

Project title

Language of the Mute

A visual interrogation of Arago's image

Baie des Chiens-marins, presqu'île Peron. Entrevue avec les Sauvages.

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Submitted in the fulfilment of the
Requirements for the degree of
Masters of Fine Art by Research.

Signed statement of originality

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Abstract

This project investigates the syntax of the print and the manner in which the structure of one image might be utilised to develop a sense of visual synthesis and meaning within another series of prints.

The image at the centre of my investigation has been a watercolour by Jacques-Etienne Victor Arago, a French artist and explorer, who arrived on the western coast of Australia on 12th September, 1818, as part of Captain Freycinet's expedition. The original watercolour, titled *Première Entrevue avec les Sauvages** was created as a reflective response to Freycinet's meeting with a group of Aboriginal Australians. The image was subsequently interpreted by Marie Alexandre Duparc, one of the official French Government engravers and was published in Freycinet's *Promenade autour du Monde* (1825) as *Baie des Chiens-marins, presqu'île Peron. Entrevue avec les Sauvages*.

Subsequent research into Duparc's 19th century engraving and other images of the period has lead me to examine how gesture has been used to express non-verbal language and how the mistranslation of original texts can give rise to potentially new associations and meanings. The project focuses on these gestures and I examine how those depicted by Duparc subtly undermine the original image.

The result of this investigation has been manifested in a wide range of my prints and books that demonstrate how history can be approached from a visual perspective. I have consolidated the anomalies I perceived in the 'primary sources' - the images by Arago and Duparc – to develop a suite of works that examines my own experience of history and place. Therefore as well as an investigation into the syntax of the print, this research project can also be considered as a mirrored or reflective autobiography.

* In future I will differentiate by referring to *Première Entrevue* as Arago's image and *Entrevue* as that of Duparc.

Acknowledgments

Many people have helped me.

Thanks to everybody

especially Patricia &

Jane

Ray

Milan

Geoff

Troy

Jonathan

Jenny

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1: The Central Argument

The Nature of this Research Project

I will source the images by Arago and Duparc referred to in the abstract to create a body of artwork using the multiplicity of readings that flow from *Baie des Chiens-marins, presqu'île Peron. Entrevue avec les Sauvages*, [Entrevue]. The main argument for my utilisation of this image will be expressed through:

- 1 the use of the same image in order to reference the syntax¹ of *Entrevue* through the development of a series of images that have a structural synthesis;
- 2 a discussion of the shifts that occur when the original image is reproduced / retranslated through the abnormal (anormal) gesture;
- 3 my interest in how history is interpreted from the sensory experience of the present;
- 4 the investigation of processes that brought this image into being through visual and written versions of Arago's experience of the event and the visual evidence of Duparc's experience of the image; and,
- 5 my past involvement with this kind of imagery, how and why it led to this project, and about other artists who have developed similar approaches.

Première Entrevue is the original watercolour by Arago which was subsequently translated into an engraving *Entrevue* by Duparc. The dialogue between the two images created by these men is important for the context in which I will build my own argument for quoting *Entrevue*.

My work occasionally alludes to flora or fauna but it is essentially imaginative in concept. Ideally, I wish to create a body of work conceptually independent from *Entrevue*, while still retaining the essential qualities of its syntax.

¹ I refer here to the way the plate has been cut and the image printed. The syntax refers to how a number of different engravers will work on the same plate using a unified language. In an overall sense it refers to the way an image has been constructed.

2: Introduction

Imaging knowledge and the language of the mute

In my practice as a printmaker, I am using images which come from my imagination but which are often triggered by other visual material that is imagined, or based on experience. These images have led me to speculate about their origins, underlying symbolism, and further implications. Imagination leads to knowledge: knowledge feeds imagination; they are symbiotic, seamless and essential to each other.

I am investigating the mystery of this connection and have aimed to do so through revealing the anomaly that occurs in the transcription of gestures from their original source to a new form and how, as a consequence, this alters the interpretation of the image.

I will show that anomalies occur in the spaces between reading and interpreting, and that the anomalies subvert and even expand the meanings of images in subsequent realisations² after the original context of the image fades. These meanings may be perceived through conscious or unconscious changes in the translator's perception of an image.

This shift takes place in Duparc's³ engraving of Arago's *Première Entrevue* to which I was first attracted three years ago. I am using it to illustrate the fluid nature of visual knowledge and to show how interpretations, over time, develop new associations and readings that have travelled some distance from the original. My concentration on gestural acts has alerted me to the importance of gesture for artists of Arago's period, and to my own formerly

² I use anomaly, anormal and mutated throughout this paper in a positive rather than negative sense.

³ Duparc was one of the many official French government engravers employed to produce the plates of the Freycinet voyage. Arago was the official artist of the same voyage.

unconscious use of this kind of imagery.⁴ Gesture is the language of the mute and this is important in relation to my work.

It is the mysterious quality suggested by Duparc's *Entrevue* that drew me to develop my prints using it as a source. There was something strange about it that I could not quite grasp. It was not the surface of the image that held the mystery but something much deeper. It had something to do with the rift that occurred when Duparc engraved his image from *Première Entrevue*.

Arago was the official artist employed by Freycinet for his trip around the world between 1817 and 1820. His image-making has the aura of a subversive playfulness and irreverence that belies the historic and scientific accuracy of documenting events and things encountered on the voyage. These images were visual records that were intended mostly for the furthering of scientific knowledge and for illustrating the official record of travel. The task of Duparc and others was to prepare Arago's images for publication. But despite the illustrative quality of the engraving, and the didactic nature of what it was meant to communicate, it holds, like all images, unconscious signifiers about the way things are (and were) seen. It does this by subtly dramatising the event through the posture of the additional sailor and the aberrations that occur in the contradictions between the gestures depicted in the original drawing and the gestures depicted in the engraved transcription. This is the rift I referred to and the realisation of this shift by Duparc was the primary trigger for my further investigation of *Entrevue*.

My realisation led me to investigate the context of *Entrevue* in relation to the other images in the book. In doing this I discovered that the engravers⁵ had repeated certain gestures that were apparently made by people in different parts of the world and in different contexts. The engravers possibly had

⁴ The text-based images, such as the body of work I completed in 1996, implied parallel forms of representing communication through gesture, text and space.

⁵ There was usually more than one engraver working on each plate.

access to a collection of particular gestures and used them when appropriate to construct the figures.⁶ This template is repeated in some recorded encounters in Freycinet's *Atlas* in ways that bear upon the meaning of the original situation.

Fig 1, left
Detail. Artist J. Arago.
Baie des Chiens-marins
presqu'île Peron. Entrevue
avec les Sauvages. 1825



Fig 2, right
Detail. Artist J. Arago.
Coupang; Ile Timor.
Chinoises Jouant
Au Tchonka. 1825



It was not until a friend suggested that I look at the gestures in isolation from the image that I realised how important the use of gesture was to the communication of the image's meaning be it conscious, subconscious, or archetypal. This language of the gesture is the language of the mute. In Duparc's transcription it is the *displaced gesture* [a cultural recontextualisation] that amplifies and redefines the mystery in Arago's use of gesture.

⁶ Not only were there templates for drawing certain gestures, there were also images to borrow from previous voyages. Like my research project, engravers of the time had no difficulty in using other engravers work in a new context. See appendix 1b, Re-translations.

3: The source

Première Entrevue avec les Sauvages



Fig 3
Artist J. Arago,
*Première Entrevue
avec les Sauvages*
1818 [1921]
(See Appendix D for more detail)

On the 15th of September 1818, Arago, the official artist on Freycinet's second expedition, recorded an event at Shark Bay on the western coast of Australia. In this drawing *Première Entrevue*, Louis Freycinet, Arago and two sailors are depicted on the beach meeting with 13 native Australians, 7 of whom are dancing⁷. The image shows Freycinet placing beads and cloth onto an outstretched spear held by a native. Arago plays the castanets, whilst one sailor comes from behind a hastily erected canvas shelter and another nonchalantly looks at the proceedings from behind a tripod of muskets. Indeed it was constructed from a collection of stories mixed together to form one image.⁸

Earlier in the day Arago had been wandering alone over the dunes of the western Australian coastline, fearing that he would not meet any 'savages';

After I had taken a dozen steps, I distinguished on the sand some traces of a naked foot, that reminded me of the situation in which Robinson Crusoe once found himself, under similar circumstances.⁹

⁷ When I came across the image I imagined these figures as being slightly aggressive for they were gesticulating wildly. It was not until I read Arago's account that I realised that according to him they were dancing 'out of time' to the tune he was playing on the castanets.

⁸ For some good examples of the way Arago weaves narratives and multiple experiences within the one image apart from *Entrevue* see *Ile Rawak: Tomeeaux des Papou*, Appendix 1A. For the purposes of this paper however, I will concentrate on describing the gesture in *Entrevue*.

⁹ J. Arago, *Narrative of a Voyage Around the World*. N. Israel / Amsterdam; and Da Capo Press/New York, 1971. [p.169]

Arago was a man of imagination who would enjoy projecting himself into a fictional situation where there was a possibility of adventure. On further contemplation he writes;

I was afraid I should finish my laborious voyage without seeing any savages; I was enchanted with the thought of being able to enrich my Atlas with some of those grotesque and curious scenes, that excite so much interest, and without which such a work as mine is dull and fatiguing. In short, I wanted some interesting anecdotes, which the recital of my friends now gave me the promise of.¹⁰

However, after the meeting had occurred he states:

On the western coast of New Holland, we had so little communication with the fifteen or eighteen Savages, who Shewed themselves, that we were unable, notwithstanding the signs of goodwill, by which we endeavoured to re-assure them, to learn any more than this one word Ayerkade.¹¹

‘Ayerkade’ was interpreted as ‘Go-away’ due to the frantic pointing at the ship and the tone of the aboriginal voices. In Arago’s account of the voyage the languages of most peoples from other cultures visited were quite well documented. The Australian section is conspicuously limited to this one recorded word; Ayerkade! Apart from this, the language of gesture was the only avenue of communication.

Despite the lack of verbal communication, Arago did not find the meeting uninteresting and one could also say that the Aborigines who observed Arago playing castanets and his ability to drink seawater did not find it uninteresting either! Due to the lack of observable fresh water in the region Arago “fixed their attention by some gestures, and pretended to drink some sea-water out of the hollow of ...[his] hand.”¹² From their lack of surprise, he believed that they could drink salt water! He was certain that they understood him!

It could also be said, that in his image Arago is

¹⁰ J. Arago, *Narrative*. [p.170]

¹¹ J. Arago, *Narrative*. [p.271]

¹² J. Arago, *Narrative*. [p.171]

staging a heightened and hyperbolic drama making reference to pure and polar concepts of darkness and light, salvation and damnation; [placing] characters at the point of interaction of primal and ethical forces and confer[ring] on the characters' enactments a charge of meaning referred to the clash of these forces.¹³

In the subsequent transcription of *Première Entrevue* Duparc heightens this contrast beyond the primary source and he adds a few suggestions of his own. In his book *The Melodramatic Imagination*, Peter Brooks talks about melodrama and its use in the early part of the nineteenth century; its influence on French society and culture; and particularly on writers then and since. What he has to say is equally relevant to artists of that period and to much imagery, particularly examples like *Entrevue*. The intention of *Entrevue* was to communicate immediately through the use of tableaux and gestures, relationships and oppositions both personal and spatial.



Fig.4
Engraver Duparc.
Artist J. Arago.
*Baie des Chiens-marins
presqu'île Peron. Entrevue
avec les Sauvages.*
1825.
(See Appendix D for more detail)

Duparc's engraving of Arago's image was published in 1825. At the time of its publication Parisians with access to the image would have found it immediately readable on a surface level but, for some, this image would have held deeper meanings - meanings that went beyond the surface drama. The language of gesture has the potential to hold a larger percentage of drama than the spoken word because it is a language that is communicated through demonstrated actions and where primary meanings exist in the act of doing.

¹³ Brooks, P. *The Melodramatic Imagination: Balzac, Henry James, melodrama and the mode of excess*. New Haven: Yale University Press, 1976 [p.ix]

In an attempt to translate the meaning lying dormant in *Première Entrevue*, the engraver Duparc amplifies the gestural moments of the encounter of explorers and aborigines. This amplification contributes to the melodramatic qualities of the image. Ironically apart from sometimes leading to misinterpretation, it begins the slippage of meaning away from the particular and toward the indeterminate and the imaginative.

Language of the Mute

Arago's castanet playing appears odd contrasted with the implied movement behind him. While the strangeness of this gesture seems out of place in the engraving, it is relatively fitting in Arago's original drawing of a pensive but unassertive group of sailors meeting the natives. Arago attempts to communicate with castanets through rhythm. The Aborigines who 'dance' in *Première Entrevue* appear aggressive in Duparc's *Entrevue*.¹⁴ Engravers often modified the primary records for the official transcriptions in journals of scientific discovery. The visual images were enhanced and embellished shifting the meaning and context.

Perhaps today we are not surprised that when Arago returned to France and submitted the folio for the official account of the voyage, the engraver Duparc added his own embellishments to the constructed meeting.¹⁵ The sailors behind Arago and Freycinet no longer seem preoccupied:

¹⁴ In saying this I would also mention that engraving is quite an aggressive technique where the plate is cut, cross-hatched, burnished and layered to imply tone and space. 'Drawing' is in comparison less severe. It is almost akin to a gentle caress of the surface and there is always the opportunity of easily erasing the mark that has been made. Because of this, drawing is a safer process in terms of constructing the image where mistakes can usually be easily fixed.

¹⁵ In a similar context Lycett created an antipodean paradise in his folio of engravings that was supposedly designed to lure people out from England. Should we argue that Lycett had a conscious intention to deceive people? *The Sydney Gazette* 3 June 1815, states that as a forger he "had obtained sufficient knowledge of the graphic arts to aid him in the practice of deception, in which he has outdone most of his predecessors." {Bernard Smith *European Vision in the South Pacific*. [p.179]} Lycett did not experience first hand some of the views of Australia he depicts and "he was prepared to deviate quite considerably from the 'aboriginal state' of nature he had observed in the Colony, in order to make his engravings conform to English contemporary taste in landscape painting." {ibid.p180}. We could argue at the same time that he did not have the experience to truthfully render the Australian landscape. Whether or not he was deceiving people or being a bad artist does not matter. The interesting point is that he created a hybrid landscape; a landscape which was neither Australian nor European, a landscape which hovered somewhere in between the two; a landscape of ideals – or abnormalities.

they are aroused from their lethargy depicted in the original image and are shown in a moment of heightened drama. Duparc has modified the strange looking landform to the right of the natives on the hill, added another European sailor with a musket, and he has modified the gestures of the first two sailors on the left-hand side; one reaches for a musket, whilst the other rises from the tent.

In *The Image and the Eye*, Gombrich asks us to consider the difference “between gestures we see represented in art and those performed in real life.”¹⁶ The gesture performed in real life can only be reproduced in a two dimensional image as an ‘implied action;’ this action is then interpreted through the perception of the translator. “The gestures which fill the gap reach toward other meanings which cannot be generated from the language code.”¹⁷ They express the things that cannot be articulated in any ideal (or pure) language, an expression free from the weight of the spoken language, “a meaning made visible.”¹⁸

Speech or communication between characters in an artwork is conveyed largely by the gestures depicted. Leonardo da Vinci advises “artists to take pleasure in carefully watching those who talk together with gesticulating hands, and get near to listen what makes them make that particular gesture”....(fol. 125). He even goes so far to advise studying deaf mutes, who have no other means of communication (fol. 46).¹⁹ On the other hand, in the words of Arago;

A tree, a plant, a fish, an animal, every thing in short is an object of inquiry, particularly whenever nature has not before been examined; and that nothing may escape the scrutinizing glance, and scientific observations of the inquirer, he is often obliged to have recourse to those, who know from experience, what he desires to learn. But communication by gestures is difficult and uncertain, while a single word informs the savage of what you want; and you are thus enabled to gather details, and communicate them to your countrymen.²⁰

¹⁶ Gombrich E.H. *The Image and the Eye; further studies in the Psychology of pictorial representation*. Oxford, Phaidon, 1982. [p.68]

¹⁷ Brooks *The Melodramatic Imagination*. [p.72]

¹⁸ Brooks *The Melodramatic Imagination*. [p.72]

¹⁹ Gombrich *The Image and the Eye*. [pp68–69], from Leonardo’s treatise the *Trattato della pittura*

²⁰ J. Arago, *Narrative*. [p.270]

In *Entrevue* the irony is that there was no verbal communication apart from 'Ayerkade.' All attempts to communicate (and any possible understanding of these attempts) were in the form of gestural exchange. The gesture has the ability to transform and shift meaning as well as heighten it.

Brooks refers to gesture as being the "text of muteness."²¹ It is this unspoken language which holds the meaning behind the surface, beyond where the spoken word can reach. It is the spaces in between the language of signs that are relevant in this image. In some ways it is related to the cropped text I have used in the past where the spaces in between the top and bottom of the text are used to re-configure the language²². Only, in this instance, while the structure of the language is retained in some form, the writing is transformed and becomes some other language connected to the original. This relates to the way the surface reading of a language, be it spoken, visual or written, can imply something deeper when the spaces in between are emphasised.²³

When we first want to communicate with somebody with whom we cannot use our familiar words, gestures are exaggerated, we overemphasise and dramatise our actions and fresh meanings arise from the interpretations of strangers.

What always embarrasses (sic) the stranger's effort to understand the native is the stranger's insistence that the native perceptions should be literal, while the stranger's own perceptions are allowed to be metaphoric.²⁴

In Arago's work the knowledge that is subsequently relayed shifts between both the perceptions of the European and the perceptions of the natives. Likewise when we first try to

²¹ Brooks, *The Melodramatic Imagination* [p.56]

²² This will be discussed further in the section the Engravers' language.

²³ In spoken language, space gives the listener room to interpret the intended meaning but also time to interpret other meanings. In the same way, I regard the space in between also as the space that lies between Arago's and Duparc's imagery. I have used formal space to isolate gesture in order to accent it in a more dramatic way.

²⁴ Denning, G. *Performances*. Melbourne, Melbourne Uni Press. 1996 [p.139]

make sense of the meaning behind the text, changes occur in it; the mutation happens and here lies the potential mystery. “Words appear to be not wholly adequate to the representation of meanings, and the melodramatic message must be formulated through other registers of the sign.”²⁵ But even what Peter Brooks says here is fluid. Meaning can never be wholly pinned down and knowledge is almost as fluid as imagination. When aberrations occur in the text new pathways emerge through metaphor, new ways of escaping inflexible systems of knowledge and bridging the gap where no common language exists.

Mute gesture can then perhaps most pertinently be considered as a trope and analysed on the plane of rhetoric. It is a sign for a sign, demanding a *translatio* (sic) between the two signs. It hence resembles metaphor, the transference, or displacement of meaning.²⁶

Brooks argues that this displacement heightens the metaphoric meaning whilst displacing the literal meaning leaving room in the encounter, image or text, for space and shifts to occur. In meetings between different cultures people would have communicated mainly through gesture, because neither group understood the spoken language of the other. The problem of gestural communication between different cultures is their unique conceptual structures. It is “because conceptual structures differ between cultures (that) we cannot judge reasoning in one to be any better or worse than another.”²⁷

On seeing the present in the past

The meaning of the gesture in *Entrevue* lies not just in the initial act or the representation of it but in its transformation over time. There are a number of layers to the mystery that developed through my interpretation of the image:

1. in 1818 Arago speaks, questions and then depicts;

²⁵ Brooks, *The Melodramatic Imagination* [p.56]

²⁶ Brooks, *The Melodramatic Imagination* [p.71–72]

²⁷ B Hill, *Captains log 'ABC radio' 24 hours*. April 1996. [p.62] Barry Hill describes the general premise of Marshall Sahlins Work

2. this was interpreted by the Aborigines;
3. Arago plays a tune and the Aboriginal Australians dance;
4. this is depicted in the drawing;
5. the drawing's ability to communicate depends on the skills and perceptions of the artist;
6. Arago came from the French culture, different to the culture that is depicted;
7. in 1825 Duparc studies the drawing, imagining what occurred in Australia and interpreting it for Parisians and others to understand; and,
8. in 1998 I appropriate the image and start to recreate elements of it.

These stages culminate in the work I have produced. It is this process that intrigues me. All the things that made *Entrevue* appear structured and meaningful for a particular period and the signifiers that meant certain things then, have changed substantially over time. This image still carries meaning, albeit a transformed one. It is this meaning I am interested in because it has as much to do with the present as with the past. The ability of an image to communicate through time depends on its mute language; its silent communication hovers above the original like a sublime presence; it is connected to the original meaning but the context has changed.

The image that results from the translation is always a memory of the actual experience, no matter how far removed. I am interested in the point where the image mutates; where it becomes more (or other) than it was. This happens when it transcends the normal by revealing surprises through the shifts that occur in the anomalies brought to the image by the engraver and its ensuing translations over time.

Traditionally history is associated with ideological closure and functions as recorded truth; collective memory suggests a reconstruction of the past that is disseminated within a population limited by prejudices, shaped by contexts and continuously changing with time.²⁸

²⁸ Staniszewski, M, A. "Memories and Modern Art", in Adam's, *The Architecture of Amnesia* Kent, New York, 1990. [p.6]

Languages also change over time. There is no closure, there is no ultimate reading of any image, event or time. There are only the surprise of discovery and the handicap of habit. When we translate the gestures of one culture, what in fact we are really doing is reading it from the perspective of an outsider while perceiving it at the same time from within the edges of our own cultural experience.

“History is always alloyed with fable.”²⁹ The history of past generations, as Arago writes, is experienced through fragmentary writings, objects and reverie. These threads of recorded memories and our awareness in the present connect history to the present. Arago created *Entrevue* as an illustration of combined stories and experiences. Duparc read the image from a distance. I am reading it from my position in the present but also with the distance of time, culture, and other experiences. Duparc used gesture in a context that subtly shifted the original meaning of Arago’s image. By doing this he inadvertently created a hybrid image which compounded the mystery.

This image was the starting point for my work. My body of work re-presents the gestures of the original but in strange and bizarre ways. Therefore it is a journey into the interior of the image and into my subconscious.

²⁹ J. Arago, *Narrative*..... [p.19]

4: An outline of previous work

The Boat

It seems that for most of my conscious life, I have been interested in history. My first major project in an artistic context was a journey down the Brisbane River in a toy canoe. This was not to retrace the steps of an explorer but to metaphorically meet the past from the present. The journey involved paddling down to the point in the Brisbane River that Oxley had sailed up to in 1824, and documenting the landscape with text and etchings. This culminated in a show at the Ipswich Regional Art Gallery titled *Waterline*. This was my first imaginary journey to the past. The next imaginary journey took place in Hobart where I developed work in response to the written diaries of Bass and Finders. The third journey is the one I am completing now on Arago's image *Entrevue*. It is my response to an image and a metaphorical journey into its varied meanings.



Fig.5
M Schlitz
Installation of Boat
and detail. 1996

The boat motif, predominantly developed in 1996 addresses a formal tendency to extract and extend a concept using the most economical means to reinforce many ideas with one symbol. The boat was a metaphor for the past that we bring to new environments, and the structure that supports the present through the past. The present is shaped and carried by the past. It would not be too fanciful to see my boat now as Arago saw his ship; "The vessel carried me, and I wandered with it."³⁰ The boat was cropped and cut revealing a fragmentary sense of space and in most cases it went right to the edge of the paper. I was doing this to try and develop the interaction between the space within the

³⁰ J. Arago, *Narrative*..... [p.vi]

image and the space outside the image. These earlier investigations have been instrumental in the development of the formal outcomes of this project.

5: The Work

Flora and Fauna

The repeating of one image and another image -- which still exists today in the *dessins animés*- means that what you cannot say in words, you try to put in visual terms. You have to repeat and repeat; otherwise people don't understand what you are talking about.³¹

I am persisting with one structure, *Entrevue*, to work out a system of sequences in an attempt to maximise outcomes through a focused aesthetic. Over the past three years I have been doing this by restricting the origins to a single source.

In my prints, the transformed figures contain the original structure and syntax of *Entrevue*. Every line reflects the path of the engraving tool but the context has changed. No longer is it only an illustration about a meeting on a beach; it is a meeting through time of Arago, Duparc and myself. There is a definite reflective quality about all of the prints I have produced over the last three years. That is this work has been felt first rather than reasoned. I am attempting to communicate through the work my experience of *Entrevue* and how I perceive it in the present.

I am aware of how selective history is and how perceptions of history are shaped by certain events. The things I see are usually supported by the strength of the structures I do not see. For me this is very much like the roots of a tree. The tree is a metaphor for history. The branches and the roots are two similar systems. One is visible and the other is usually invisible. Similarly, history is both seen and unseen.

Carl Jung writes; "a person whose roots are above as well as below is thus like a tree growing simultaneously downwards and upwards the goal is neither height nor depth, but the centre."³² In this sense the tree is also a symbol for the individual struggling with the meaning of existence in a

³¹ Bourgeois, L. *Drawings and Observations*. New York, Bulfinch Press. 1995. [p.46]

³² Cook, R. *The Tree Of Life: Image for the Cosmos*. Thames and Hudson London 1974. [p.110]

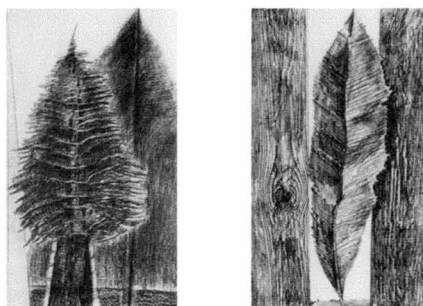
world of opposite and contradictory experiences. For me this is another possible reason for my choice of the dualistic *Entrevue* which can represent my own situation.

The beauty of the tree is that as the branches depart further and further away from the main source (the trunk) they get finer and finer. The original structure becomes more delicate through time as it moves away from its source. My trees have been grafted through collage. The appendages are made from the group of French sailors in *Entrevue* and they become conceptually tenuous through the way that they no longer carry the meaning that was originally ascribed to them. Although in a formal sense they retain the strength of the original.

Max Ernst is an artist who has been able to reveal something of what occurs in the process of translation. In letting the process show in the finished work, as Ernst has done in the images *Confidences* and *the Habit of Leaves* (figs.6&8) it is possible to present a state *between* the real and the represented.

Fig.6 left
Max Ernst,
Confidences, 1926.

Fig.7 right
Max Ernst,
The Habit of Leaves, 1926.



What I find interesting about *The Habit of Leaves* is the way a tree is represented as a leaf. The image has been created from a rubbing made with paper placed over a plank of wood. In this image the tree is represented through a fragment of itself.

Jean Arp tells us in a preface to *Max Ernst Histoire Naturelle* that:

Leaves never grow on trees. Like a mountain seen by a bird in flight they have no perspective. The spectator always finds

himself in a false position before a leaf. Whereas branches and trunks and roots I declare are like a bald man's lies.³³

Despite the apparent 'strangeness' of this statement Arp is suggesting that *The Habit of Leaves* and *Confidences* represent the tree through their very nature. The branches, roots and trunk cannot be separated from the leaf. A leaf is like a miniature tree in both form and concept. We cannot separate the leaf from the tree any more than we can separate our senses from our brain: nor can we truthfully create a tree on the page.³⁴

However, it is not just the mystery of the process which intrigues me, it is also the way in which the structural qualities of leaves resemble tiny trees connected to the main tree.

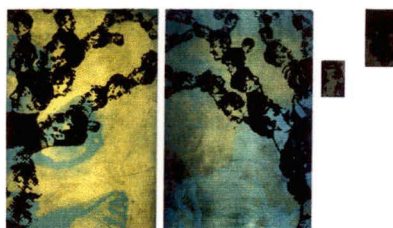


Fig.8
M Schlitz,
Trope Tree,
1998.

Trope Tree

Trope Tree demonstrates how an idea can develop. It is like the description I made earlier about the branches of the tree where the idea / story / record / fact, gets finer and finer as history progresses until it is no longer of any relevance. Or it grows as far as it can before becoming so fine that it disappears and is then forgotten, only to be rediscovered further on in time.



Fig.9 left
M Schlitz,
Rootstock,
1997-98,

³³ Ernst M, preface by Arp J. *Histoire naturelle: leaves Never Grow On Trees*. Catalogue Arts Council Great Britain 1982 [p.10]

³⁴ It is interesting to note that this page was also once a tree.

Rootstock

The rootstock is the part of the tree that usually remains invisible; it is the heart of the tree. Like the *phenomenological historian*³⁵ it is the structures that we sometimes don't see that support the things we see. *Rootstock* therefore has no head.

The space that the arms and legs revolve around is dark like a void, so it could be a hole or some kind of doorway. The fragmentation of the five different parts in this image relates to how I was describing the figure and edge in the earlier section on the Edge. In *Rootstock* the figure is at the edge but gives the impression of being whole, because all the edges join where the space would normally be.



Fig.10 right
M Schlitz,
Tumbleweed,
1997-1998.

Tumbleweed

The *Tumbleweed* relies on the wind, gravity, and a ground with no barriers. However, all these things are absent in its title. The *Tumbleweed* is an organic form that travels according to influences outside itself. I often imagine weeds to be foreign and, over time, nomadic. Weeds usually tend to do very well in foreign environments because the competition for resources is not as hard in the new place as it was from where the plant came. They also stand out because they look different and grow quickly. I don't like to think of weeds in a negative sense because they remind me of entropy, or how things tend to even out over a long period of time.

³⁵ see M Schlitz *Supplement to a voyage of the CCR May 1998 the phenomenological historian* [pp.13-15]

Pine

Pine trees drop their needles on the ground, this stops grass growing. On the other hand they do this so that other pines can grow. Pine trees are very European and they are also very ordered. I remember pine plantations when I was a kid, and I loved watching the gaps appear in between the trees as the car drove past. When I was a child I didn't think of how or why but now I would say that it is the spaces in between

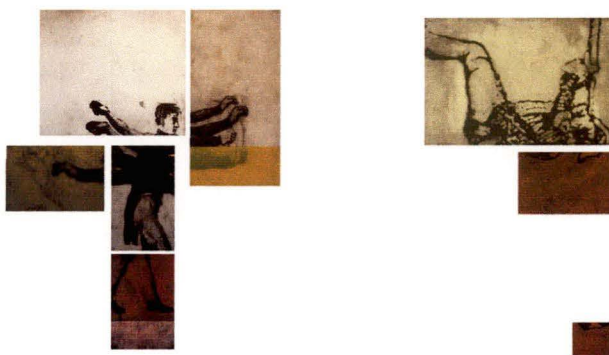


Fig.11
M Schlitz,
Pine, 1999.

Fig.12 right
M Schlitz,
Man with Telescope,
1997.

these trees that makes sense. The spaces are nonsensical until you think about the reason why they are there. They suggest light, movement, and repetition, and they reflect the order in the way the trees have been planted, in a fluid spatial way.

Man with Telescope

In *Man with Telescope* the figure is connected to the edge and seems to hang there. This image is my version of an image by Frome (p.46) He is neither outside nor within. It is a sort of psychological fulcrum that is 'hanging' instead of balancing between two points. I also like the idea that he is looking at a similar edge to the one he hangs from which means that he is looking through a telescope at the same space that is at his feet.

Importantly despite being an engraving like *Entrevue*, it has not been sourced from *Entrevue*.³⁶ The other interesting

³⁶ This is the only image in the whole body of work that has not been derived from *Entrevue*

thing is that the photocopier I used was not the one I had been using previously but a much older model. The different syntax of this image is easily seen due to the abstraction of the figure and ground. For me this image is about looking; but at the same time it is a little difficult to distinguish the concept unless put in context with the rest of the work. It is the change in syntax and source that distances this work from all other prints. It is through this distance that the conceptual make-up of the other prints is realised.



Fig.13
M Schlitz,
The Explorer/The Sea,
1997.

The Explorer/The Sea

The Explorer/The Sea looks both forward and backward at the same time, but his body is without a head. For me this represents the concept that he is going forward while looking back but not being aware of where he is in the present. The fracturing of the leg and body suggests movement while the yellow surface roll behind the back and in front of the leg 'implies' a three dimensional space.

Hill

This hill relates to the one in my book *Natural Historie*: but it is a bit more fluid. The figure is no longer on top of the hill but behind and on the ground. The hill is fragmented

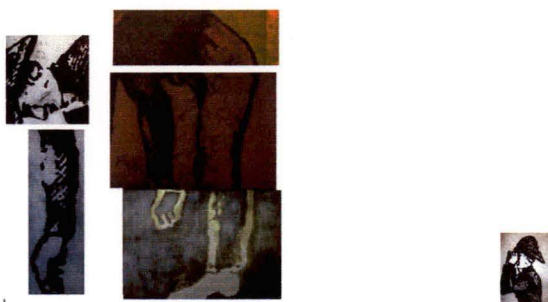


Fig.14
M Schlitz,
Hill,
1999.

and proportionally mutated. The arm that is being used to pick up a bit of the ground is larger because it is the closest

thing to the ground, in the same way that a hill usually has most of its mass on the ground, and less and less as it gets higher. However the gesture of the *Hill* implies that his hand is picking up nothing? Or is it perhaps the case that he does have something in his hand, its just that we can't see it. The hill is represented by the explorer because traditionally the hill was a site for explorers to climb in order to map the landscape from a height and also a kind of marker for finding their way around without getting lost.

For the section at the base of this image I have used a plate that has been etched so much as to bite right through.

Almost an island

The text used in my images since 1994 is a way of developing one structure of meaning into another while still retaining the syntax of the original. The text highlights the way that language is similar to image and images are similar to text. I have fragmented both of these things to emphasise their fluid nature. *Almost an island* is made with the written part of Arago's Diary.

In *Almost an island* the strong vertical presence of the text that relates a body to the experience of the written word is absent, although the actual format of the text as a whole relates to a portrait. Because of the absence of the vertical human reference in the vehicle of meaning (the legible word) I am shifting text, and the ghost of a portrait, back to a literal landscape reference. Due to the visual 'look' of this piece I see it as a prelude to the main body of work.

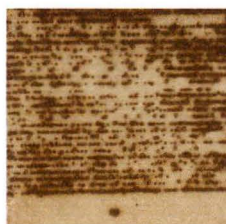


Fig.15, detail
M Schlitz,
Almost an island,
1999.

6: The Book

Natural Historie

This book is a collection of images derived from Arago's image *Entrevue*. My volume refers to the original *Atlas historique* of Freycinet's *autour du monde*, which is printed in black and hand coloured. The images in *Natural Historie* also refer to the wall works on a smaller scale and without the fragmentation.

Natural Historie is designed to be read from right to left. The experience of a familiar object, such as a book, structured in this reverse way suggests a shift in its relationship to the body. The prints are square but my book is shaped more like a horizon (landscape format). This refers to a point somewhere between the traditionally familiar systems of presenting a portrait and a landscape. The reference here is once again to the idea of the text, its relationship to the self and the body's relationship to the horizon. I refer to these concepts in more detail with the discussion on Frome (p.45).

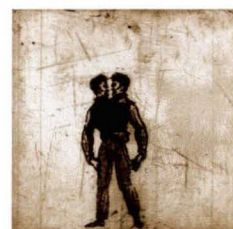
It is important for *Natural Historie* to be back to front in order for the person reading it to be aware of its physicality. One becomes slightly more aware of its presence through the act of turning a page uncomfortably. This puts the person who is reading *Natural Historie* in the position of encountering what is familiar (that is, the structure of a book) and being subjected to reading it in a non-conventional way. An aim of this work is to heighten a sense of awareness in the viewer as to how we each perceive the world from our own cultural perspective.³⁷

The following discussion does not cover the whole of *Natural Historie*, but includes some of the main visual ideas.

³⁷ In some cultures it is normal to read certain books this way.

Fig.16 left,
Michael Schlitz,
Hill, 1998

Fig.17 right,
Michael Schlitz,
The Mirror, 1998



Hill

I felt that it might be more interesting to imagine the place beyond the hill without actually climbing it. I am covering my eyes at the top of the imagined hill to see what is happening inside at the same time as outside, or perhaps to see what is happening now rather than what happened in the past. But at the same time I may be shielding my eyes from the sun, so I can look into the distance. Being above something implies a power over that something, and the person on the back of the hill is the same person as the hill so this image is about being aware, *from within*.

The Mirror

Printmaking is about the consolidation/affirmation of the memory of the process. It also has the advantage of being able to communicate to a broader audience than that enjoyed by a drawing through the act of repetition and reproduction. More importantly, for my project printmaking reveals the results of the process as a mirror image.³⁸ Narcissus looked into the mirror through the medium of water. At the edge of the water he travelled to within, and remained there.

My mirror is different. It is not a perfect illusion or reflection; it is more like a Siamese twin. It is also about how we each see the other. One hand is grasping the leg, the other is releasing the leg and the middle hand is forming a fist. There is tension in the mirror between the represented and the real, because this mirror is uncomfortable with what

³⁸ Printmaking inverts every thing to present it the 'right way.' If we think of the process as being as important as the resulting image, the print could be regarded as an attempt to 'reinforce memory.'

it sees. I also like to think of this image as two dancers with only one pair of legs.

Fig.18 left,
Michael Schlitz,
Ventriloquist, 1999.

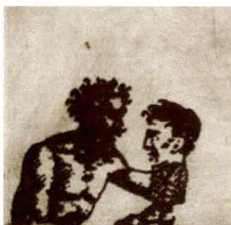


Fig.19 right,
Michael Schlitz,
*Wind-catcher or
Looming Sail-maker*, 1999.



Ventriloquist

This is like meeting ourselves in the 'other'. Ironically in this work the other is controlling our movements even though we think we are the ones that are in control. This could also be interpreted as a ventriloquist; one of those people who are able to throw their voices over a large distance to make something sound.

Wind-catcher or Looming Sail-maker

A *Wind-catcher* is very similar to a *Sail-maker*. It is because he operates on a smaller scale that he is more a *Wind-catcher* than a *Sail-maker*. He has caught some wind in the hand that appears above the normal one and his fist is closed. The idea of catching a non-visible substance in order to move or progress appeals to me. This image could relate to either *Tumbleweed* or the *Hill* the *Tumbleweed* uses the wind while the *Hill* gestures at the ground to nothing. The difference with the *Wind-catcher* is that he looks out/side the space he is in - he looks outside the picture plane to something else. 8/p

Fig.20 left,
Michael Schlitz,
Walker, 1998.



Fig.21 right,
Michael Schlitz,
Birth, 1998.



Walker

Walker is about trying something new and then getting stuck in that system. Eventually I came to the conclusion that maybe it is not really new just a mutation of something a lot

older. Darwin had a theory about mutations; sometimes they can be good, sometimes bad, depending on the environment in which the mutation occurs. In this case I think the mutation is good because legs are usually a lot stronger than arms and this *Walker* has got three.

Birth

I imagined that there is somebody giving birth to himself. Maybe it is about someone who is just shaking his ear. In China, the custom of shaking one's ears is intended to bring one back to reality after seeing a ghost; sometimes I imagine things like 'ghosts' that do not exist in the physical world. This could be one reason why I am interested in using historical imagery. Historical imagery is sometimes like a ghostly presence; it can only be read in the present and the event that shaped its original meaning no longer exists.

In this image the man grasps himself by the ears and lifts himself up from the edge. Maybe he fell down and is trying to get back to the centre? He is presented as the same person in both cases, and simultaneously looks into the centre of the plate; therefore this *Birth* is essentially about being distant from somewhere.

Fig.22 left,
Detail,
Michael Schlitz,
Gestural Grassland, 1998.

Fig.23 right,
Michael Schlitz,
Prop, 1999.



Gestural Grassland

This image evolved after reading about how the brain functions. It is important that this image remains as an obscure page with others in my book *Natural Historie*.

Prop

Prop is about how form relates to concept, it is how things in our immediate environment relate to their representations in the two dimensional environment. If we saw a representation of somebody walking down the street at a forty-degree

angle, we would realise that the composition would not be balanced. Although it has a bit of tension we know that in order for the image to be balanced, the forty-degree person needs to have some support. It is possible to have an image that has tension and is balanced at the same time, and props are useful for achieving this. Another thing about this image is that the prop is made out of the representation of the other.

Fig.24 right
Michael Schlitz,
Languages of the mute 1, 1999.

Fig.25 left
Michael Schlitz,
Headmen, 1999.



Headmen

These headmen are on to something. They are both exactly the same except that one is a bit bigger so he is either closer to us or we are being fooled by the apparent flatness of the picture plane. Because they are both the same but at the same time very different, it could also be about the unknown similarities between the past and the present.

Languages of the mute1

This image is clashing with the edge. It is formed from the combination of the front of a Frenchman and the back of an Australian aboriginal, it is about some kind of conflict within. I recall a story by Italo Calvino, in the book *Our Ancestors* about *the Cloven Viscount*³⁹ who gets cut in half, during a sword fight. One side is really good and the other side is really bad. They travel the countryside doing either amazingly bad deeds or amazingly good deeds on separate occasions. They confuse everyone because they both look the same. So despite cultural and visual differences, this image is saying; we are both the same, but what is that happening out there..... beyond the edge?

³⁹ Calvino, I. *The Cloven Viscount*. Trans. A. Colquhoun, London Pan Books 1980

7: The Video

Raft

Raft for me was a moving on from the boat, it is a tenuous vessel that reflected the ideas about the boat but in a slightly more fragile sense. I used this raft as a symbolic fulcrum behind all the work created for this project. *Raft* took six months to weave using coconut fibre that was then coated in bitumen. The process involved the untangling of the fibre prior to the weaving. I transferred the image of the woven fibre onto the plates and used these plates as the ground on which I overprinted the *Entrevue* figures.

The title of this work is important for its meaning because it is actually more like a coracle than a raft. My understanding of a coracle is a circular craft with no front or back. For me it symbolises many directions. A raft implies a floating object that is difficult to control but good for transporting things, it also symbolises a lifesaving device. Like Arago, the vessel for me was this raft, I saw it as a metaphor carrying me; “I wandered with it.”⁴⁰

Guide

Guide, 1997 was the starting point for the present work. It is part of the submission because it compliments the etchings and reinforces the idea that the prints are biographical. For me, it is about the concept of travelling and seeing places visited through preconditioned eyes and senses. Despite the ironic implications of the boat going nowhere, the hazy focus and superimposed paddling are suggestive of a dream.



Fig.26
Michael Schlitz,
Guide,
1997.

⁴⁰ J. Arago, *Narrative*..... [p.vi]

This dream is about standing still while the world moves around you. The two images overlap and move with different tempos, sometimes paddling in unison and sometimes out of sync. I look like I am going forward but it is really the water that keeps moving; I imagine movement. Even though this video is a loop, on the whole no frame is the same because of the double film overlap.

Guide also suggests metaphorically what sailors describe as ‘looming’, the phenomenon whereby objects beyond the observable horizon appear to hover above it due to conditions of light and atmosphere.⁴¹ For me it is a metaphor for communication between imagination and reality. In other words it is where there is no differentiation between reality and imagination. The etchings are also loomings over a different type of horizon (the past).

⁴¹ Personally I like to think of looming as the visible dream of an object. Stilgoe, J. *Alongshore*. New Haven: Yale University Press, 1994. (pp.24-25)

8: Techniques

The process

Over the past 5 years I have been interested in ways of developing photographic etchings through the screenprint. My first experiments led to photocopying technology. I would blow up a fragment of information and then expose it to a silk screen, then screenprint the image to a copper or steel plate with a suitable acid resist, usually bitumen. The act of blowing up a small image does interesting things to the line; it almost transforms into a shape.

In a context of technical advancement in image-making through reproductive techniques, the obvious question is evoked: why haven't I used digital technology to work with these images when it would be so much easier to collage? Digital technology transforms the linear nature of the engraving through pixilisation. No matter how small the pixels are, they tend to disrupt the organic nature of the image. As well as disrupting the image in this way the pixilisation also tends to grid the overall image in the same way a map demarcates space. As part of my project involves the fragmentation of space and the disruption of a space, within the object/image, I prefer the fluid way that a photocopier works. It does not create the total image from small squares but instead distorts the straight line.

This does not mean that I will not use digital technology in the future, it is just that for the purposes of this research the photocopier was the main tool. It is interesting to think about the images reproduced digitally in this paper and how they are already undergoing new processes of transformation from my translation of *Entrevue*.

Sometimes when the photocopy has been blown up to an especially large scale the positive and negative spaces are hard to tell apart, although this is something I will explore in greater detail in another project see *Man with Telescope* fig.12. When it is etched over a long period the line becomes

embossed. An aquatint is applied and the plate is then inked and usually surface rolled, sometimes it is registered with other plates. Some examples like *Rootstock* and *Tumbleweed* have been printed over older prints. This is important visually for reinforcing the conceptual nature of translation repetition and the simultaneous existence of both the past and the present.

Fig.27
Michael Schlitz,
Work in progress, The plates,
1997 – 1999.



The plates, although not used in the final submission are a part of the print's conceptual makeup. Figurative elements are present but when broken down into smaller and smaller sections the figure disappears leaving just the trace of the original transformed through the various processes it has gone through. The original syntax is always present in the enlarged version but it is distorted as it gets larger. This is an important aspect of the overall project because I have realised that it is hard to depart from the conceptual structure of the original. What this means is that the images are changed but at the same time they remain the same.

In the prints I remove visual clues such as the landscape and the direct interpretation of the meeting, in order to focus on the placement and postures of the figures. From his book *Perspective As Symbolic Form*, Panofsky suggests that an:

authentically “aesthetic” history of art would altogether detach certain formal qualities from the work and hypostatize them as “style”; the history then becomes a pure morphology, a study of changes in form that are only incidentally played out in material works.⁴²

This change in form could be seen as the extraction of Duparc’s mark. I have translated and transformed these marks by the use of a photocopier. The mark is different

⁴² Panofsky, E. *Perspective*.... [p.10]

but the form retains a certain consistency that homogenises the overall result.

I use colour for a similar purpose in the works on the wall in order to unify their separate parts. Despite the fragmentation a colour like yellow in the cross section of *Pine* will flow between three separate parts in varying degrees of transparency. Sometimes colour covers the surface of the figure sometimes the figure is printed on the surface of the colour. These small shifts are the only hint of spatial play in the whole body of work. In my prints the edges of previous plates are usually visible, mis-registration and foul biting are also very important partly because it is these things that reveal how an image may be constructed.

I will refer again to *Guide* at this point. It is essentially an image that tells a story of staying in one place for too long while the world moves around a fixed position. *Guide* started off as a unique project but then I realised how much it contextualised the prints and enabled the audience to decipher the prints' meanings more directly.

The layering within *Guide* relates to the layering of the prints and a folding type of movement. Here are two structures, that come together to form another image that relates to the original source. What I like about the film is that I am moving yet not moving it is an experiment in making a moving image static. *Guide* keeps revolving, it is a loop that presents a double image of myself paddling a coracle in the middle of a rapid. As I have explained before the boat has remained for me a primary symbol, however the coracle is usually designed and used for crossing rivers, not paddling up them!

The Ground and Perspective

In Entrevue the ground the figures are positioned on is also important to the way some of them function visually. The ground is flat and acts in a similar way to a backdrop. The

ground in Arago's image is much like a stage set where the theatre of the meeting between the French and the indigenous Australians takes place. My images, which are extracted from Arago's, use the idea of the stage to suggest the theatricality of exaggerated gesture. To create the effect of the flat, stage-like ground, I emphasise the importance of the space around the figure.

Perspective controls the way a work is observed, firstly by assuming that we see the work from a fixed position and secondly by anticipating that the image represents our optical vision. Psychophysiological space is very different to the mathematical space that perspective suggests. Because of the absence of perspective in my images, the space floods into the other areas around them. I do this so that the prints inhabit a seamless space as opposed to the illusion of infinite space that perspective can imply. The positioning of the prints such as *Hill* and *Man with Telescope* further reinforces this connection by their relationship to the floor.

Plato spoke against the perspectival use of space "because it distorted the 'true proportions' of things and replaced reality and the *nomos* (law) with subjective appearance and arbitrariness."⁴³ While I have distorted Duparc's gestures into gesturing figures and imaginary foliage-like creatures, they are presented flat, as they are in the original image.

The Edge

Rather than representing a window to another space, the relationship of the figure to the edge presents the print as an object. Because of this edge the print remains 'unframed'. Because the prints are made of component parts, images such as *Rootstock* and *Tumbleweed* use the edge in a slightly different sense to most of the images in the book. While each separate component is printed to the edge, because the image is seen as one unit, the figure floats in the centre.

⁴³ Panofsky, Erwin. *Perspective As Symbolic Form*; trans. Christopher S. Wood. New York: Zone books, 1991 [p.17]

The fragmented work on the wall is printed with multiple plates with no attempt to disguise the edge of the plate when it is printed within the boundary of the paper. This edge functions differently from that of the paper's boundary. I use the plate edge as a conceptual device to suggest boundaries within each image. The coloured surface roll is used to connect the different fragments visually. This is most apparent in the work *Pine* fig.11. What lies beyond the edge are the areas that we cannot describe, the areas of which we perhaps have only an inkling. The thing that lies beyond the edge is a mystery and remains desirable in so far as it remains a mystery. Once the mystery dissolves, there is no edge.

9: Related art practices

The engraver's language

I thought about our ancestors who first saw the sea and gave it a name.... Without language, the separation between the inner and outer world need not be so apparent.⁴⁴

Entrevue has been constructed from a series of stories. It was published in 1822 in an atlas with no written text. (The textual account of the journey was published separately.) Therefore, the *Voyage Autour du Monde* illustrated Freycinet's story through images alone. This separation of text and image allowed Duparc's, and other engravers', works to be read in isolation, emphasising the visual language as an important vehicle for communication.

In this section I want to discuss briefly the way I respond to written language. I will look at the connections between written and visual language and the ways in which both these modes of communication relate to how we experience space. I will also refer to the engraver's language and why systemisation and unification of the engraving process was required for it to become a common language. Letters, words and sentences are woven together to form meaning. In this sense, engraving offers a language like written language.

The written language evolved in ancient times from a visual system of representation. Drawings of various objects gradually metamorphosed into visual symbols that eventually resulted in calligraphy. I imagine that this process took place as a number of translations: from the original image to a derivation of the image and then into pure abstraction. For example, an 'H' developed from the early Proto-Canaanite pictograph of a fence, 'N' a pictograph of a serpent, 'E' a pictograph of a praying

⁴⁴ Interview with Hiroshi Sugimoto (October 13, 1994), in Thomas Kellein, Hiroshi Sugimoto: *Time Exposed* Stuttgart: Edition Hansjorg Mayer, 1995. [p.92]

figure, ‘B’ a pictograph of a house, ‘O’ a pictograph of an eye, and so on⁴⁵.

A line in an etching can be likened to the line in a letter. “The study of calligraphy reveals that pressure demands counter-pressure, and one becomes aware of the difference between order and chaos.”⁴⁶ By way of example, ‘h’ balances an upside down ‘j’ form with the heavy vertical. ‘y’ has tension because of the leaning verticals and the slightly heavier vertical on the left-hand side, which balances the finer and longer vertical on the right. Language, like the graphic print we use to represent it, attempts to make sense of the world and our relationship to it. The formal use of tension in either the letter or the line relates to the way we experience the spaces or gravity around us.⁴⁷

One of the attractions *Entrevue* has for me is the use of the engraved line and the way the figures have been drawn. There is something about the way the plate has been cut to reveal the expressions on the faces, the space of the beach, the activity on the beach and the hills beyond. It is also the meanings that arise from the subtle shifts occurring due to anomalous gestures creating a metaphorical tension within *Entrevue*. These meanings have something to do with this tension that, like the physical surface tension of gravity, is a desire for balance, normality and harmony.

At about the time of *Entrevue*’s creation the visual language, or syntax, of the print had reached its height in France. The word ‘syntax’ is used by William Ivins in his book *Prints and Visual Communication* to describe the system by which an engraver could render a line that other engravers could imitate fluidly. This was because the engraver had to translate the various drawings that came to him into some kind of standardised linear system.⁴⁸ What resulted were

⁴⁵ For a more in depth study see, Naveh, J. *Origins of the Alphabet*. London: Cassell, Jerusalem Publishing House, 1975. (section two development of the letters)

⁴⁶ Fischli, H. *The Development of Writing*, Zurich: Graphis Press, 1959. [preface].

⁴⁷ Refer to *Prop* the explanation and image [p.33, Fig23]

⁴⁸ William, M. I, Jr. *Prints* ... [p.68]

various types of 'house styles', depending on the publishing firm doing the work.

The reaction against this was the desire for difference. The "virtuoso engravers chose the pictures they were to make or reproduce not for their merits but as vehicles for the exhibition of their particular skills."⁴⁹ For an engraver to stand out amongst the crowd, he had to develop certain strategies for making his work recognisable. Sometimes it was in the way engravers became specialists in certain aspects of their work - one might be good at doing hair, another at clouds, water, the figure, and so on. However, the idea that I am interested in developing is the way that the engraver's language had to make sense between him and others in order for the image to read harmoniously.

A common language was particularly important in the early practice of wood engraving where many people were usually employed for the creation of one image. A series of wood blocks were clamped together and a master draftsman drew the complete image onto the combined block. After this had been done, the individual blocks were separated and sent out to shops all around the city where engravers would work on the small section which had been delivered to them, leaving a small space at the edge of the block. When the blocks came back to the workshop they were joined together again and a master engraver would connect the lines up and fine-tune the image. This was why it was so important for engravers to have a language or syntax in order to unify the image. I see this language as being similar to the Exquisite Corpse, the game the surrealists used to play.

The Exquisite Corpse evolved through a series of rules that enabled an image to occur. Each participant worked blind, with only the previous points of the last drawn section to guide them. These points connected the disparate parts together and created the flow necessary for the image to work as one structure. The intention of the game was to

⁴⁹ William, M. I, Jr. *Prints...*[p.69]

develop three or four unique sections without knowing how it was going to look as a whole until all parts had been unfolded. In a way my images use a similar derivation to the exquisite corpse system, combining elements from one structure to develop another.

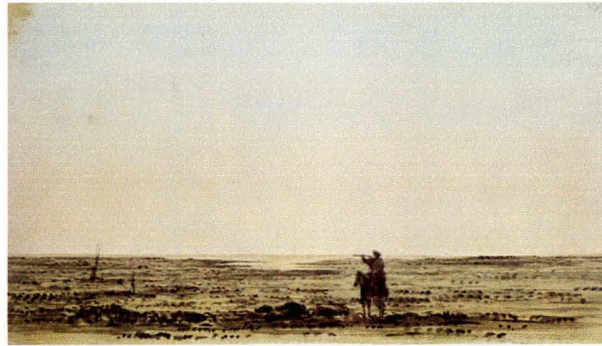
The difference is that I am familiar with the structure that I am using. Instead of working blind' the system I use brings fragments from one image and instead of dispersing these fragments, it homogenises them to unify a group of images that communicate new meanings and ideas related to my experience in the present through an image of the past.

The syntax I am using is a system that complements the language of *Entrevue* through my collaboration with a photocopier. Using a photocopier with its own unique syntax homogenises the images into a fluid form any combination of elements I decide to collage. In doing this I am able to unify the group of images as one body of work.

10: Historical Context

Frome

Fig.28
Edward Frome,
First View of the Salt Desert
called *Lake Torrens*,
1843.



In *The First View of the Salt Desert – called Lake Torrens* a watercolour by Edward Frome, a man stares out through a telescope over the salt plains of South Australia. The figure is strangely situated on the picture plane. This positioning implies that both man and horse hang by the telescope from the seemingly endless horizon. The sky stretches above man, horse and viewer. In his journal Frome, who is also the man in the picture, has written that he can no longer move forward. However, because he hangs off the horizon, the image suggests that he is already at the horizon he is looking at.

When I first saw this image I felt that it referred to the idea of a zero horizon, for the horizon could be where you are standing at any point in time. In one sense it is also about the desire of the man to really see what he thinks he can see. Frome's watercolour tells us a story of a particular place and time. In my opinion it could be described as a generic vision of the Australian explorer's dilemma. Had Frome gone forward, he would have found a more hospitable environment.

... he had "a full view of the lake stretching away ... as far as the eye could reach", ... "in my mind", he wrote, "(I) had not the slightest doubt that it was one continuous and connected basin".⁵⁰

⁵⁰ Auhl, I. and Marfleet, D. *Journey to Lake Frome 1843*. Adelaide: Lynton Publications, 1977. [p.13]

Generally speaking, explorers were always judging the country they were in from the perspective of their previous experiences. In the eyes of explorers like Frome the desert was unchanging.

I see this image as representing an unconscious desire to admit defeat, the feeling that comes with facing seemingly insurmountable, barriers. By the same ironic token it could be seen as an image that subtly suggests to just look down at our feet and know that we are, and that we are present; here; now.... More importantly this image tells me not to accept everything that is seen at face value. This watercolour is central in inspiring the conceptual framework of some of my etchings. The contemporary reading of *First View of the Salt Desert called Lake Torrens* is about the absence of perspective I refer to in the surface of the prints I am making, including the video loop *Guide*.

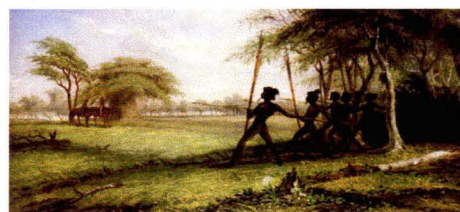
Frome's image forms a subtle narrative, through the position of the man and telescope and their connection to the horizon. Arago, like Frome, combines multiple experiences in single images creating conglomerate representations of the most interesting events of a few days. Like Frome, Arago is often both the draughtsman and participant in his images. He added to the dramatic qualities present in the original event and subsequent images through multiple layers of narrative.

Thomas Baines

Fig.29 left
Thomas Baines,
Meeting with hostile natives
Watercolour, 1855.



Fig.30 right
Thomas Baines,
Meeting with hostile natives
Painting, 1857.



Thomas Baines is another prolific artist explorer who suggests an autobiographical narrative through his drawings and paintings. These drawings and paintings express an enthusiastic romanticism and playfulness that relates to the

works of Arago, especially the images that were produced as a result of the North Australian expedition. Like Arago and Frome, Baines presented himself in his drawings and paintings in the roles of both observer and participant. In his painting *Meeting with Hostile Natives* the scene implicates the viewer as a participant because of the position of the natives in the foreground. Baines has heightened the drama by the postures of the natives in the foreground from the original sketch Fig.29 to the subsequent painting Fig.30.

One of the more interesting stories that attracted me to Baines is the story of how he was fired from Livingstone's expedition. While in Africa with Charles Livingstone,⁵¹ Baines was dismissed after being accused of "pilfering a few square yards of the expedition's canvas."⁵² He had taken the canvas in order to make paintings to appease Portuguese officials who were obstructing the expedition. The officials were subsequently helpful after taking delivery of the paintings but Livingstone sacked Baines as a result. Baines' apparent ability to overcome deficiencies in equipment, and supplies, was part of his awareness of the potential of all things. This is shown in his empathy with the Baobab tree, in *Meeting with Hostile Natives* Baines paints Bowman and himself beside one. As well as drawing it often in Australia and Africa Baines used the fruit of the Baobab to make a jam that helped people recover quickly from the effects of scurvy. This tree for me is a powerful symbol for endurance and persistence in difficult conditions.

- 0

Baines was a practical and resourceful artist expeditioner. He tended to dramatise his images through placement, exaggeration, fiction, and romanticism. His images are visually invigorating through fictional content and the embellishment of space with multiple narratives.

⁵¹ The brother of the well known African explorer Dr Livingstone.

⁵² Braddon R. *Thomas Baines and The North Australian Expedition*. Sydney: Collins in association with the Royal Geographic Society, 1986. [p.155]

11: Contemporary Context

While I have introduced two artists of Arago's time who have influenced my work it is important to describe some contemporary artists that have influenced its development.

Caroline Williams

Fig.31
Caroline Williams,
Men falling in the landscape,
1983-1986.



The work of Caroline Williams parodies situations where 18th century gentlemen are depicted in the Landscape looking very out of place. Sometimes they are depicted jumping off cliffs, sometimes strolling down paths in the landscape. The central interest that I find in her work is the uncomfortable nature of the male figure in a landscape that is usually a site for the power of the male gaze. Part of the drive behind the work of Caroline Williams possibly indicates

an existentialist predicament...Williams' men possibly realise that they are 'trapped in existence' and that, living in a totally meaningless world, they cannot act unless they choose some ideology or world view to make sense of the world.⁵³

The series *Men Falling in the landscape* at first glance depicts figures jumping off cliffs, but when looked at in more detail some of these figures seem to be ironically stepping out onto the calm blue hills in the distant ether, or 'back-ground'.

Caroline Williams's figures form a generic type of character. They resist being defined as individuals through "clothing, size, symbols, pose and gesture".⁵⁴ This is why the work is a caricature of an idea rather than a caricature of any one person in particular.

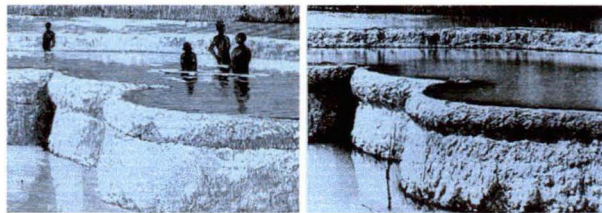
⁵³ Helen McDonald *Caroline Williams: Men*. Parkville, [Vic] University of Melbourne Museum of Art, 1992 [p.10]

⁵⁴ Helen McDonald *Caroline Williams: Men*. [p.6]

In the 1830s Arago “drew illustrations and political caricature for the journal *La Mode* (1835)”⁵⁵ and this seems to indicate that he definitely had a penchant for subversive humour. Despite obvious connections to the work of Caroline Williams and the early work of Arago, my work is not caricature. A caricature functions through the familiarity the viewer has with the subject and the emphasis on certain features. The gestures I am using have not been further exaggerated in any way, they have merely been re-positioned to shift the context of the original forms. Whilst sometimes humorous, I would not see my images as being one-liner jokes.

Ken Orchard

Fig.32
Ken Orchard,
The Absence of Scale,
1991.



Ken Orchard’s image *The Absence of Scale* reflects a similar situation where a story is told to another and then another. This is the story of the Chinese whisper, its transformation over time and evolution into something else. When translating Alfred Burton’s photograph of the White Terraces in New Zealand, the engraver Frederic Schell misinterpreted the scale of the landforms by his decision to add figures. The figures appear normal in the landscape due to the perception that the engraver had of the original photograph. Pictorial conventions that were utilised at the time and which are still used to represent the scale of an image, evolved partly due to the invention of photography and its effects on our ways of seeing⁵⁶. The camera starts off with a handicap; it has only one eye whilst we have two.

Ken Orchard works with the translation of history and the shifts that occur through the absence of holistic experiences in the environment; or what Merleau Ponty would describe

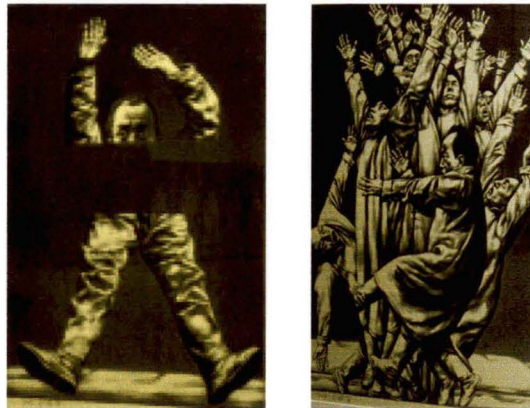
⁵⁵ Kerr J (Ed). *The Dictionary of Australian Artists*. Melbourne Oxford University [p.23]

⁵⁶ Photography changed our perception of the engraved or etched print. When first invented the photographs’ distorting quality, changed our perception of how things were seen. After a while we began to accept the photograph’s ‘Accuracy’ for representing reality.

as a phenomenological experience of space. This is not how somebody translates the environment from past convention but how somebody translates it from the full sensory experience of the present. The misconceptions that occur when the visual sense is favoured above the other senses give rise to perceptual anomalies. *The Absence of Scale* addresses these unexpected results, and suggests that fragmentation of an experience can be a positive thing.

Su xing Ping

Fig.33
Su xing Ping,
From the series *Sea of Desire*,
1996.



In Su xing Ping's images rhythm, syncopation and fragmentation are "achieved through the introduction of an imaginary horizon line, inverted light sources and the use of a multi-focus perspective".⁵⁷ Formally Su xing Ping's work explored the fragmented image such as the *Sea of Desire*; by cropping and cutting within the frame and connecting the void space of the landscape ground with the figurative elements. For me these works suggest the weaving of the figure and ground together while still retaining separateness.

In this work Su xing Ping has also pursued the filmic notion of sequential fragments or of the multiple frame in the one. If we consider his images as we would a film we could think of fragments or details of the same thing becoming seamless and fluid when viewed in quick succession, thus seemingly becoming whole again.⁵⁸ I have been approaching the formal development of my work in similar ways through

⁵⁷ Shao Yi Yang, 1996, unpublished document

⁵⁸ I am interested in forming that sense of time in one image, rather than following any sequential sense of movement, ie: one gesture after the other, through the folding of gestures and differing scales of parts of the image as a whole.

cutting and spatial play. Unlike Su xing Ping I have been using the space around the image/object more than the space within. Some examples of work like *Rootstock* however allude to the inner space through the combination of component parts.

Georg Baselitz



Fig.34
Georg Baselitz,
Waldarbeiter,
1968.

Baselitz' develops a bridge between the visual and the visionary by suggesting how things in the physical environment should be seen as inseparable from things in the metaphysical realm. In a conversation with Rainer M. Mason he says "for many years I have tended to make an object out of the painting as a whole, to avoid a separation between form and ground."⁵⁹ In *Waldarbeiter* the ground and figure flow into each other. No longer is there a separation between the two.

In order to develop his practice further Baselitz realised that:

The painting was in danger of becoming repetitive; it was concerned with itself, with the preservation of its style and image, and not with pushing further and pursuing its dramatic and provocative aspect. There then followed the pictures cut in the middle with the halves of the images shifted, experiments ending with the reversal of the motif in the late 1960s.⁶⁰

When I first encountered a reproduction of a Baselitz painting I felt that the reversed motif was not only a way of objectifying the image but also a way of revealing the physical process of sight. It was also a shift between form

⁵⁹ Baselitz, G. *Baselitz: Grabados Gravures Prints 1964-1990*, in conversation with Rainer M. Mason [Valencia]: Institut Valencia d'Art Modern, 1991 [p.47]

⁶⁰ Fuchs, R (ed). *Art of Our Time; The Saatchi Collection*. Book 3. London: Lund Humphries 1984 [p.10]

and ground, within the image, to the image and its relationship to the environment. In *Horta de Ebro* the paintings of houses suggest more than just a casual relationship with the couch in the foreground of the photograph

Fig.35
Georg Baselitz,
Kullervos Fusse,
1967.



Fig.36
Georg Baselitz,
Horta de Ebro,
1988.



Baselitz combines the construction of the image (the visual) with the content (the visionary); I see his work as a window that opens a way to feeling our environment through all senses⁶¹

The way Baselitz fragments his images is similar to the way I have been working. He implies two or three simultaneous time frames through rifts in the picture plane in images like *Kullervos Fusse*. This kind of fragmentation informs part of my practice.

All the artists explained above tend to work with some kind of disruption in either the re-presented shift in translation, or the juxtaposition and homogenisation of form and space. I have seen their work as being sensory rather than sensual.⁶² The sensory evokes the sensual from a distance. Because it declares the sensual it can therefore never be sensual, it can only ever allude to it. The work is always only a sensory window for the immanently sensual viewer.

⁶¹ For me, art is a window to an idea or theory about something. It is never in the something that it is a window to; but it has the potential to trigger emotive responses so the theory that is "seen" can be experienced sensually.

⁶² The irony is that most of the work I have described above has been interpreted from photographic reproductions. The strength here is in the misconceptions that can occur in translating images from a distance; implying new readings and associations.

12: How the Project was realised

The start of the project

The immediate nature of the project evolved through a number of phases. The first phase incorporated the idea of using a coracle to navigate the source of the Huon to the sea creating work about landscape and my place in it. My project began as a proposed journey down the Huon River in Tasmania. I was interested in the journey and the recording of historical and contemporary stories. I wove the coracle titled *Raft* and made a video loop *Guide* which summed up my feelings about the research project at that stage. As it turned out, the film in isolation did not say much but it became a lot clearer through the evolution of the etchings. This is due to the gestures and layering presented in the film.

Fig.37 left
Michael Schlitz,
work in progress,
Raft, 1997.



Fig.38 right
Michael Schlitz,
Guide, 1997.



The video was a starting point for many of the images that are now exhibited in the submission. By that stage I had decided not to undertake the trip from the source of the Huon to the sea because I had come across *Entrevue* and had been using it as a source for many of the engravings I was making. I had started thinking about the idea of the clarifying effect of distance and realised that the trip down the Huon was not as important or integral to the project as I had originally thought. The project started to evolve into a more direct look at *Entrevue* (just a case of common sense). This led me to question my interest in the image and the reasons why I was using it.

One of the major difficulties for me was to bring meaning to contemporary artwork using a 19th century print in order to strike a constructive balance between hypothesis, process, concept, and form in the nature of the image that I was using. Because of the subject of the original image it cannot escape the context of a post-colonial reading. It is inherently an image about explorers meeting the indigenous people. This body of work addresses the way I have reflected on the image from my perspective in the present; it has as much to do with me as I have to do with it.

The raft video was developed early, and lay dormant for a long time before its importance to the whole project was realised. With the video I was able to visually solve the problem of the relationship between the prints and myself.

I now believe that the nature of the *Entrevue* project has changed only slightly. The represented gesture distances itself from the gesture of process, the act of doing. The act of looking at history from a position in the present sets up a dialogue of distance between lived experience and imagined experience. In a similar context the representation of something sets up a distance between the subject and its likeness. Distancing is important to understand the place that you have come from. Sometimes the worst experiences of a traveller become the best stories after time has softened the direct physical experience of the problems encountered. Distance clarifies, and distorts, at the same time.

13: Other related projects

Intervention 4

At the beginning of 1997 I was asked by David Hansen to take part in one of a series of interventions at the Tasmanian Museum and Art Gallery. The work I installed, was hung with, and incorporated elements of, the Colonial collection. My prints connected spaces between these paintings and were presented in perspex boxes and gilt frames.

Intervention 4 presented fragments of 19th century prints re-contextualised and placed in situ with 19th century paintings in a contemporary context. This work consisted of the earlier boat images, and some experiments in activating the space between images.



Fig.39
Intervention 4.
1997

Excursive Sight

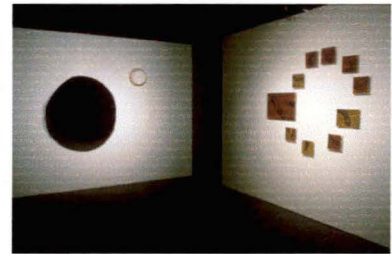
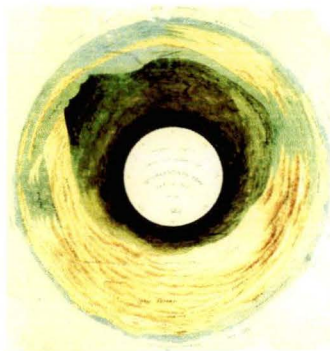
In early 1998 I was part of a group show titled *Excursive Sight*. The curatorial premise centred on a response to an image made from the summit of St Valentines Peak by Henry Hellyer in 1827 fig.41. Hellyer was convinced that the surrounding land he had observed was prime sheep grazing land and his positive report led to the Van-Diemen's Land Company purchasing large tracts of unsuitable land. For me the panoramic image of Hellyer suggested the image of an eye, reflecting an anamorphic image of the surrounding landscape.⁶³ It was as if he had drawn the eye of the land, staring back at the viewer with a monocular gaze.

⁶³ This unusual drawing worked, by the placement of a highly polished cylinder into the blank circle; the image would then appear on the cylinder in the correct proportions.

For this show I installed the raft, a clock, and a series of hand gestures, shown in a circular format on the wall. My clock presented the consistency of time and the anomaly of measuring it through the absence of the hour and minute hand. It also reinforced part of the meaning of the raft's function in *Guide* (which had not been made at this time). This was to suggest a fixed point for observing a surrounding space. I have imagined the raft to be a bit like an eyeball also, so in this sense there was a visual reference to the Hellyer image.

Fig.40 left
Henry Hellyer
St Valentines Peak
1827.

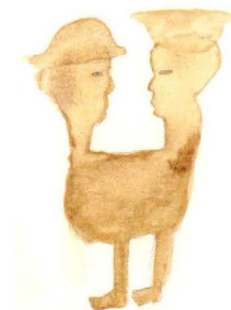
Fig.41 right
Michael Schlitz.
Raft. 1997



The Centre for Cross-Cultural Research

During my research project I had been part of a conference at the Australian National University for the Centre for Cross-Cultural Research in May 1998. The title of the conference was *Writing Voyages and Encounters*. The conference had looked particularly at English and European voyages around the 18th and 19th centuries and the writers that were part of those voyages. The notes that I took at this conference were visual and they were the basis for the book *A Supplement to a Voyage of the CCR, May 1988*. I see this book, as being more like a refined sketchbook for the concepts that were developed further in the *Entrevue* project.

Fig.42
The other
Page from note book
1998.
(see Appendix E for more notes)



Zero Horizon

In July 1999 I was part of a group of artists showing work in the exhibition *Zero Horizon* at Contemporary Art Services Tasmania. *Zero Horizon* centred on artists approaching the subject of landscape from non-traditional perspectives. The exhibition attempted to question and address each artist's perspective on the horizon.



Fig.43
The Sailmakers Shirt
In the Threshing barn
Stanley 1999

Highfield House

From November 1998 to February 1999 I worked in Stanley at Highfield House with funding from Arts Tasmania. While I was there I lived in primitive conditions in the Threshing Barn. I spent my time cutting wood engravings that eventually came together in a book of 36 engravings called *blue nimbus*. This book dealt visually with issues about the horizon, edges, inner landscapes, and frames. Images like *tourniquet*, *blind*, *shadow tree* and *baobab* were preliminary ideas for work that I was completing for the *Entrevue* project. Because of this *blue nimbus*, and a *Supplement to a Voyage of the CCR May 1988*, are both important as support work for the final submission.

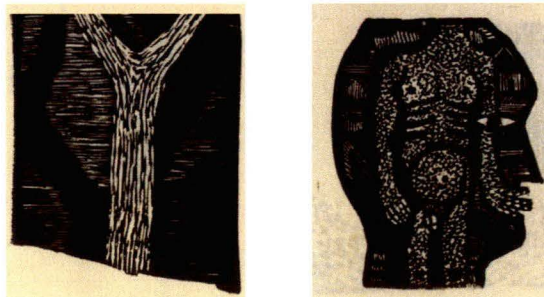


Fig.44
Shadow tree left
Tourniquet right
Michael Schlitz
1998 – 1999
(see Appendix E for more notes)

Towards the end of the Stanley residency and until July 1999, I created work for my exhibition entitled 'House'. I

developed drawings and three-dimensional structures depicting Highfield House and ideas about the ‘house’ as portraits of others and myself. I experimented with spatial illusion, fragmentation of the ground and figure and suggested structures and concepts such as shells, trees, corridors, interiors and exteriors.

These projects listed above have been developed alongside the *Entrevue* project. While they have not directly addressed the central argument described in the beginning of this paper the contextual, formal and conceptual considerations address parallel concerns.

Fig.45
Michael Schlitz
*Shellisocrone and Interiority*1998-1999

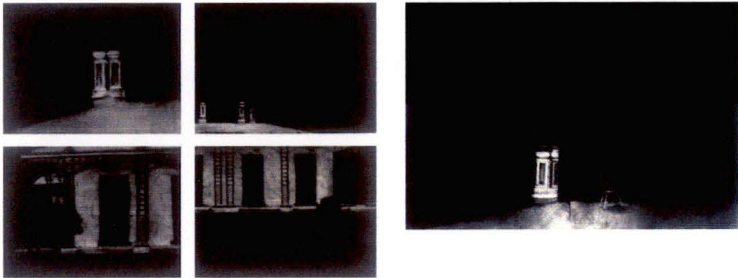


Fig.46
Michael Schlitz.
Hauseytmom and Kimono 1999,

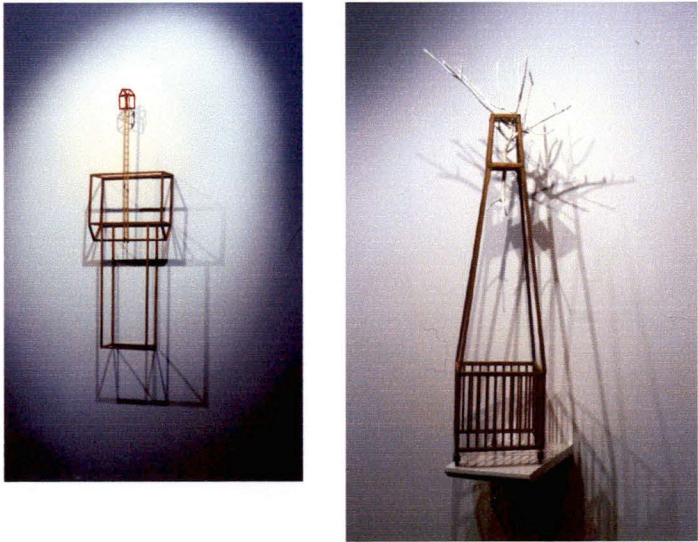


Fig.47
Michael Schlitz
House. 1999,
Installation shot,



14: Significance of the Results

Summary

History has its dimension of the unexplorable, at the edge of which we wander, our eyes wide open. Edouard Glissant ⁶⁴

Over the last three years this project has transformed from the original idea of a river journey in a coracle to the use of one image to develop a body of work. The strength of this is inherent in the visual synthesis that *Entrevue* brings to my series of prints, and through the syntax in various visual configurations. At the same time because I have translated this image in the present, the body of work departs from the context of the original through my own musings on my place in Australia.

Through the language of the mute I have also explored the anomalies that occur in translating images of the past from a position in the present, and the interesting things that are overlooked in what are often considered minor works. It is possible to reflect on these works which communicate unconscious and subtle agendas through gesture and multiple narratives. These narratives are important in order to construct a mirror for our History; a mirror, which reflects on our past and our ability to empathise with it and which is essential for understanding our history and also our present.⁶⁵

I feel that my research has a positive contribution to make to how Australians see themselves and how we come to terms with our history. There can be no light without shadow and as Francis Bacon (1521-1626) said, there can be no truth without error. "History has its dimension of the

⁶⁴ Edouard Glissant quoted by Chambers, I and L. Curti (Eds.) *The Post Colonial Question ; Common Skies Divided Horizons*. London, Routledge, 1996. [p. 47]

⁶⁵ In *True Stories* Inga Clendinnen quotes the philosopher Martha Nussbaum as identifying "three qualities as necessary for responsible citizenship in a complex world: an ability to critically examine oneself and one's traditions; an ability to see beyond immediate group loyalties and to extend to strangers the moral concern we 'naturally' extend to friends and kin; the development of what she calls the 'narrative imagination': the ability to see unobvious connections between sequences of human actions, and to recognise their likely consequences, intended and unintended." Clendinnen, I. *True Stories*. Sydney: Australian Broadcasting Corporation Books, 1999.[p.6]

unexplorable, at the edge of which we wander, our eyes wide open."⁶⁶

I accept that there is already a huge body of contemporary work attempting to critique and readdress the place of Europeans in this country. When it comes to understanding the space in which we live "Australians are still learning to see *where it is* they live. The imaginative apprehension of a continent is as much a pioneering enterprise as is breaking the clod."⁶⁷

Entrevue has its own historical origins and underlying symbolism. Through my 'interrogation' I have investigated these various meanings of *Entrevue*, other historical imagery, and the syntax of the print. From my position in the present, all these meanings combined have been the inspiration for my work. The *Entrevue* project has culminated in a body of work that creates a dialogue with the past. And despite Arago's problems with the present, when he became blind, he still had something positive to say about it, in light of the past.

to live in the past when the present is dead of all joy, when the future is perhaps without light, that's to say without hope, isn't it to still exist?... oh! This problem, I don't want to resolve it, because I fear the pity of men.⁶⁸

I have often imagined what took place at that West Australian beach in September 1818 and the distance that that event has travelled to reach my imagination here. Though I do not pretend that my images are anything more than questions about experiencing space I have seen that there are endless possibilities in using one structure to retain fluid connections between different images. It is the unifying qualities of the syntax that makes this possible.

⁶⁶ Chambers, I and L Curti (Eds.) *The Post Colonial Question* [p. 47]

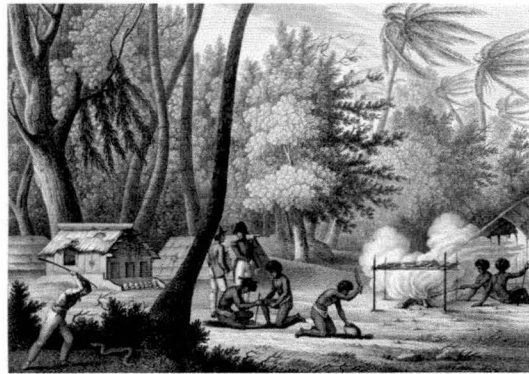
⁶⁷ Seddon, G. *Landprints: reflections on place and landscape*. Cambridge; Melbourne: Cambridge University Press, 1997. [P.71] (my accent with italics)

⁶⁸ See appendix 1c for full translation.

Appendix A

Multiple narratives

J.Arago
ILE RAWAK:
TOMEEAUX DES PAPOUS.
 Engraver Bovinet from
 Louis de Freycinet
 Voyage autour du monde.
 Atlas historique.
 Plate no.46



There are obvious connections between the gesture of the sailor killing the snake and the gesture of the native cutting the coconut. This is repeated rhythmically across the image; Arago's and Freycinet's observations of the fire-making demonstration; and on the far right, where a fire is tended by two natives.

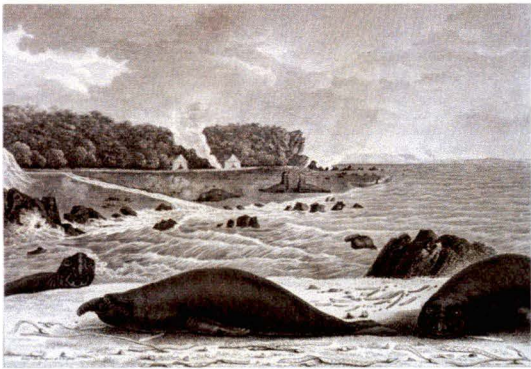
The bustle of activity taking place from the foreground to the middle distance is reflected in the violent wind blowing the palm fronds around in the distant background. The whole narrative suggests to me a relationship between native knowledge and the symbol of a Christian European knowledge (the snake); all ignore the natural forces blowing from outside the shelter of the grove.

Arago often created images in this way for the Atlas of the Voyage, to convey as much information as possible in one frame. Because of the discrepancies resulting within this image and others like it, including *Entrevue*, meanings are heightened.

Appendix B

Re-translations

Pillement, V after C. A. Lesueur.
NOUVELLE – HOLLANDE :
ILE KING. L' ELEPHANT –
MARIN on PHOQUE A' TROMPE.
(Phoca Proboscidea, N.).
Vue de la Baie des Elephants.
Engraving
Engravers Pillement and Duparc.
[1824]



O, Kaepelin attributed to Arago?
L' ELEPHANT – MARIN
on PHOQUE A' TROMPE.
N hollande.
Hand coloured lithograph
24.1 x 14 cm
From Aragos *Voyage autour Du Monde*.
[1839]



The top image of Elephant seals on King Island is from the engraving by Pillement and Duparc after C. A. Lesueur. Fifteen years later the image is borrowed and used for Arago’s *Voyage autour Du Monde* published in 1839. The story being illustrated in Arago’s account (the illustration is attributed to him) is a situation that occurred in South America after the ‘Uranie’ was wrecked. Arago, with another sailor came across a ‘beached whale’ and were able to capture it for the crew.

Jacques Arago
From the title page of
Voyage autour Du Monde.
1839.



Appendix C

Memoirs of a blind man

“Here there are not only memories, there is not only the weight and the silhouette of the things and the objects studied, there is also the rigorous exactitude of the details, the nuances of everyday, of every hour, which like a heavenly consolation (consolation of the sky) takes place before my extinguished eyes.

“Alas! What would be better for me? To have seen nothing, is to have nothing to regret. You can’t really lose without having possessed... and I have lost so much!... But also (on the other hand), to live in the past when the present is dead of all joy, when the future is perhaps without light, that’s to say without hope, isn’t it to still exist?... oh! This problem, I don’t want to resolve it, because I fear the pity of men.

“What is true however is that the night of the eyes is not the night of the soul, and as long as I hear a voice, as long as I press a loved hand, it seems to me that I see again that beautiful sky that I will never see anymore.”

* Translated by M Porteous from the introduction of Arago’s *Voyage autour Du Monde*. Paris: [1839]

Appendix D



Fig.3



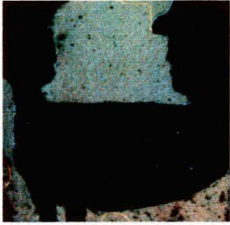
Fig.4

Appendix E

Some notes from a Supplement to a Voyage of the CCR 1988.

From left to right

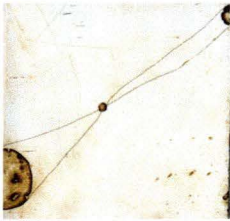
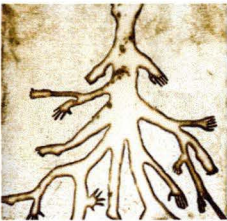
Michael Schlitz,
Lement to a yage and other,
Etchings,
1998.
each 150mmx150mm.



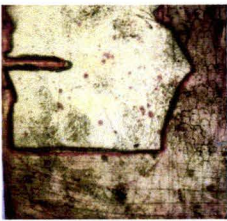
Michael Schlitz,
Trope and telescope man,
Etchings,
1998.
each 150mmx150mm.



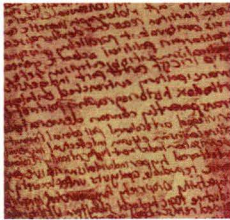
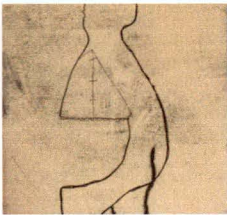
Michael Schlitz,
*Phenomenological historian and
The transit of Venus*,
Etchings,
1998.
each 150mmx150mm.



Michael Schlitz,
Floating city and the birds,
Etchings,
1998.
each 150mmx150mm.



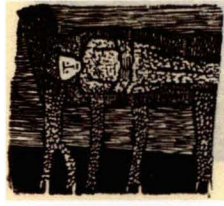
Michael Schlitz,
The laughing other and Text,
Etchings,
1998,
each 150mmx150mm.



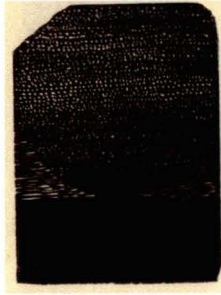
Some notes from *blue nimbus*.

From left to right

Michael Schlitz,
Horseman and Coracle loom,
Wood engraving,
1999,
each approx 50mmx40mm.



Michael Schlitz,
Horizonglass and ArmHair,
Wood engraving,
each approx 50mmx40mm,
1999.



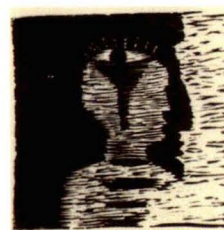
Michael Schlitz,
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Wood engraving,
1999,
each approx 50mmx40mm.



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Wood engraving,
1999,
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1999,
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Part Time Teacher in Printmaking. Tasmanian School of Art 97-99.

Bachelor of Fine Arts (honors). Tasmanian School of Art 96.

Part Time Teacher in Printmaking and Drawing. SQIT 93/95.

Studio Technician. University of Southern Queensland 91/92.

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Solo exhibitions:

1999 *House*. Fine Art Gallery University of Tasmania, Tas.

1997 *Boat Signs*. Grahame Galleries and Editions Milton, Qld.

1997 *Intervention 4*. Tasmanian Art Gallery and Museum, Tas.

1994 *Waterline*,. Ipswich Art Gallery, Ipswich, Qld.

Selected Group Exhibitions:

1999

Solitude. Carnegie Gallery Hobart Tas.

Zero Horizon. Contemporary Art Services Tasmania, Hobart Tas.

1998

Loop Deluxe. Foyer Installation Space, Hobart, Tas.

Excursive Sight. Plimsoll Gallery, Hobart, Tas.

Foliage. Raymond Arnold Marine Ky Michael Schlitz

Dick Bett Gallery, Hobart,Tas.

1997

Hobart City Art Prize. Carnegie Gallery, Hobart, Tas.

1995

Um. Michael Tierney and Michael Schlitz, Doggett St. Newfarm Qld.

1993

Explorer Prints. Bartleme Galleries Brisbane, Qld.

1992

Paperwork. Petein, De vos, Schlitz Toowoomba Art Gallery Qld.

Four Australian Printmakers. Grahame Galleries Milton Qld.

The Brisbane line. Queensland Art Gallery, Brisbane.

1991

Interiority 221. Sylvia Agurie and Michael Schlitz, Glam Palace Gallery, South Brisbane, Qld.

National Graduate Show. Perth Institute of Contemporary Art, Wa.

Awards and Projects:

1998 *Visiting Scholars Program*. The Centre for Cross Cultural Research, Canberra.

1997 *Dombrovskis wilderness residency*. Highfield House, Stanley, Tas.

Morilla Estate Winter collection memorial award. City of Hobart Art Prize.

1994 *Waterline*. a visual documentation of the Brisbane River.

1992 *The Brisbane line*. Queensland Art Gallery Brisbane.

Artworkers Alliance Artist in studio. studio no.3 Mc Whirters, Brisbane.

1991 Hugh Child Memorial Award.

Reviews:

Wastell, R. *Navigating Space*. Imprint vol. 32 no. 3, 1997.

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Collections:

Work held in Public collections at Toowoomba Regional Art Gallery; Ipswich Regional Art Gallery; Brisbane Boys College; West Point Brisbane; Downlands College Toowoomba; Bank of Queensland; Mackay City library; University of Southern Queensland: Artbank Morrilla Estate; Carrington Smith Art library, work also held in private collections of Australia, America and Canada.