he chooses to make a drawing or through the boundaries of the size of the sheet of paper he chooses to use.



Fig. 13: Heath, *Four Fold Drawing / Four Plants*, 2001

Heath says; "It's the idea of where the chance event meets something else, instead of using the throw of a dice to make your art you are allowing chance to meet something else coming the other way. There is a collision between the chance process and an object and myself and out of that comes something new."⁶²

⁶² Heath, Claude, from an interview with the artist, 'Transmission – Vol. 2,' chaired by Sharon Kivland, (2003), 14 November 2009, <<http://www.claudeheath.com/texts/article4.php>>

Heath also refers to the importance of the performative in the construction of images by commenting on the process that shapes these images. Andrew Patrizio sums this up: "Perhaps one of the lasting contributions of Heath's drawing method is to reference quite orthodox or established

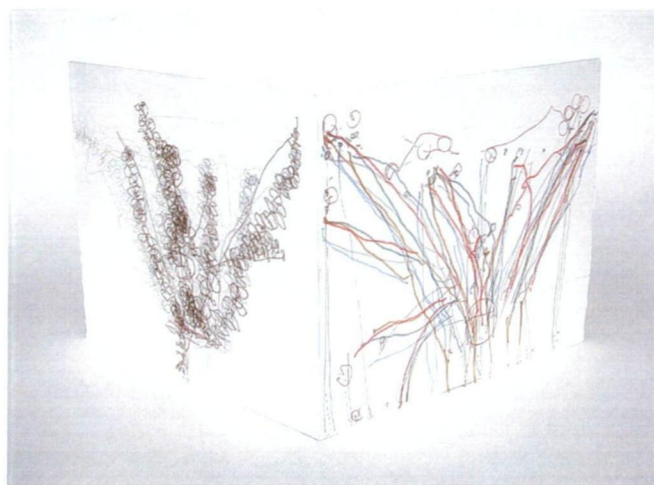


Fig. 14: Heath, Claude, *Eucalyptus*, 2001

means of acquiring knowledge but perform them in a way that dissolves any certainty that verifiable information or demonstrably utilitarian knowledge is being formed or imparted."⁶³

For Heath, the drawing process, the body acting as an extension of the mark-making implement, and the arbitrary nature of chance in the process, are all-important elements in art making.

Another artist of influence to my project concerning the performative, space, place and time is Gosia Wlodarczak.

Wlodarczak is Polish by birth but has been settled in Australia since 1996. Her practice takes the process of drawing into far-reaching, expressive dimensions through interactive performance, installation, video and sound. Wlodarczak's chaotic linear drawings explore the communication of what she sees by using the dimensions of the moving parts of her body at the present moment. The outcome is a mesh of entangled line depicting the physical space and place of her direct experiences. She draws incessantly

⁶³ Patrizio, Andrew 'Perspicuous by their Absence: The drawings of Claude Heath,' Kinston, Angela, (Ed), *What is Drawing?* Black Dog Publishing, London and New York, 2003, p34.

in a continuous process of drawing out what David Bromfield calls, the now.⁶⁴

Wlodarczak sets up specific conceptual parameters for each series of drawings, for example, in her *Shared Space* performative and interactive series made in 2006 and again in 2008, Wlodarczak constructed numerous panels of linen around the dimensions of her body. She then set up scenarios through which to enact the drawing. She started the drawing with the shared space between herself and her partner in their home environment. Filling in a personal but shared space, using fluid, scribbly and flowing lines, she draws around and between their bodies, as the line gradually becomes a mass of entangled layers.



Fig. 15: Wlodarczak, *Sharing Spaces*, New York, 2008

The second stage she invites a friend or colleague to be with her. Again she draws between the spaces - the shared spaces of their bodies. The line is an immediate translation of her wandering gaze, flicking from participant, to objects around the room and back again. She records movements and all shared interactions, all within her immediate vicinity. She traces it, all of it, leaving layers of residual evidence of each fleeting moment.

⁶⁴ David Bromfield frequently speaks of Wlodarczak's work as existing in the now, whereby her method of constantly drawing her immediate surroundings is always in the now, therefore, he explains, this must be considered as a primary factor in the way which the viewer should understand it. Bromfield, David, *Now: Gosia Wlodarczak Drawing 1983 – 2004*, Brown Art Consultants, Perth, Australia, 2004.

The third stage occurs within the exhibition space. Prior to and during the opening she allows strangers to participate in the process of applying the final dense layers to the work as she interacts with them whilst drawing.

At an exhibition accompanying the 2008 Drawing Connections conference in Sydney I participated in one of Wlodarczak's drawing performances. It was an unnerving, uncomfortable and self-conscious experience for me.⁶⁵ Maria Zagala wrote of the power of Wlodarczak's performances to bring about a transformation in the experience of the intimacy. "The Shared Space project involves a degree of exposure on both the part of the artist and participant. Through the drawing process, Wlodarczak examines her physical and emotional connection to those she interacts with."⁶⁶ Perhaps I felt a sense of the embodied emotion and anxiety that she deals with when making these works.

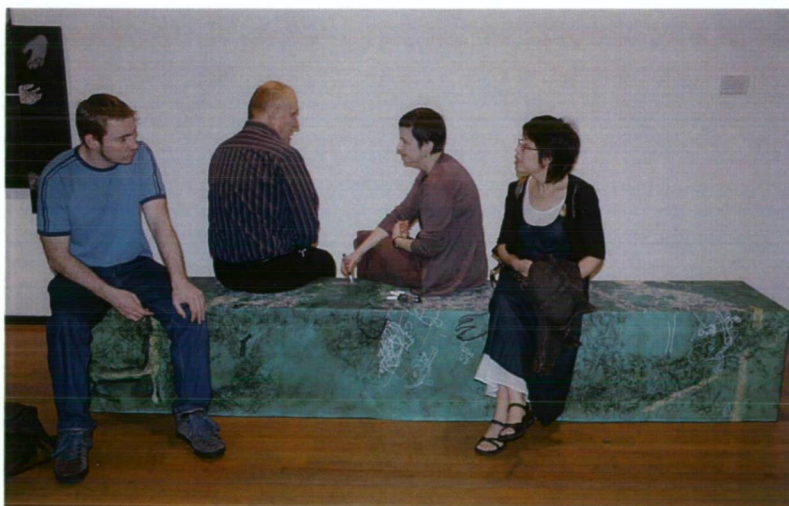


Fig. 16: Myself (far left) and Wlodarczak during her drawing performance, *The Bench*, Sydney, 2008

⁶⁵ Shortly after I participated in Wlodarczak's *Shared Space* work, I wrote of the anxiety that I experienced in my journal: "How strange the sensation of being drawn. How unnerving, uncomfortable, feeling so self-conscious of my movements, of what to say, of who I am, of being looked at in the eye for a fleeting moment, scrutinized and watched. I didn't feel like I shared but I felt like I was being invaded... It was strange, the feeling of her drawing nearer and nearer to me, anticipating a touch. Is it really sharing? The sharing may be in the conversation, but the drawn line is hers and not shared. It was an anxious experience for myself and I'm sure for Wlodarczak. I felt very conscious of my body as well as hers."

⁶⁶ Zagala, Maria, *Shared Space*, from the essay accompanying the exhibition *Shared Space*, New York, March – May 2008 at the Kentler International Drawing Space, Brooklyn, NY, USA

This connection between the artist, the participant, as well as the space and time it takes to make the work are vital. Wlodarczak says in order to understand the meaning of the image; the viewer must see the artist 'performing' the act of production.⁶⁷

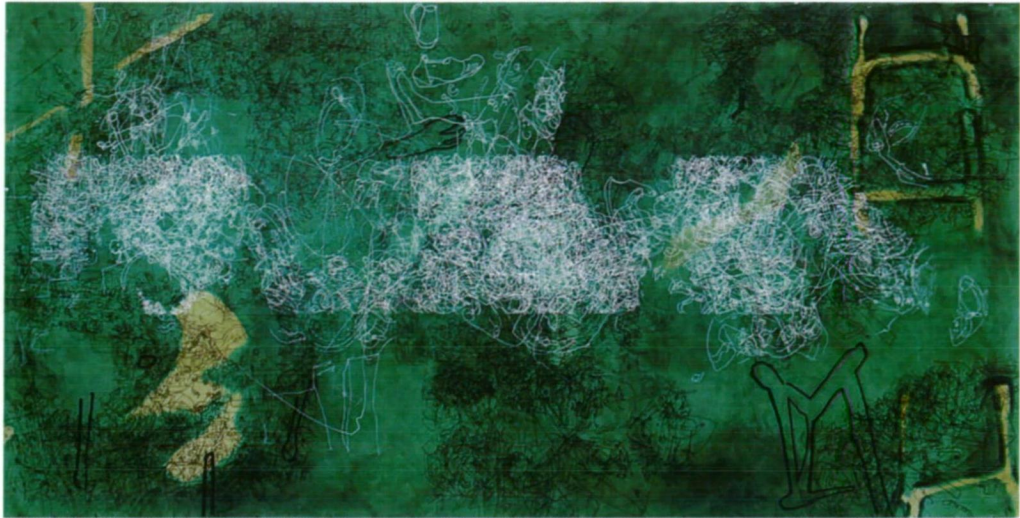


Fig. 17: Wlodarczak, *The Bench*, 2008

Her drawings are a social exchange, enacted over temporal dimension within the direct visible location of place. Perhaps the most relevant way of experiencing Wlodarczak's work is in the 'now' within the experience of her delivering one of her interactive performances. However, with or without experiencing the performance, the completed drawings view as abstracted densely layered linear works that hover between moments of realization of the representation of the original objects and place and the loss of them altogether. At any moment one recognises the lines of a chair, then the clarity is lost a moment later in the thick mass of lines. The continuous flow of the gesture of the hand moving back and forth across the surface dominates the reading of the images providing new and expressive ways for depicting the immediacy of place.

⁶⁷ Bromfield, David, *Now: Gosia Wlodarczak Drawing 1983 – 2004*, Brown Art Consultants, Perth, Australia, 2004, p86.

Time and Timelessness, Surface and Medium

The concept of time works on many varying levels. It can conjure conceptual and often abstract ideas within the construction and viewing of landscape images. While on Tasman Island I am affected by an altered sense of time. I feel like time has been distorted and the outside world becomes a thing of the past. As days pass, the weather and the different pace of living transforms my body and my perceptions change. Several artists when visually depicting place and landscape have also explored concepts of time, for example, as a way to manipulate space - close and distant - through repetition, or by simply the amount of time it takes to make a work.

Generally, in the depiction of landscape, time has associations to the depiction of something viewed in the past and therefore conforms to notions of memory. But abstract time can include fluid notions of time – past, present and future - and the potential for overlapping a diversity of experiences that makes up landscape when considering place. Yi-Fu Tuan wrote of this, “When we stand before a prospect, our mind is free to roam. As we move mentally out to space, we also move either backward or forward in time... When we look outward we look at the present or future; when we look inward (that is, introspect) we are likely to reminisce the past.”⁶⁸

Tuan exemplifies this through discussion of the experience of tourists when travelling into an old city. The tourist may feel like he has stepped back in time and therefore reminisces about the past. Whereas, if humans are considering a natural landscape, that has a far longer past than anything man-made, most of us will not grasp fully the concept of time apart from explorers or geologists who's occupations rely on a detailed knowledge of the past.

⁶⁸ Tuan also says, “Every perspective landscape painting or photograph teaches us to see time ‘flowing’ through space. The distant view need not call forth idea of future time; the view could be our backward glance and the vanishing road the path we have already trodden. Both the past and future can be evoked by the distant scene.” Tuan, Yi-Fu, *Space and Place*, University of Minnesota Press, 1977, pp125-126.

Time is a key factor in my experience of Tasman Island. I put myself in the footsteps of Tuan and ask myself how long does it take to know a place?⁶⁹ After visiting the island on and off for nine years I have found that the landscape hasn't changed much. However, my idea of it as a place has changed dramatically. Each personal experience is radically different. I reflect on the island's age in geological time. I think of the length of time spent living on it by past residents. I compare my own experiential time as relatively short. Although the affect of being, and reflecting, on it seems rich, full and deep. Tuan suggests, "Many years in one place may leave few memory traces that we can or would wish to recall; an intense experience of short duration on the other hand, can alter our lives."⁷⁰

Artists have used time to evoke different readings of landscape. For example, Latvian born artist Vija Celmins uses time, and timelessness, within the content and process of her drawings of featureless landscapes. Her drawings are built up using repetitive detail in the application of little marks onto the surface of the paper to emphasise a sense of time and timelessness in the work.

Of specific interest is a series of small drawings and prints Celmins made of the sea that the artist has pursued on an on-going basis since the 1970s. The works are recognisable as elements of a seascape but they exist in their own state, without specific place or time.

These finely detailed works, made from photographs she has taken, register the immediacy of the shutter of a camera. However, it's not the photographic nature of these drawings that initially grasps the attention of the viewer, but rather Celmins intense engagement with the surface of the paper. Every mark has specific intent and there are thousands and thousands of marks. It's almost as if she was sculpting the surface of the sea with the pencil to transform the surface of the paper.

⁶⁹ Tuan, Yi-Fu, *Space and Place*, University of Minnesota Press, 1977, p183.

⁷⁰ Ibid, p185.

Nature may be the subject matter for many of Celmins' works but it is not always the central concern in that the process of drawing itself becomes a major focus. In interviews, Celmins has reiterated her primary interest in the process that comes with making the image. For her, she says, the point of the pencil and the effect of this process on the drawing surface is more important than a deep concern with the pictorial illusion.

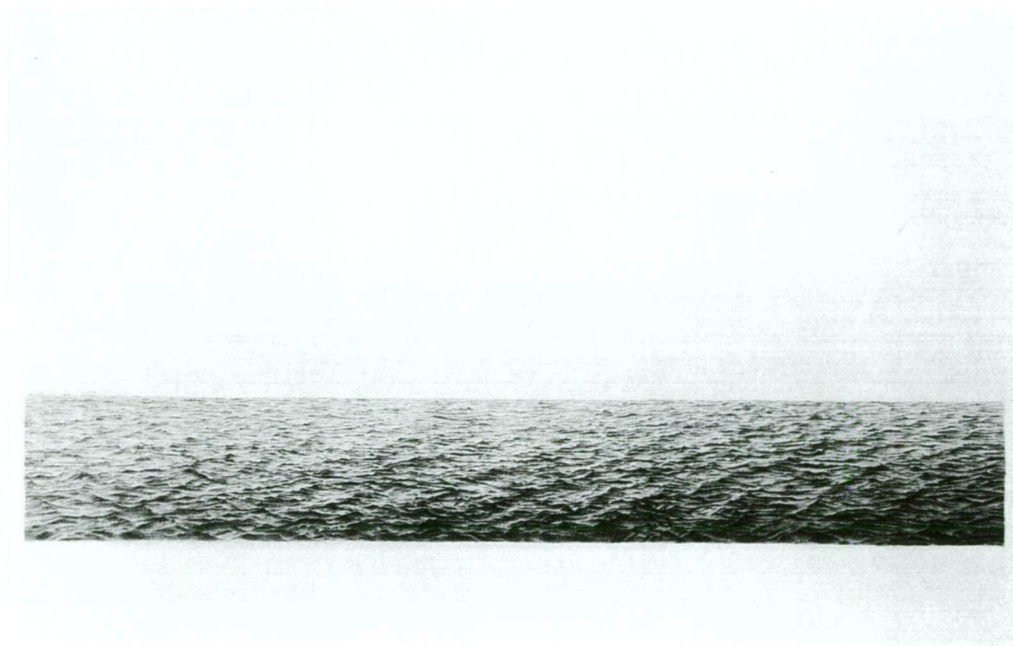


Fig 18: Celmins, *Untitled*, 1972

In one of her seascape series, *Untitled*, 1972, she repeated seven times the same section of sea using different lead pencil weights for each drawing, resulting in reductive seascapes in varying tones of light grey to dark grey. The boundaries of the where the landscape begins and ends becomes distorted. Celmins herself explains, "I tend to do each image over and over again because each one has a different relationship to the place, and so a different meaning... [F]or me, they came out of loving the blackness of the pencil. It's almost as if I was exploring the blackness of the pencil along with the image that went with it."⁷¹ Celmins transcends her experience with nature transforming the image through the drawing. She says, "It is the act of trying to reach some physical presence beyond

⁷¹ Bartman, William S., (Ed), *Vija Celmins: Interviewed by Chuck Close at her NY loft on 26 and 27 September 1991*, Art Resources Transfer Inc., New York, 1992, pp38-36.

idea."⁷² There is a sense that these unbounded depictions of seawater could exist anywhere and at anytime and are examples of timeless and placeless landscapes.



Fig 19: Celmins, *Ocean Surface 1*, 2006

Her engagement with surface, through lengthy layering of graphite, embeds the images with a sense of duration. The works interrogate the time invested in her labour, and of the duplication of each image. They explore contrasting notions of time through a mix of an engagement with surface, medium, subject matter and the extension of the body of the artist through the pencil. These are important notions that I have pursued in my work that I will outline in the next chapter.

⁷² Bartman, William S., (Ed), *Vija Celmins: Interviewed by Chuck Close at her NY loft on 26 and 27 September 1991*, Art Resources Transfer Inc., New York, 1992, p29.

CHAPTER THREE - Methodology

The project's main objective is to visually capture the perceived features of my personal experiences within landscape, through expressive qualities of drawing.

The majority of the imagery was drawn from four recent field trips to Tasman Island: a one-day visit in March 2008 (at the beginning of the project); and three extended stays, each of ten days in November 2008, April 2009 and April 2010.

The more lengthy periods on the island played a significant role in determining the evolution of the work. Chapter Three is divided into three sections determined by the unique experience of each visit.

Drawing has the capacity to visually convey ideas and thoughts with immediacy and freedom of expression. Explorations have exploited the potential of immediacy so as to heighten both subjective responses and to best capture the emotive and physical characteristics of the islands wild and imposing landscape. The large scale of the work and the extensive use of repetitive gestures inevitably brought performative dimensions into the project. The intention was that process and evidence of the processes through the trace of gesture be of equal value to the representational dimensions of the image.

Initially, I considered a wide range of drawing materials. I started with charcoal and made some experiments with oil pastels, and ballpoint pens. However, from early on I made the decision to use charcoal as a standard medium because it proved most suitable to the methods and scale. It can be used easily and freely, manipulated extensively, rubbed back, repeated, scratched, built up, reworked, has good coverage, broad tonal range and enables a variety of marks to be made.

The use of only one medium not only allowed deeper exploration of

possible methods of application but also enabled a deeper investigation into relationships between representation, place, and gesture.

All of the work is large in scale intending to emulate and heighten the sense of wonder and awe, and openness and immensity of my personal experiences of the landscape. In her introduction to the exhibition *Monumental Drawing*, Charlotte Kotik comments on the curious effect of the overly large-scale drawing. "Large scale is not a virtue in its self, an 11-by-8-inch drawing can be as powerful as a drawing on a giant sheet, but while in the density of small scale unresolved problems can sometimes go undetected, they immediately become apparent when exposed in the vastness of large pictorial space."⁷³ As my work progressed over the project, the drawings grew in scale, and the idea of a drawing containing unresolved problems was something that became an inclusive contributing factor in decisions about mark-making.

A further constant with the work was the representation of a sense of time. Time and notions of timeless are explored as each work has been built around the idea of place, and the act of drawing, as fluid both responding to time past, present and the future. Much of the imagery features an isolated element of the physical environment that I consider to give the island its identifiable character as place. The isolation of the elements without any specific evidence of a time in history associated with it denotes geological time, vast and expansive, almost timeless.

Generally, the work explored a frontal view of landscape with minimal depth of pictorial space. The intention was bring the imagery close to picture plane and produce the effect that the drawings provide a sense of being close to or within a natural environment.

As the work progressed there was a deliberate move from direct pictorial illusion of landscape towards abstraction. The intent was that the content would thereby be conveyed in the specifics of mark, tone and gesture

⁷³ Kotik, Charlotta, *Monumental Drawing: Works by 22 Contemporary Americans*, The Brooklyn Museum US, Sept – Nov 1986, p10.

rather than characterised through representational forms of picture making.

March 2008 – October 2008. The initial phase

This initial research period incorporates drawings made prior to my first stay on the island. The work draws on isolated experiences that occurred during the first one-day visit to the island.

The immediate and expressive nature of drawing with charcoal allowed for much initial experimentation. The following two works were of significance for conceptual development of the project.

Sky, Sea, Grass and Cliff

The intention for the first series of drawings, titled *Sky, Sea, Grass and Cliff*, was to explore a sense of the physical form of Tasman Island as place described through its clearest and most articulate features. The drawings do this by re-translating levels of heightened experiences through expressive gestural mark-making.

Each of the works was developed at the time when I was analysing the three 19th-century images of Tasman Island previously discussed. Although these three images accentuated the natural elements in and around the island, I considered that the sense of awe in their depiction was under-utilised. I wanted to emphasise this sensation by expanding the scale of the work, isolating each of the natural elements and using wild and chaotic mark making.

I cropped small sections of sky and sea from two of the 19th century images, before enlarging them and freely re-translating the imagery as

new works.⁷⁴ The other two works, *Grass* and *Cliff*, came from freely drawing off photographic imagery that I had taken while on the island. The intent was to develop drawings of the same place from a number of different levels of perceived experiences: from my direct experience and from other's perspective of an experience with the result being a series of works that depicted an overall sense of place.

Each drawing (made in about three to four hours) was executed / made with a back and forth movement, expressively moving my arms from one side of my body and back again across the span of the surface of the paper whilst holding charcoal. I quickly and expressively drew the initial image of the work through a process of repetitive application and erasure of charcoal. The intent was to make evident the process of applying the marks in large, active gestural sweeping arm and hand movements as a way to depict a sense of the movement perceived within the elements of this landscape. Christine Morrow wrote; "Because a drawing is the trace of a gesture, the viewer who comes to the drawing may reconstruct the gesture through its trace."⁷⁵

The speedy movements of my body built up a flowing density in the layers of drawing and erasure. Without this sense of movement in the mark-making the elements of landscape would not have been adequately revealed. Merleau-Ponty wrote, "We cannot imagine how a mind could paint [or draw]. It is by lending his [or her] body to the world that the artist changes the world into paintings. To understand these transubstantiations we must go back to the working, actual body – not the body as a chunk of space or a bundle of functions but that the body which is an intertwining of vision and movement."⁷⁶

⁷⁴ The imagery for *Sea* came from the cropping the lower right section of the Francis Nixon inspired print, whereas *Sky* reveals the top section of the Charles Cousen print.

⁷⁵ Morrow, Christine, (Ed), *I Walk the Line: New Australian Drawing*, Museum of Contemporary Art, Sydney, March – May 2009, p8.

⁷⁶ Merleau-Ponty, Maurice, 'Eye and Mind,' Ross, Stephen (Ed.), reprinted in *Art and its Significance, An anthology of aesthetic theory*, University of New York Press, Albany State, 1994, p291.



Fig. 20: David Edgar, *Sky*, 2009

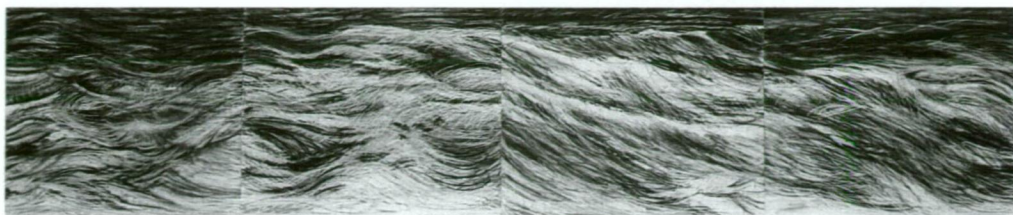


Fig. 21: David Edgar, *Sea*, 2008



Fig. 22: David Edgar, *Grass*, 2009



Fig. 23: David Edgar, *Cliff*, 2009

Each of the four elements that make up the series of works was drawn onto four sheets of paper of equal size. Merleau-Ponty's idea was approached by making the length of each piece of paper to correspond to the height of my body from head to toe. I constructed these parameters to correspond to a sense of limitation experienced whilst being on the island. I was always conscious of the island's edges, the shift in perception of time, as well as a sense of missing the helicopter flight out and being trapped. It seemed that by limiting the dimensions of the work that somehow these issues would surface in the drawing.

After each layer was built up and erased, the drawing was rotated ninety degrees, a total of four times, and further layering applied. Subtle,

accidental and unexpected slippages and anomalies⁷⁷ occurred in the drawing when the edges of the four drawings were put together.

Outside In

The large drawing *Outside In* derives from an exhibition held at Inflight Gallery, Hobart in October 2008. The intent was to invoke an intimate engagement with an immersive landscape environment, exploring the moving body's engagement into the experience of making and viewing the work. The process / method does this by incorporating elements of chance and the performative by using a sense of touch and the body as an exploratory mark-making tool. The drawing also reflects a move beyond 'the frame' of landscape depiction.

The initial idea for the work came from an experience I had while walking through the landscape on Tasman Island. My movements, as I pushed through the island's long grass, left a subtle but visible trace of my presence and had altered the surface. I transferred this idea of creating an intimate experience within an environment into the creation of a drawing of an environment depicting similar qualities to how I had left my trace on the island. An important factor of this was for the viewers' body to play a role in the process of making the work, or subtly shifting the drawing by their very presence walking upon it.

Outside In was a drawing in two parts that make up the one work. The first part consisted of drawing directly onto the four walls of the gallery and was a broad expansive view of the cliffs that dominate the island's landscape. The second part consisted of a floor piece made onto a large heavy sheet of paper measured out to the dimensions of the gallery and laid onto the floor. The imagery depicted the scrub and grass as seen from above the island.

⁷⁷ As previously discussed in the section 'Drawing and Place' in Chapter One of this exegesis, p24.



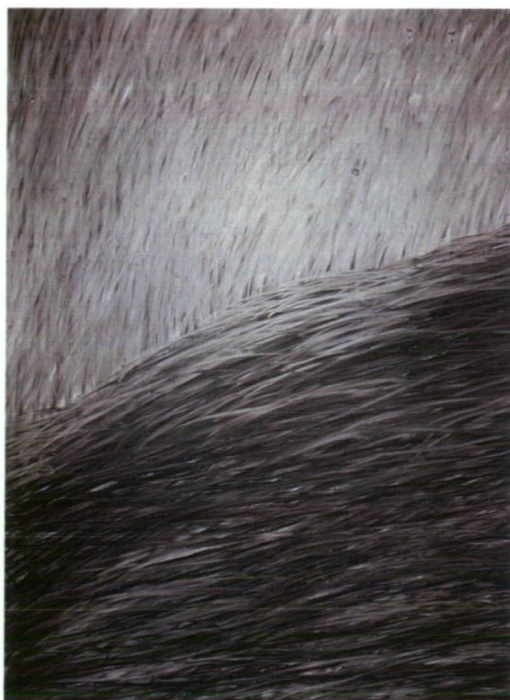
Fig. 24: David Edgar, *Outside In* (floor drawing), 2008

Again, I used the movements of my body gesturally and repetitively back and forth and up and down across the surface of the paper and walls. I layered first with charcoal, followed by erasure and repeated this process a number of times to build up density. Notions of chance came into play as charcoal residue built up on the floor drawing in some areas.

Initial experiments with charcoal and a number of other mediums revealed that charcoal, when walked on, was an ideal medium. It was suitable in making a subtle change to the surface of the drawing that gradually became more accentuated after long periods, yet it was still able to hold the initial drawn image.

Once the exhibition was opened, the visitor had to enter the space and walk onto the large drawing on the floor to be able to view the complete work. In this the viewer became an active participant in the making of the work through their movements across the charcoal drawing placed on the floor. Their engagement with the environment became part performance, part engagement with landscape, and part artist. David Bromfield wrote of the performative in art: "Artists have used performance to dissociate their work from a particular way of looking. Performance is often simultaneous, pervasive rather than focused. It reconnects visual experience to experience as a whole, as one among equals. It emphasizes duration, the

existence of the work through time, the life of the artist and the life of the viewer."⁷⁸



Immersing the viewer in this way was an active method of bringing / creating a self-awareness of place as well as subtly engaging the viewer in the creative process through their movements. Some people became conscious performers on the work making scrapping marks with their shoes while others took it a step further and drew onto the work on the walls with their fingers.

Fig. 25: David Edgar, *Outside In*, (wall detail midway through erasing the surface)

Throughout the three weeks that the exhibition was open to the public, I continued to build and erase layers of drawing. By the end of the show, I had intended to erase the entire work but soon discovered after much experimentation with erasers and chemical cleaning materials that the work would only disappear to certain extent. However this did leave a beautifully seductive silvery trace of the drawing, an unexpected occurrence.

At the conclusion of the exhibition the drawings didn't feel fully resolved. Instead of drawing a broad expansive landscape view of cliffs onto the walls perhaps extreme close ups of the cliffs would have better imparted a sense of immersion in the landscape as was the intent. It was, however, an intense physical experience for me and at the conclusion of the exhibition I suffered severe lower back pains from the sheer scale of

⁷⁸ Bromfield, David, *Now: Gosia Włodarczak Drawing 1983 – 2004*, Brown Art Consultants, Perth, Australia, 2004, p21.

mounting the work and this forced me to rethink how to approach future work.

November 2008 – March 2010, Two stays on Tasman Island

The second phase of the project includes three drawings that respond to a specific experience had while staying on Tasman Island. The experience, which I will outline in detail below, occurred both times that I stayed on the island during this period, but each time it provided me with variably different ways of looking and responding.

Upon returning from my first stay on the island, in November 2008, my body was still suffering the effects of making *Outside In*. This forced me to work on a much smaller scale and meant using less bold and sweeping gestural actions of my arms and body to draw with. The three drawings made in this period reflect this shift in scale through a gesturally reserved and detailed approach to depicting the form of landscape.

During these first two stays on the island, a group of us decided to climb down the old disused haulage way track. This is quite a hazardous climb of about 200 metres on the northeastern corner of the island with the angle of climb often going beyond forty-five degrees. It's a half-day trip down and back up again that takes you to where the edge of the island meets the sea and to the site of a disused landing platform and flying fox device.⁷⁹ From above, looking down the climbing track was a daunting experience that became even more intimidating once we began. Flanked by a vertical drop into the sea on one side and the majestic cliffs on the other, the experience was exciting, breathtaking and a little unnerving. Unusually though, the broad expansive view out to sea was dwarfed by these massive rocks. I had never before experienced such monumental

⁷⁹ The use of the haulage way, landing platform and flying fox was the only means of arrival and departure to the island before helicopters. All people and goods were delivered by a boat and loaded into a basket attached to a flying fox. The flying fox ran from a small rocky outcrop off the edge of the island to a platform 30 metres above sea level. People and goods were then carted by horse drawn railroad, which was eventually automated, the remaining distance to the top of the island or vice versa on the way down.

immensity of scale so close. Looking directly onto the cliff face midway down the climb revealed its minute detail. The undulating surface was smooth and expansive in some areas yet hideously disfigured and contorted in others. It was a peculiar perspective viewing the cliffs up close when previously I had only seen them from a boat on the water or from inside a helicopter from above. Once we reached the bottom and looked up, the vertical dolerite rocks seemed to soar endlessly into the sky. The precarious nature of the rocks overhead was a little unnerving, an experience heightened by a sense of vertigo.



Fig 26 Tasman Island, the haulage, c. 1911-15



Fig 27 Tasman Island, cliff face above haulage, 2010

The ensuing drawings; *Imaginary Place near Tasman Island*, *Drawing the Edge* and *Pathway* each responds to these experiences but each takes on a different conceptual and visual approach.

Imaginary Place near Tasman Island

The first drawing I made from this experience was *Imaginary Place near Tasman Island*. The drawing responds to the intensity of perceiving a heightened momentary experience had while climbing down the haulage way. The intent was to depict the ambiguous detail perceived within the cliff face through an exaggeration in the contrast of tone. The drawing does this by focusing on a frontal detail with minimal depth of field of a section of cliff face mostly covered in shadow but with some strong highlights. The eye follows the drawing up and down as the cliff goes

beyond the boundaries of the paper. The drawing appears almost to flow down the picture plane and dribble off the paper.

Made on eighteen sheets of paper, imagery for *Imaginary Place near Tasman Island* is taken from a small section of a photograph that I took. Kenneth Clark wrote of photography and landscape that, “it has enabled artists to enlarge the range of aesthetic experience far beyond the range of their direct experience with nature.”⁸⁰ This has been true for me in the development of this work. The cropped small section of photograph that was used was blown up to life-size scale before the drawing was commenced.

The intention was that exaggerated contrast of tone within the light and dark areas of the image, and the large scale, heightened a sense of the visual experience that corresponded with what I had felt on the climb. Olga Sankey wrote that “the object of drawing is not the representation of a particular environment; rather it is the documentation of being in the environment.”⁸¹

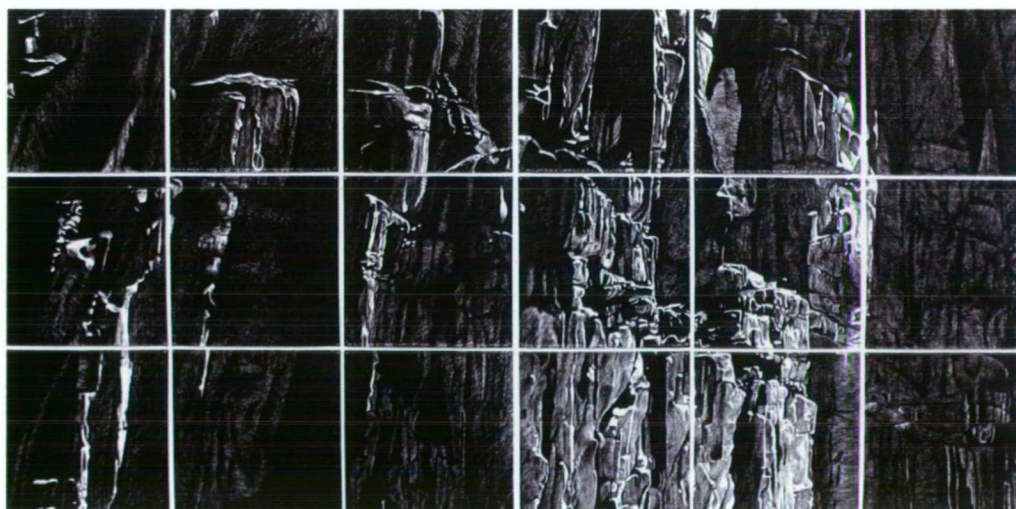


Fig. 28: David Edgar, *Imaginary Place near Tasman Island*, 2008

⁸⁰ Clark, Kenneth, *Landscape into Art*, John Murray Publishers Ltd. London, Paperback edition 1997, p231.

⁸¹ Sankey, Olga, *Gosia Wlodarczak: Cinderella II – The Dreamer*, essay for the exhibition catalogue, September – October 2008, Arc One Gallery, Melbourne 2008

Imaginary Place near Tasman Island progressed my project by delivering a drawing that focused on a more detailed level of perception and exaggeration in the depiction of landscape. It was a tightly composed image that amplified the use of tone, and explored a refinement in size of the paper as well as mark-making. It was the first response after a period of intense experience had on the island and initiated further explorations of these ideas into the project.

Drawing the Edge

The aim of *Drawing the Edge* was to heighten the drama of the experience of viewing the rocks and cliff face through a distortion of spatial perspective. I also wanted to bring a sense of movement back into the work that the early drawings had attempted to depict. Although, with this drawing the movement that I was intending would be developed through connection to content as opposed to a more direct representation to the scene.⁸² To do this, I drew from the experience of looking up at the extreme vertical height of the cliff face from below, a feeling that presented a sense of vertigo.

Vertigo is literally an attack on the senses. It is a form of spatial disorientation that is activated through movement. Vertigo is a distortion of the natural sense of balance known as kinesthetic senses. *Drawing the Edge* relies on a sense of disorientated movement by challenging the experience of 'the direction of up' thus creating an empathetic feeling of the presence of an ominous landscape.

Drawing the Edge encourages a sense of vertigo by using a number of pictorial devices. It was one of the few works in my project that has a receding depth of field, used because the viewpoint / structure was integral to emphasise the sense of movement. Firstly, the majority of the image depicts a relatively frontal view of the cliff face overwhelming the left

⁸² Such as undertaken in the expressive gestures of the body whilst holding charcoal in the series of drawings; *Sky, Sea, Grass, and Cliff*.

hand side and top of the picture plane. The top of the image is drawn slightly larger than the rest of the cliff face enticing the sensation that it looms above. The majority of the right hand side of the imagery recedes into the distance stopping just short of the right edge of the paper. This is the only top section of the cliff face visible but its depiction doesn't start until a third of the way down the page.

The background of the work was left vacant showing the white of the paper and the extreme left edge was also left blank. The white of the paper highlights the obvious illusionary faculty of drawing as a form of

reproduction that relies on a two-dimensional surface to which the drawing is made. The image of the cliff face angles across the picture plane at about forty-five degrees, the unusual angle creates a further sense of the rock face moving from one side to the other. The orientation of the paper is specifically set in portrait view and when hung positioned higher than normal up the wall. As a result, the image soars up the wall high above the vantage point of the viewer providing a sense of the experience I had viewing the cliffs this way.



Fig. 29: David Edgar, Drawing the Edge, 2009

Pathway

The intention with the drawing *Pathway* was a different response to time, perception and movement within the perceived experience of the haulage way trek. The drawing primarily explores this by altering ideas of pictorially representing landscape previously applied in my work.

Pathways are generally considered as physical locations followed by the body or the process of navigating ways through a journey or ideas to facilitate the learning of information or change. For instance, it can be the course followed by the body across a physical walking track to get from one place to another. Or it can also be a series of procedures undertaken, for example, on the road to self-discovery. It can exist in time in varying degrees, processes and movements and thus is an integral part of understanding experiences of the body physically and emotively. For these assorted reasons I have chosen to title a drawing *Pathway*, in response to reflecting on ideas of the experience of the body in place.

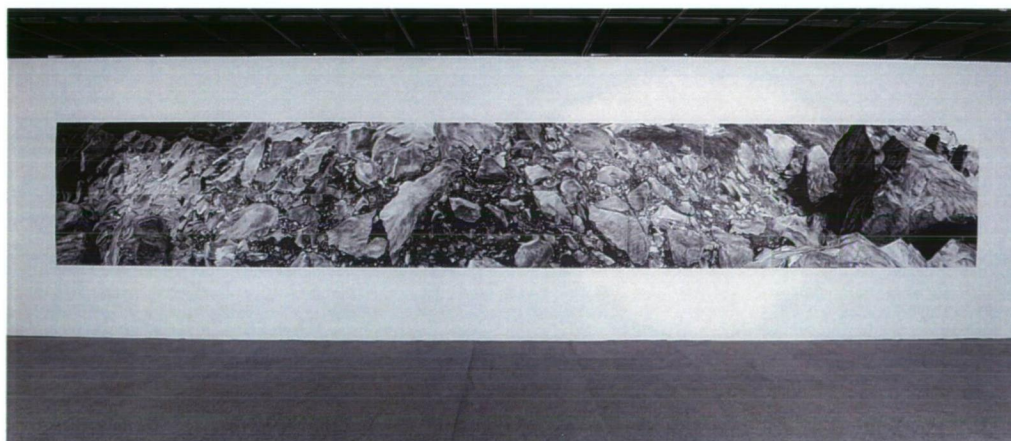


Fig 30: David Edgar, *Pathway*, (Installation view), 2009

Pathway consists of an image of a rocky path that I was walking along at the bottom of the climb close to sea level. At high tide, and during rough seas, this area of the island would resemble a washing machine with seawater; however the pathway I came across was remarkably level to walk on even though the size of the rocks varied dramatically.

It was as if a bulldozer had come by and flattened a pathway the size for humans to navigate across. It made me contemplate had some of these rocks fallen from above or was this simply a surface rounded out by years of relentless pounding by the sea? I again considered a sense of movement but this time conceptually through notions of how time can be bent when thinking about the past, present and future.

Were these rock formations the youngest rocks to rise out of the ocean? Or are they the oldest having fallen from above? Will the forces of the earth push up these rocks to become apart of the cliff face in another million year's time? How far much further does Tasman Island continue under the sea? How did the surface of the rocks get so flat, ideal for a pathway for someone like me to walk on? How do I depict these notions of time within a drawing?



Figs. 31 & 32: David Edgar, *Pathway* (details), 2009

Reflecting on time and movement formed the basis for visually responding to the experience. It made me think of the immediacy of my body moving across the path, and in a much slower sense, of the movement of the sea and earth, and then again of my slow movements evidenced in the process of drawing the detailed imagery of rocks and dirt from one panel to the next.

Pathway is drawn on 26 panels joined tightly together to look as if it is one long drawing. It was made while holding a small handful in pencils in the hand at any one time. Not once did I have one or two pencils in my hand. The intention was to interrupt the representational depiction of landscape by disrupting the small, limited gestural movements of the hand as each of the marks were made. The length of the completed drawing represents the idea of a pathway stretching over a considerable distance. On close viewing it is difficult to see the complete drawing. To derive a sense of the complete drawing one must to navigate it from left to right or vice versa in the manner of navigating one's way down a pathway.

In a pictorial sense, *Pathway* explores distorting the picture plane of the work as well as scale in a number of ways. It alters the pictorial space by receding the depth of the picture plane from the middle, back into the edges. The angle at which the drawing recedes into the edges is slightly curved from top to bottom as if the rocks are falling away. This gives the illusion of the rocks in the middle bulging out of the picture, creating an awkward sensation that the imagery is moving away from the viewer, and altering the oblique perspective of the work. Some areas of the middle section are drawn larger than life-size and other areas on the outer edge are drawn smaller, adding to the sensation of the drawn receding edges.

April 2010 – June 2010

The third phase discusses two series of drawings that underpin ideas explored in earlier works. Primarily, these two series of drawings are an exploration into other ways of depicting process, gesture and the body by developing a sense of landscape through abstracted processes of drawing. The final series of drawings, titled *Trace*, employs abstraction within the form of the work.

Dark Crevice; Light Crevice

The first drawing completed during this phase is titled *Dark Crevice; Light Crevice*. The intent was to explore the emotive qualities of personal experiences with place expressed through the process of making marks. The drawing does this by linking cognition and chance, perception, gesture and experience through the use of the scribble.



Fig 33: David Edgar, *Dark Crevice*, (Installation view), 2010

When making the work I was consciously focused on the drawing medium as opposed to the specifics of pictorial illusion. The work inverts the notion of depicting a broad expansive landscape view by depicting extreme close-ups of the subject matter enlarged to appear larger than life. The drawings are featureless landscapes lost in time and place depicting minutiae on a grand scale.

Dark Crevice; Light Crevice explores processes of repetitively drawing thousands of what seem to be arbitrary scribbles, or gestures made by the hand, to form an impression of landscape.

Essentially, the scribble is an abstract mark. However, it is also a fundamental element of cognitive thought and a crucial component of how we perceive and learn to embody and experience things.

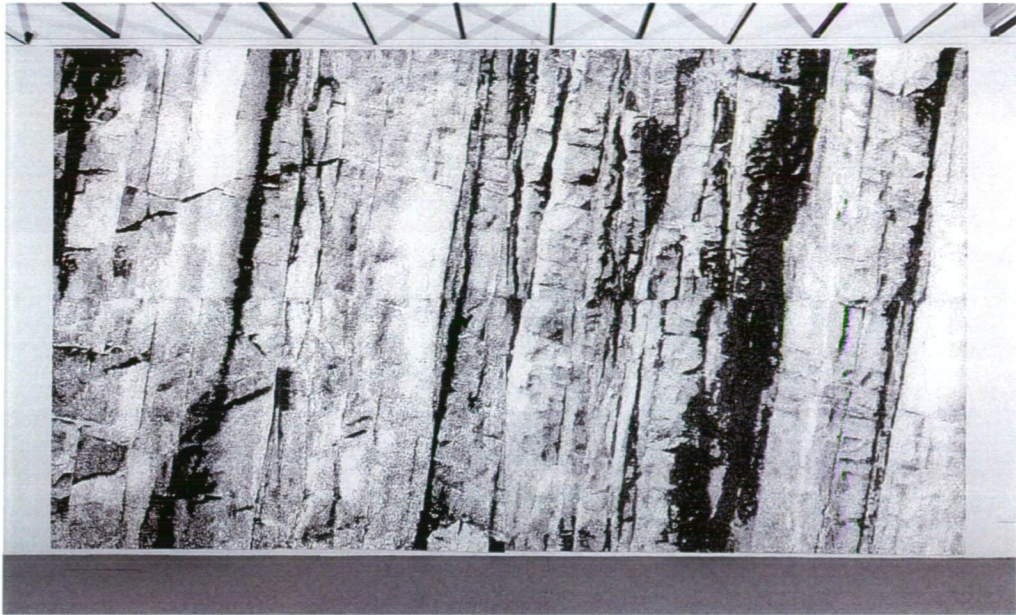


Fig 34: David Edgar, *Light Crevice*, (Installation view), 2010

Research suggests that when young children scribble, it trains the brain at a very early age to sustain and pay attention, organise hand-eye coordination, differentiate lines from shapes and patterns and prepares the mind for drawing and eventually literacy.⁸³ Susan Sheridan asserts; “Scribbling is the mark-making gesture of the very young brain embarking on speech and literacy... [Scribbles] demonstrate the complex, embedded action of thought destined to be organised by marks.”⁸⁴

Many artists, such as Cy Twombly and Joan Miró to name two, utilise the scribble in their practice. Perhaps they do this intuitively as a way of visualising thought, or as a way for their gestures to express their inner emotions, or even as a way to transcend ideas of experience.



Fig 35: Twombly, *Untitled*, 1970

⁸³ Sheridan, Susan, *Scribbles: The missing link in a theory of human language in which mothers and children play major roles*, unpublished paper, (2004), p6, 5 November 2008, <www.drawingwriting.com>

⁸⁴ Sheridan, Susan, *The Neurological Significance of Children's Drawings: The Scribble Hypothesis*, (2002), pp6-7, 5 November 2008, <<http://drawingwriting.com/scribble.html>>

The scribble is a technique closely associated with drawing. It's an active and energetic mark made by movements of the body. It's an immediate response to a thought made possible through moving a mark-making implement onto some sort of surface. In essence, it is the foundation for drawing. But it is also more than that, scribbling embraces a new language.

In *Dark Crevice; Light Crevice* the scribble is used as a fundamental act of mark-making, and an output of a bodily gesture. It is used to consciously and sub-consciously explore a link between my emotions, my soul even, and the physical experiences with landscape.⁸⁵

The content of the drawings relate to a sense of trepidation that harks back to experiences of my childhood and to being on an isolated island. Pictorially, the work explored flattening the figure and ground relationship. The scribbly obtrusive mark making, when viewed up close, flattens the pictorial space but from afar these marks make up the depiction of an imposing cliff face.

Ever since my first stay on Tasman Island I have been interested in the contrast of the undulating rocks that make up the cliff faces. The darkness of the crevices and caves within the rock face and the brightness of the rocks revealed in the light reminded me of an experience of trepidation that I had frequently as a child. I was bought up near a big park that had many fig trees in it. At certain times of the year hundreds of fruit bats would fly above on their way to feed on the fruit. Growing up I would hear stories of bats living in caves and during my family's summer vacation each year we would travel to a place in coastal New South Wales where I would spend hours walking around the rocks on the shore exploring in and out of the caves. I found the caves to be two things, a place of refuge from

⁸⁵ Jim Logan suggests that gesture embodies more than just the physical, it being an outward expression of the soul. Logan, Jim, *Gesture*, essay from Anne Zahalka's exhibition catalogue at Roselyn Oxley9 Gallery and Anna Schwartz Gallery, 1993-1994, p6.

the weather but also a place with a sense of trepidation of the unknown lurking within.

Fear, trepidation, the unknown and mystery are key elements of my initial experiences with Tasman Island and these works are made to explore these emotive elements. The dark crevices on Tasman Island elicited in me the same feeling. Although I didn't expect bats to come flying out at me, the idea that with this darkness comes the unknown, is a prevailing thought in the conception of imagery for *Dark Crevice*; *Light Crevice*.

Dark Crevice; *Light Crevice* is my most ambitious drawing. In total, the two works consist of 18 large drawings. The finished work spans the height of the gallery walls from floor to ceiling as well as a long length of the span of the gallery walls to which I knew the work was going to be placed. The large scale of the work is crucial to imply a sense of a foreboding heightened experience with a landscape.

To draw the image onto the paper I used an epidiascope. In the process of enlargement the compositions on the paper blurred, losing much of their representative power. This provided me with a surface of abstract marks that I transformed through the scribble with charcoal. This allowed me to focus on each mark, repeating the process until the surface of the paper was filled.



Fig 36, David Edgar, *Dark Crevice* (detail), 2010

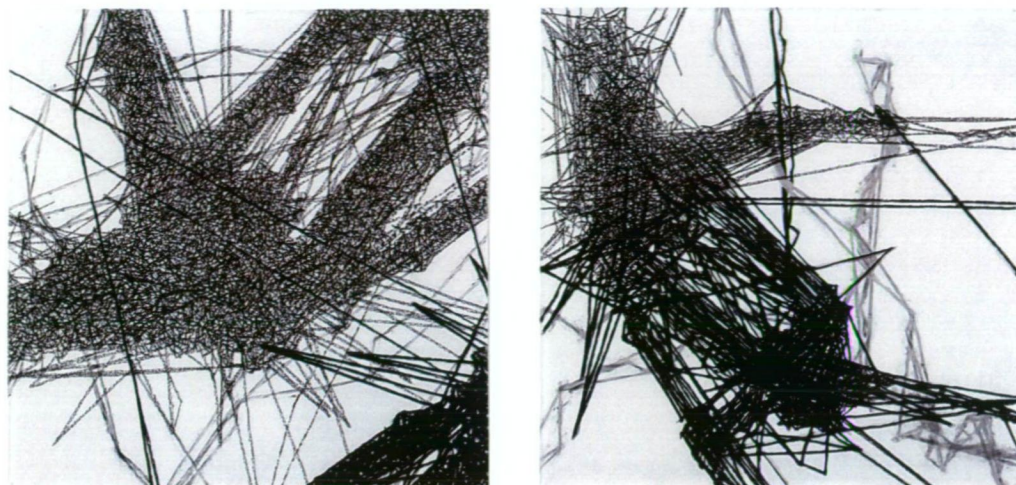
Trace

The intention for this work was to explore the body's intimate personal experience with place in a direct manner through drawing. The work traces layers of line recording direct experiences through residual evidence of temporal dimensions of my encounter with place. The resulting drawings are a dense and layered mesh of line that explores my immediate surroundings, within the pre-determined boundaries of place and the parameters of my body within it.

A fundamental component of drawing is the use of line. Recently some artists have been making art that specifically focuses on the process of using it as opposed to visually representing something.⁸⁶ Line when discussed in relation to landscape can have a multitude of uses. For example, a simple line can be used to describe a depiction of the horizon, or the contour lines on a map can tell the height of a mountain. Across the globe there are lines that demarcate which side of the road we drive on and so on.

Titled *Trace* the works respond to Maurice Merleau-Ponty's ideas of the bodies' immediate engagement with place through movement. The drawings are a record of the transformation of the experience of intimacy by examining my physical connection to the place that I have interacted with.

⁸⁶ In the 1960's and 70's, artists began to explore moving away from using lines to create illusionistic depictions of things and instead focused on the process of making art. Richard Long achieved a certain amount of notoriety by using the lines he made when leaving his trace behind in the grass whilst walking in the landscape. William Anastasi produced a series of process-based line drawings where he would hold a number of pens in his hands, with his elbows at 90 degrees and the paper sitting on his lap, whilst riding the New York subway. He would capture the bouncing up and down of the movement of the pens on his journey with the resulting image looking like a pair of various coloured vibrating, scribbly scratch marks. Finally, beginning in 1967 Alan Saret began an ongoing exploration of drawing with what he termed using 'gangs' or handfuls of different coloured pencils to make a mass of linear marks with, drawing out the motion, or process he had in mind. These beautiful, lyrical images powerfully evoke the movements and gestures of the artist's hand. The characteristics and implications of subverting the use of line I have also explored in the series of drawings, *Trace*.



Figs. 37 & 38, David Edgar, *Trace* (2 of 5 panels), 2010

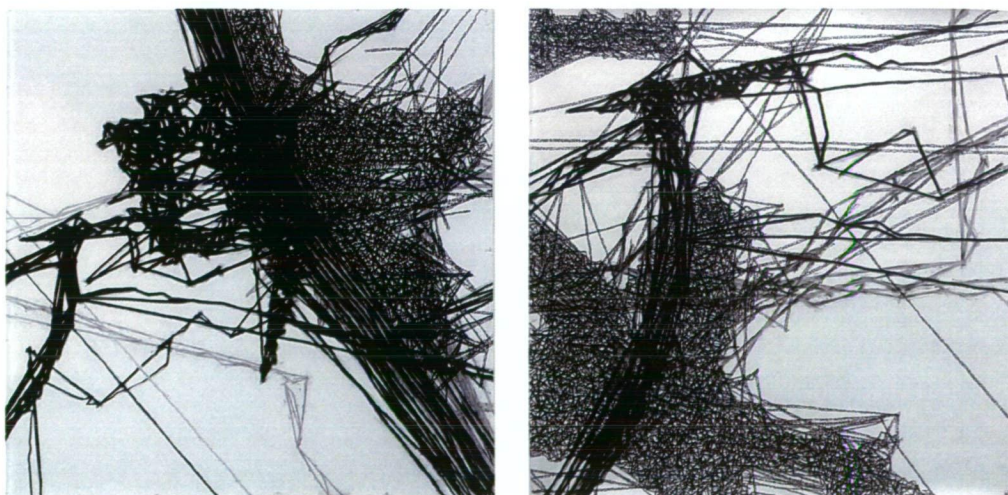
For ten days, whilst on the island, I tracked my entire outdoor movements with a GPS.⁸⁷ The ensuing line was saved each day into the GPS and the data later downloaded into a computer. I was then able to separate each specific movement from one point to the next, or each day's walking or part thereof, or the complete stay and layer them in any possible combination. I made a number of transparencies singling out specific walks, days as well as the complete stay, layering them into compositions. The transparencies were then layered on top of each other under an overhead projector until suitable compositions of dense layered lines were achieved. Each subsequent layer was then drawn onto a large sheet of paper with different processes of mark-making responding to each layer. For example, one layer is applied then erased, another is applied with a thicker, denser line, and so on, until the drawing was built up into a densely layered trace enacting out elements of my stay on the island.

The resulting drawings are an abstracted chaotic mass of line depicting an intimate communication linking the performance of my body's movements with the physical space of my direct experiences on the island. The entangled line and the different processes to which it is applied communicates the gestures of my body made within the environment

⁸⁷ GPS stands for Global Positioning Satellite and is an electronic device that enables point, and point to point, locationing using a ground-based receiver that analyses signals transmitted by a network of satellites in orbit around the Earth. In total, I recorded 73.625 kilometers of outdoor movements over the ten days, an average of 7.3625 kilometers walking per day.

transferred again through the body through marks made onto the surface of the paper. Whilst making the drawing many of the movements that my body made whilst on the island were remembered, and I was transported back in time through the detail of each bodily movement. David Bromfield wrote: "Gesture on canvas or paper is always linked to presence – here are the marks of the artist, traces of the eye and hand, hardwired to the world they felt and saw... It is... the diffusion of the presence in our own lives, of our sense of 'being there' that leads us to a longing for presence in art. Because of this gesture as art can now operate in ways that would have once seemed irretrievably suspect."⁸⁸

The intention was to explore line, gesture, my body and a direct relationship to place, time and space without having to rely on representing illusionistic elements of a traditional landscape picture. The work presents an anomalous response to place than in previous works but is perhaps the most direct response to place that I have completed within the exploration of notions of the body, time, perception and landscape within the parameters of this project.



Figs. 39 & 40: David Edgar, *Trace* (2 of 5 panels), 2010

⁸⁸ Bromfield, David, *Now: Gosia Włodarczak Drawing 1983 – 2004*, Brown Art Consultants, Perth, Australia, 2004, p76.

In conclusion, methods with the use of charcoal as a medium proved an appropriate way of exploring expressive processes of mark making, and large scale, with freedom, immediacy, chance and intent. From initially drawing conventional depictions of landscape with limited and often small gestural marks, the work developed as it explored processes of expansive gestural, performative drawing with loose and expressive mark-making. A shift in the representational depiction occurred by applying this method into the work and the drawings took on expressively depicting the feeling of nature and the wild features of the landscape as opposed to replicating the real environment. From this point the work engaged elements of the expressive mark as the primary source for representation of the landscape, with the outcome being pictorially abstract images.

CONCLUSION

The result of this investigation was a body of drawings that explored depicting my personal experiences with a unique island place. Through the act of drawing I aimed to convey the experiences through relationships between representation, place and gesture.

The outcomes of the project are demonstrated through the works comprised in the submission exhibition, and through the backup works and this supporting exegesis. The final works selected for the exhibition reflect the outcomes of key developmental stages of the project through a fluid transformation across the life of the project in the idea of Tasman Island as place, and through a change in methods used to draw it with. The outputs contribute to the field of art practice concerned with issues of environment and place but also to broader philosophical debates about the relationship of humans, subjectivity and the natural environment.

Readings on place, experience and drawing were undertaken parallel with the practical work and provided the research with the basis for exploring concepts associated with; landscape, perception, time, the body and the performative. The work of artists Gosia Włodarczak, Claude Heath, Akio Makigawa and Vija Celmins, and the three 19th-century prints, revealed the contrasting capacity for methods of drawing to respond to perceptions of place and landscape. The works from this selection of artists provided me with a deeper range of context in which to locate my work. For example through; embedded notions of the performative and body in the work; a sense of place explored when interrogating ideas of time; the representation and abstraction of nature through gesture and chance and expressive mark making.

The work produced aimed to explore ways to embody layers of subjective awareness of the islands environment objectified through elements of its landscape. A key finding within this was the link between the moving body when experiencing place and the moving gestural body as a tool to make

marks with. When the gestural component was expanded, the process of mark-making took on performative dimensions.

This allowed for the expansion of free and expressive processes of mark-making through; extensive manipulation, rubbing, scratching, building up layers, repetition, reworking areas, with considerable coverage and with a broad tonal range. Inherent within these processes was the use of chance as another way to explore movements of the parts of the body to make marks with. The notion of chance was also encompassed conceptually to formally construct drawings as a method for capturing and tracing everyday chance movements of the body in the landscape.

The development of the notion of time in the work to express place was two-fold. Time, as a concept, was explored as a way to indicate fluid notions of place past, present and future with the works expressing this by depicting isolated elements of place without any specific evidence of them existing in a time in history, therefore denoting vast and expansive geological time, or a sense of timelessness. Time, as a method, was used through the repetitive layering of marks within a number of the works.

Previous imagery that I had made focused on developing a grasp of multiple mediums such as woodcut, lithography and some drawing into the picture. Allowing a concentrated focus on the one medium, charcoal meant that other areas of pictorialism and deeper relationships between representation, place and gesture could be developed. This shift allowed me to explore new approaches to the image making resulting in the work moving from the representation of an illusionistic depiction of landscape, to expressing the sensation of landscape through abstracted mark making, to the eventual abstraction of landscape. Within this, experimentations with figure and ground relationships and the framing of the works resulted in enhancing the pictorial objective.

This has opened up different directions for future work extending my exploration with charcoal through gestural drawing and the performative

body in relation to the study of place. New directions for future drawings also have the potential to include; using different technologies as a way to explore methods for conceiving images and making marks, altering the scale of the works, and developing works that explore installation practices as a way of controlling the space the drawings are shown, to elucidate the ambiguous characteristics of depicting the fluid nature of experience and notions of place

APPENDICES

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Curriculum Vitae

Date of Birth 1 May 1971

Education

1998-2001 University of Tasmania, Tasmanian School of Art, Hobart, Tasmania

- Bachelor of Fine Art with Honours (First Class)
- Bachelor of Fine Art (3 years full-time) (Admitted to the Deans Roll of Excellence)

1991-1994 National Art School, East Sydney Technical College, Sydney, NSW

- Diploma of Fine Art (3 years full time)
- Certificate of Fine Art (1 year full-time)

Selected Exhibition History

2009 CAST Members Show, North Hobart

2009 Scum Fighter 2, South Hobart

2009 City of Hobart Art Prize (Drawing) finalist, Tasmanian Museum and Art Gallery, Hobart

2008/09 Work In Progress, Plimsoll Gallery, Hobart

2008 CAST Members Show, North Hobart

2008 Recent Drawings, Staley and Son, Sandy Bay

2008 Inflight Project Space, North Hobart

2008 Inflight 5th birthday show, North Hobart

2007 CAST Members Show, North Hobart

2006 CAST Members Show, North Hobart

2005 Paul Staley and David Edgar – Staley and Son, Sandy Bay

2005 Images 8, Long Gallery, Hobart

2003 CAST Members Show, North Hobart

2001 Images Exhibition, Long Gallery, Hobart

2001 Verge, Honours Exhibition, University of Tasmania - Plimsoll Gallery, Hobart

2001 Peace Works, Long Gallery, Hobart

2001 Modo De Volar, works by Honours Printmaking - Entrepot Art Gallery, Hobart

2001 The Nature of Place, works by Peter Anderson and David Edgar Entrepot Art Gallery, Hobart

2000 Inked Out, an exhibition by Printmakers from the University of Tasmania, Hobart

2000 Red Fish Blue Butterfly, works by David Edgar & Katie Dutch Entrepot Art Gallery, Hobart

1999 Trust Bank Art Award Casino Royal Launceston Show, Launceston

1999 Scratching and Biting, works by the Tasmanian Print Society Inka Art Gallery, Hobart

1999 Penultimate, Prints from the School of Art, Bachelor of Fine Art Students, Side Space Gallery, Hobart
 1994 Works by David Edgar & Kristi Fumer Newtown Gallery, Newtown, Sydney
 1994 The 1994 National Art School Exhibition, Cell Block Theatre, Sydney
 1994 Diesis: A National Art School Exhibition of Prints, Cell Block Theatre, Sydney
 1993 EDDIE at bare gALLery, Sydney
 1993 Prints: A National Art School Exhibition, Cell Block Theatre, Sydney
 1992 Group Printmaking Show, Balmain, Sydney

Corporate Commissions

2007/8 Experimental Figure Drawing...with artist Alan Tulloch, Queensland – recent drawings
 2006/7/8 The Lansdowne Café, West Hobart, Tasmania – recent drawings
 2006 Office of Lisa Singh MP, Minister for Consumer Affairs, Correctional Services and Workplace Relations, Claremont, Tasmania – recent drawings
 2002 Tasmanian Aboriginal Land Council, North Hobart, Tasmania - landscape murals for Information Centre.
 1999 Network Gaming Offices, Sandy Bay, Hobart, Tasmania – drawings for call centre and reception areas as well as for the General Manager
 1994/5/6/7/8 Metro Theatre - Sydney, NSW - upkeep of mural covering expansive foyer area.
 1991 Taralba Australia – Central Railway, Sydney, NSW - murals for food outlets.