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Collapsible Time: Contesting Reality, Narrative And History In South Australian Liminal Hinterlands

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Declaration of Originality

I, CJ Taylor …………………………………………………..hereby declare that the exegesis here presented is the outcome of the research project undertaken during my candidacy, that I am the sole author unless otherwise indicated, and that I have fully documented the source of ideas, references, quotations and paraphrases attributable to other authors.
Acknowledgements

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# Table of Contents

Abstract .......................................................................................................................... x

List of Illustrations ....................................................................................................... xi

List of Exhibited Works ............................................................................................... xix

**Introduction** ............................................................................................................. 1
  The Land ..................................................................................................................... 1
  The Work ................................................................................................................... 2
  The Philosophy of Time ............................................................................................ 3
  History, Narrative and Reality .................................................................................. 4
  Photo-filmic Spaces ................................................................................................... 5
  Temporal Technologies .............................................................................................. 6
  The Rupture of Time - what’s at stake .................................................................... 7

**Chapter 1 - Occupying Time & Place (Development of the Project)** ......................... 8
  Introduction ............................................................................................................... 8
  Sensation of Landscape ............................................................................................ 9
  To Plough the Landscape - *Salt* (2013) ................................................................. 10
  Altering Landscape .................................................................................................. 12
  Duration Vs Time ...................................................................................................... 14
  Doubling up Landscape and the Intersection of Time ............................................ 15
  *Pasha of the Parklands* (2013) ............................................................................. 15
  Artefacts of Landscape and Time - *Archeology of the bush* (2013) ................. 19
  *Rearcheology of the bush* (2014) ...................................................................... 21

**Chapter 2 - The Landscape of Time (Context of the Project)** ................................... 29
  Introduction ............................................................................................................... 29
  Section I - Beyond the Moment .............................................................................. 32
  Extending Duration - the work of Gilles Deleuze ............................................... 36
  Indecisive Moments ................................................................................................. 40
Chapter 3 - Colonising Landscape & Time (Evolution and Compulsion)........57

Introduction .......................................................................................57

Section I - Context of Landscape .......................................................59

Space and Place ...............................................................................59
Acknowledgement ..............................................................................60

Section II - The Archive as Recombinative Space..............................64

Liberating the Archives ....................................................................66

Colonel William Light (1786-1839) - the briefest history ..................68

First Encounters ................................................................................69

Effects and Affects ..........................................................................71

Section III - Fieldwork ......................................................................74

New York ............................................................................................75

Scotland .............................................................................................76

The Edge of the World ......................................................................77

A Ferry to Nowhere ..........................................................................78

Heading North ....................................................................................79

Nowherescapes ..................................................................................80

either,either (Ex Officio) .................................................................82

Conclusion .......................................................................................83

Chapter 4 - Collapsing Time & Landscape (Resolving the Unresolvable) ..........86

Introduction ..........................................................................................86

Section I - Movement at the Still End of Cinema ................................87

Why is Movement Important? ...........................................................88

Manifestation of time-pressure ..........................................................89
The Poetics of Movement ............................................................... 91
Un-steadicam ........................................................................... 93
Bushcropolis #1 (2014) ......................................................... 93

Section II - Narrative as Open-ended Experience ......................... 97
Photogénie ................................................................................ 97
The Hut (5¼) stills (2016) ......................................................... 99
Hut Time ............................................................................... 99
Filmic Approach ..................................................................... 101
Scenes from The Hut (5¼) ....................................................... 102
A Witness for Our Time .............................................................. 106
Sentient Sentinels - the other role of animals in The Hut (5¼) .......... 107
Materiality ............................................................................. 109

Section III - The Expanded Ends of Photography and Cinema ........ 110
The Space In-between - David Claerbout ................................. 110
The In-between Space - Martii Helde ........................................ 112
Conclusion ............................................................................. 113

Chapter 5 - 2.5D: The Collapse of Narrative & History Between Photography & Film ................................................................. 117
Introduction ............................................................................ 117

Section I - Stereoviews: Photography's Depth Killed Off by Cinema ................................. 119
Seeing Double .................................................................... 119
Hazards (2016) .................................................................. 120
The Illusion of Depth ............................................................... 122
The Stereoscopes of Noémie Goudal ......................................... 124

Section II: Parallax Video & Digital Stereographs .......................... 127
Z-space: depth in photography ................................................. 127
Parallax Projection ................................................................ 131
Ecology of the Collapse .......................................................... 136
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conclusion</td>
<td>140</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>143</td>
</tr>
<tr>
<td>Awards</td>
<td>148</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>149</td>
</tr>
<tr>
<td>Bibliography</td>
<td>150</td>
</tr>
<tr>
<td>Appendix</td>
<td>150</td>
</tr>
</tbody>
</table>
COLLAPSIBLE TIME: CONTESTING REALITY, NARRATIVE AND HISTORY IN SOUTH AUSTRALIAN LIMINAL HINTERLANDS

Abstract

My practice-led project explores the indexical lamination of memory, history, narrative and reality afforded by photography imbued with the illusion of spatial dimensionality. This thesis investigates the notion that far from freezing a ‘slice of time’ photography reanimates perception through sensation rendering duration flexible and elastic. Using the liminal landscape of South Australia as time’s stage, I contend that time is ‘collapsible’, constantly unfolding and repeating. In embracing this temporal flow, I submit that photomedia becomes our most compelling connection to time itself, as lived experience. It is this connection that can act as an ethical agent of change for the betterment of the landscape in which we live.

The project includes work created in South Australia, the ACT, the United States and the Outer Hebrides and Shetland Islands of Scotland. It includes artefacts photographed in the Adelaide Civic Collection, The South Australian Museum and the National Museum of Australia.
List of Illustrations

All images not otherwise attributed are of the author’s own work

Fig. 1. *Salt* (Panel One) (2013), Pigment print on acrylic glass facemount, 120 x 80 cm, private collection.


Fig. 4. *In Right of Australia* (2013), Pigment print on acrylic glass facemount, 80 x 113 cm, private collection.

Fig. 5. *Salt* (diptych) (2013), Pigment print on acrylic glass facemount, Panel One 120 x 80 cm; Panel Two 37 cm x 80 cm, private collection.

Fig. 6. *Pasha of the Park Lands* (2013), Pigment print, 150 x 100 cm, private collection. Winner, inaugural Adelaide Park Lands Art Prize 2014.

Fig. 7. *The Colonel’s Stable* (2017), Pigment print, 150 x 100 cm.

Fig. 8. *Archeology of the bush* (2013), Pigment print on acrylic glass facemount, 45 x 60 cm.


Fig. 12. *Rearcheology of the bush* (kangaroo) (2014), ‘Acrylotypes’, two wet plate collodian emulsions on acrylic, each panel 18 cm x 18 cm, steel armatures, unique edition.

Fig. 13. David Hockney, *Walking in the Zen Garden at the Ryoanji Temple, Kyoto, Feb. 21st, 1983,* (1983), Photographic collage, in the artist’s original frame, 101.6 x 158.8 cm.


**Fig. 17.** Trevor Morrison (video still), http://i1.dailyrecord.co.uk/incoming/article8806112.ece/ALTERNATES/s615b/, (accessed 21 December 2016).

**Fig. 18.** Bergson’s perception circuit diagram, original illustration appearing in Henri Bergson’s *Matter and Memory*, p57.http://piratesandrevolutionaries.blogspot.com/2011/06/motionless-duration-in-deleuzes-bergson.html, (accessed 13 May 2016).


**Figs. 20.-22.** *Still life with pear and bush fly, Still life with pear and housefly, Still life with apple and green fly* (2014), Pigment print on acrylic glass facemount, 84.5 x 100cm each. Private collection, Fondazione Domus collection.

**Fig. 23.** Walter Niedermayr *Aspen 37* (2009), digital pigment print on baryte paper, 2 panels, each 131 x 104cm, http://www.nordenhake.com/images/Artists/Niedermayr/b15.jpg, (accessed 11 December 2016).
Fig. 24. *Carpetbaggers I & II* (2014), Pigment prints on acrylic glass facmounts, 120 x 80cm each.


Fig. 27. Sam Shmith, *Untitled (In Spates 6)* (2011), Pigment Print on Archival Rag, 150 x 90cm, http://www.samshmith.com, (accessed 1 December 2016).

Fig. 28. Sam Shmith, *Untitled (In Spates 3)* (2011), Pigment Print on Archival Rag, 150 x 90cm, http://www.samshmith.com, (accessed 1 December 2016).

Fig. 29. Noémie Goudal, *Observatoire I, Observatoire II, Observatoire III* (all 2013), Lambda Print on Baryta Paper, 150 x 120cm, http://noemiegoudal.com/observatoires/, (accessed 1 December 2016).


Fig. 31. Lulu watches the liminal landscapes of South Australia (plantation pine forest on the horizon to the right butts up against the native conservation park on the left), the Author’s home, digital phone image, 2014).

**Fig. 33.** William Light, Pen and Ink Sketch, Colonel Light Notebook, City of Adelaide Civic Collection, Accession #CC000674/3, booked marked in pen ‘17’. Presented to Adelaide City Council by Miss M Stewart of Edinburgh Scotland in 1942.

**Fig. 34.** Colonel William Light (1786 - 1839), *self portrait* (c1839), oil on canvas, 58.1 x 42.2cm, Art Gallery of South Australia, Adelaide, http://www.artgallery.sa.gov.au/agsa/home/Collection/detail.jsp?accNo=0.668, (accessed 3 July 2014).


**Fig. 36.** South Australian Museum (SAM) storage and portable studio shoots, Adelaide May-June 2014.

**Fig. 37.** *Officio*, (2015), Archival pigment print, 150 x 120cm, (Light’s sealing wax left in his portable writing desk. Access courtesy National Museum of Australia, Canberra).

**Fig. 38.** *The Colonel & The Toad (porcelain ducks for everyone)* (2008), Archival pigment print on German etching paper, 88 x 75 cm.

**Fig. 39.** Colonel William Light (1786 - 1839), *self portrait* (c1815), oil on canvas on board, 83.8 x 61.8cm, Art Gallery of South Australia, Adelaide, http://www.artgallery.sa.gov.au/agsa/home/Collection/detail.jsp?accNo=866P21, (accessed 30 January 2017).

**Fig. 40.** Panoramic ‘fabricscape’ experiment, computer screen shots of production process in 2016.

**Fig. 41.** *Leaf Litter* (2017), Archival pigment print, 69 x 48cm.

**Fig. 42.** John Coff in his tent studio; digital image taken 22 May 2015 in Dundee NY, USA.
**Fig. 43.** *Pencilled in Nature I (noon and shade) & II (the door ajar)* (2015), Tintype photographs, 20 x 25cm each, fluorescent acrylic, unique editions.

**Fig. 44.** Scenes from *The Edge of the World* (1937), Michael Powell (Director), Running Time: 81 minutes, British Independent Exhibitors, UK, DVD.

**Fig. 45.** Fieldwork route in Scotland, Google Maps screenshot.

**Fig. 46.** Experimental Scottish landscape triptychs (2015), digital Artist proofs.

**Fig. 47.** CACSA Contemporary 2015 exhibition installation images, 6-30 August 2015 172 Morphett St, Adelaide, http://www.cacsa.org.au/?page_id=3375.

**Fig. 48.** *1818* (2015), Archival pigment print, 240 x 80cm.

**Fig. 49.** *Ex Officio* (2015), Archival pigment print, 180 x 83cm.

**Fig. 50.** *Umberto D.* (1952), Vittorio De Sica (Director), Cesare Zavattini (scriptwriter), Running Time: 89 minutes, Dear Film, Italy, DVD.

**Fig. 51.** Scenes from *Mirror (Zerkalo)* (1975), Andrei Tarkovsky (Director), Running Time: 106 minutes, Mosfilm, USSR.

**Fig. 52.** *Beau Travail* (1999), Claire Denis (Director), Running Time: 90 minutes, Pyramide Distribution, France, DVD.

**Fig. 53.** Production photo, uncredited, *Russian Ark* (2002) Alexander Sokurov (Director), Tilman Buttner (Cinematographer/Steadicam), Running Time: 96 minutes, Seville Pictures, France, DVD. https://www.cineplex.com/Movie/russian-ark/Photos, (accessed 17 January 2014).

**Fig. 54.** (Left), *Bushcropolis #1* still photo from video, *Bushcropolis #1* (2014), 16:9 HD Video, Running Time: 10:38 min looped; and (Right), installation in butcher’s cold store built c.1839, Willunga SA, mixed media, found objects, Shimmer Photographic Biennale, 29 August - 28 September, 2014, Fleurieu Peninsula, South Australia.
Fig. 55. Bushcropolis #1 spin sequence.


Fig. 57. Roger Fenton (1819-1869), Cantinière (1855), Salted paper print from a glass plate negative, http://www.nam.ac.uk/online-collection/detail.php?acc=1964-12-151-6-52, (accessed 4 October 2015).

Fig. 58. Still from The Hut (5/4) in 21:9 CinemaScope aspect ratio (2017).

Fig. 59. Still from The Hut (5/4) (2017).

Fig. 60. The Hut (5/4) #2 (2017), Pigment print on acrylic glass facemount, 200 x 86cm.

Fig. 61. The Hut (5/4) #1 (2017), Pigment print on acrylic glass facemount, 200 x 86cm.

Fig. 62. Boobook (2016), Archival pigment print, 150 x 100cm.

Fig. 63. The Hut (5/4) #3 (2017), Pigment print on acrylic glass facemount, 100 x 43cm.

Fig. 64. The Hut (5/4) #4 (2017), Pigment print on acrylic glass facemount, 100 x 43cm.


Fig. 66. In the Crosswind (Risttuules) (2014), Martti Helde (Director), Running Time: 90 minutes, screenshot from DVD, Allfilm/Baltic Pine Films (co-production), Estonia.

Fig. 67. Making of In the Crosswind (Risttuules) (2014), Martti Helde (Director), Running Time: 90 minutes, screenshot from DVD, Allfilm/Baltic Pine Films (co-production), Estonia.
Figs. 68.-70. Hazards (2016), stereoviews, Archival pigment prints, 14 x 7cm each.


Fig. 73. x-y-z-axis illustration.

Fig. 74. Erik Meijering, cosystem.gif (x-y-z-axes), http://imagescience.org/meijering/software/transformj/affine/cosystem.gif, (accessed 4 October 2016).


Fig. 77. A Matter of Life and Death (1946), Michael Powell and Emeric Pressberger (Directors), Running Time: 104 minutes, The Archers/J. Arthur Rank, UK, DVD.

Fig. 78. Publicity still from A Matter of Life and Death (1946), http://davidcampany.com/two-film-stills/ 22/12/16, (accessed 9 January 2017).

Fig. 79. Still from The Hut (54) [detail] (2017).

Fig. 81. Still from *The Hut* (5/4) [detail] ((2017).

Fig. 82. Six haptic music apps used to create *The Hut’s* looped soundtrack, Left to Right from Top: SoundPrism Pro, Aeolian Harp, Scape (bottom) NodeBeat, Loopy HD, FingerFiddle.

List of Exhibited Works


11. *Under* (2015), Pigment print on archival paper, 150 x 84cm


14. *Salt* (2013). Diptych. Pigment prints on acrylic glass facemounts, Panel One 120 x 80 cm; Panel Two 37cm x 80cm.
15. *Still life with pear and housefly* (2014). Pigment print on archival paper, acrylic glass facemount, 84.5 x 100cm.


17. *Still life with apple and green fly* (2014). Pigment print on archival paper, acrylic glass facemount, 84.5 x 100cm.


22. *Rearcheology of the bush (kangaroo)* (2014). ‘Acrylotypes’, two wet plate collodion emulsions on acrylic, each panel 18cm x 18cm, steel armatures.

23. *Pasha of the Park Lands* (2013). Pigment print on archival paper, 150 x 100cm.


25. *Archeology of the bush* (2013). Pigment print on acrylic glass facemount, 45 x 60cm.


27. *Hazards 1-3* (2016). Pigment prints on archival paper, 14 x 7cm each, fluorescent acrylic armatures and stereoscopic viewer.
Introduction

The Land

This project germinated from my involvement in biodiversity programs on the land on which I live in South Australia and the questions that occupying that land raises regarding the experience of time, reality, narrative and history in threatened remnant native hinterlands.

My family has occupied our land since 2007, becoming involved in grassroots biodiversity projects covering parts of the Bull Creek Range on the Fleurieu Peninsula of South Australia. An hour from the medium density capital of Adelaide, our land comprises 44 acres of largely intact remnant woodland and scrub. It is home to a diverse range of native flora and fauna; from the ubiquitous messmates and rarer stands of pink gums (*Eucalyptus fasciculosa*) to the listed Vulnerable Clover Glycine (*Glycine latrobeana*). ¹ Protected by a Heritage Agreement entered into with the State Government, our engagement as members of the Prospect Hill Bushland Group ² and partnership with non-Government organisations such as the GWLAP ³ demands a political reading of what it means to promote place over space.

Initially the main question for me as an individual living in a world facing the challenges of a rapidly changing climate was broader - namely, ‘is there enough time

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² Prospect Hill Bushland Group website http://www.prospecthillbushlandgroup.org

left to make a difference’? In a State where less than 9% of bushland remains, questions of time and how we choose to live on the land are paramount. It is a place where ethics clash with commerce, where organic complexity collides with pragmatism and malleable memory. It is landscape in transition, a liminal landscape; the word derived from the Latin ‘limin’ or threshold, a place that occupies both sides of a boundary, a portal.

As I learnt about the flora, fauna, history and contemporary challenges faced by an area at once rural with urban aspects, my experiences in the landscape began to intersect with my art and crucially in how the medium of photography appeared to embody those experiences more closely than any other. For me this raised questions regarding the slippery sensations of time and place I was experiencing in a landscape so charged with beauty and danger. Intuition suggested that, through engagement with the landscape and the past, present and future lives it implies, photography might open up unique ways of experiencing time through sensation. My personal motivations and the beginnings of a working methodology for the project are explored in depth in Chapter One.

**The Work**

This project unites complementary extant and created objects with landscapes of historical consequence and unrealised futures. The real and possible historicity surrounding the life and times of Colonel William Light (1786-1839) informs archival research incorporating artefacts from three major collections - the National Museum of Australia, the South Australian Museum and the Adelaide Civic Collection - for the first time. In addition my work features photomedia gathered on trips through the landscapes of South Australia to the outer reaches of the Scottish Isles. The resultant ‘nowherescapes’, shared histories and reimagined fictions transform into a new filmic Australian tale occupying the space lying between the stasis of photography and speed

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of cinema. It is along this axis that the artwork produced throughout this project lies; between 2D and 3D, fact and fiction, the fixed and the flexible. What I have termed ‘Elastic Photography’.

Materiality became central to the experimental nature of this project with works realised in a variety of techniques including; 19th Century ambrotypes on acrylic substrates (‘acrylotypes’); 20th Century film transparencies to 21st Century medium format high definition digital stills; large scale digital printing on fabric; acrylic glass face mounted photos; 2.5D wall-mounted stereoscopic imagery and High Definition warped video/photo fusions. The centrepiece of the project - The Hut (5/4) - is a work realised as a 2.5D parallax HD video projection made entirely from photographs invested with the illusion of depth.

The Philosophy of Time

Much has been written regarding photography’s relationship to time however the weight of scholarship rests with the medium’s indexical qualities, its role as a harbinger of death or, most popularly, that a photograph embodies a ‘slice of time’, a moment frozen and hermetically sealed from the turbulence of temporal matter. Driving this project is the impulse that rather than depicting a decisively frozen moment, photography instead embodies multiple open-ended sensations of time that can be described as ‘collapsible’. The Bergsonian notion that time, as Elizabeth Grosz writes, is “intrication and elaboration” forms a succinct starting point for theoretical analysis. For Bergson, time is flow and flux and offers a way to see innate perception as relationships between images and the indexical traces within those images. Moreover, this sensation is directly related to the ‘capacity to act’ that opens up the virtual to be truly affective. For both

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5 In the interests of simplicity and readability The Hut (5/4) is henceforth referred to as The Hut throughout the text.
Henri Bergson and Gilles Deleuze the notion of duration (*la duree*) is the activator of their theories of time. Commentaries by Elizabeth Grosz, AN Whitehead and others inform this research.

This temporal investigation will be developed in Chapter Two (expanding to include the terrestrial nexus between photography and cinema in Chapter Four, as foregrounded below).

**History, Narrative and Reality**

In seeking to contest history and narrative, this project embraced two salient subjects; the historical figure of Colonel William Light (1786-1839), the first Surveyor General of South Australia; and the temporal traits of museological archives. Somewhat paradoxically Light dies in the year photography is born. In contemporary South Australia he has become one of its cultural myths around whose life little is actually known. Soldier, sailor, adventurer, artist, distinguished in the Napoleonic Peninsula Wars, speaker of several languages, Light can be seen as colonial Australia’s first true Renaissance man. The research focuses on two aspects of his life. Firstly, between 1818-1821 when he was stationed in Scotland (UK) and secondly, in the year of his death in Adelaide when his wooden hut containing the vast majority of his prodigious journals, correspondence and artworks burnt to the ground.

The second facet is the archive. A seminal influence in my thinking has been Professor Ross Gibson whose work on complexity, mutability and the active potential of the archive resonates throughout this project. This project has formally engaged with the South Australian Museum, The Adelaide Civic Collection (ACCC) and the National Museum of Australia, Canberra. These partnerships have afforded me the opportunity to photograph artefacts from their respective collections, many of which feature in my

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final works. Working across multiple archives containing mainly three dimensional objects enabled me to link disconnected and dissociated traces utilising Gibson’s lyrical methodology of a “poetic processes of selection, combination and display.” These elements will be explored further in Chapter Three.

Two complementary motifs recur; native animals as witnesses to time’s collapse and sirens to the vitiation of the landscape, and recasting the myths of historical occupation. Animals act as sentient sentinels as the popular tropes of narrative history unravel in recombinative uncertainty, forming new associations with the archival objects of their past.

It is also important to state what this project cannot embrace and the ethical reasons why. Direct references to Aboriginal motifs, stories and history are notably absent. It is my view that the Peramangk people of the Fleurieu Peninsula upon whose land my home sits would not be done justice by the constraints of this exegetical work and to attempt to do so would risk committing yet another injustice to their culture. Instead, other elements signified throughout are intended to act as conduits for reconnective affinities with pre-Colonial Australia. The section entitled ‘Acknowledgement’ in Chapter Three details the rationale for this methodology.

**Photo-filmic Spaces**

Recently Belgian photomedia artist David Claerbout (1969-) and Estonian film director Martii Helde (1987-) have independently blurred the lines of photography and film by reshaping moments in time, de-narrativising duration into a form of ‘sense memory’ of the kind found in the slow (‘expanded’) cinema movements of the latter 20th Century. On the one hand we have Claerbout using multiple photographs to explore one moment (of time) from multiple temporally expanded positions; on the other Helde semi-

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freezing filmic narrative to slowly move within a single flickering moment or moments. Both are beautifully poetic yet temporally locked off. In my work I seek open-endedness as a means to explore time. Building upon the Bergsonian foundations laid in Chapter Two, I draw further on the work of Bergson and Gilles Deleuze while embracing the writings of Jean Baudrillard, Giorgio Agamben, and Jean Epstein in the theoretical zone with; Andrei Tarkovsky, Michael Powell and Emeric Pressberger, Claire Denis, and Abbas Kiarostami from the world of cinema. I explore various instances of emergent ‘photo-filmic spaces’, and discuss their implications for creative agency within contemporary capitalism. Concentrating on works that blur the boundaries between photography and cinema, Chapter Four concludes by exploring the gap in the terrain between 2D and 3D, situating work created throughout this project at various points within this spatialised landscape.

Temporal Technologies
This project utilises multiple technologies to interrogate the premise that temporal fluidity is an inherent property of photography. As covered in detail in Chapter One, experimental works in the early stages of the project combined materials and processes from photography’s invention to the present day; conflating 19th Century wet plate collodion, 20th Century transparency film and 21st Century laser cut acrylic overlays. The second element of The Hut sought to combine temporal and spatial elements as stills photography using a 2.5D parallax technique rendered as 24 scene video projection.9 In collaboration with Jonathan Mackenzie,10 a Java program was written that results in unique permutations totalling over six hundred and twenty sextillion sequences11

9 The number is significant representing 24 hours in a day (calendric time) and 24 frames in a second (cinematic movement time).
10 Jonathan Mackenzie is a PhD Candidate from Flinders University, Adelaide, South Australia.
11 The final number calculated is 6.20448401733239E+23 http://stattrek.com/online-calculator/combinations-permutations.aspx. The formula with full written result is: P(n,r) = P(24,24) = 24! / (24 - 24)! = 6.204484017 E+23 = six hundred twenty sextillion, four hundred forty-eight quintillion, four hundred one quadrillion, seven hundred thirty-three trillion, two hundred thirty-nine billion, four hundred thirty-nine million, three hundred sixty thousand
effectively taking months before a sequence might repeat. With viewing all possible permutations put beyond endurance, “the archive can be made to behave like thought, like fantasy, consorting with new associative options constantly.”

Underscoring *The Hut*’s visuals is a soundtrack created entirely in virtual space using several iPad programs generating both synthesised and analogue style sounds cut into loops and overplayed with individuating notes.

The fifth and final chapter speculates in more detail on the ‘flux’ of time extant in the space between still and moving images, 2.5D parallax photocinema and 19th Century stereograms, filling a gap in the Bergsonian cone of matter and memory by adding the notion of perceptual depth. A temporally layered soundtrack is also added to mirror this intensity. It ends at the edges of philosophy and theatre, fact and fiction and the numinous beauty of durational experience.

**The Rupture of Time - what’s at stake**

Ultimately, this endeavour is about the multiplicities inherent in occupying landscape in constant flux, one that teeters on the edge of the world everyday. As evidenced in depth in the Conclusion, the messenger is photography, a medium imbued with a unique relationship to time, perception, matter and memory that cuts to the core of what it means to be a sentient and active agent of change in the world. Its challenge is “…to always live differently in accord with events but never with final judgement over them.”

To live a life of embraced paradox. It is not a metaphysical puzzle to be played with for its own end, nor is it a philosophical yoga session that seeks to promote ephemeral notions of connectedness over concrete political action. It is intended to be a glimpse at a code, one of many, that allows us to live a life of questions and, crucially to


12 Gibson, *Memoryscopes*, 79.

13 iOS programs used in the compilation of the soundtrack were: *Loopy, SoundPrism Pro, FingerFiddle, Audiobus, Aeolian Harp, and Scape*.

generate action resulting from those speculations. It is one form of the art of lived experience.

Chapter 1 - Occupying Time & Place (Development of the Project)

Introduction
As discussed in the Introduction, this project germinated directly from my involvement in biodiversity programs on our land and the questions this raised regarding the pliable experience of time, reality, narrative and history in threatened remnant native hinterlands.

In this chapter I will briefly discuss photographic works created in the first year of my PhD project to foreground the theoretical influences explored in Chapter Two. I will describe a select number of early experiments around the thematics of the liminality of life in ‘peri-rural’ hinterlands and the ways in which they began to suggest a contestable nature of calendar time as lived experience. In doing so I will establish the groundwork for a viable practice-led methodology for the project. I investigate the questions raised by these initial experiments relating them to my first sensations, actions and ultimate ambitions for the project.

The main question for me living in a threatened environment was ‘is there enough time left to make a difference’? In 2007 my wife and I moved half a continent away to

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15 The term ‘Peri-rural’ is analogous with, ‘“peri-urban areas’. This type of environment is characterised by low levels of housing and residents, with few collective and urban facilities, but providing quick access to the city.” Luc Bossuet, “Peri-Rural Populations in Search of Territory”, Sociologia Ruralis 46, no. 3 (2006): 215. Throughout this exegesis I employ the term ‘peri-rural’ to underscore the area’s non-urbanised imperatives.
protect a piece of pristine remnant bushland in South Australia. Learning about the flora, fauna, history and current challenges faced by an area at once rural with urban aspects, my experiences in the landscape began to intersect with my art and crucially in how the medium of photography appeared to embody those experiences more closely than any other. For me this raised questions regarding the slippery sensations of time and place I was experiencing in this perilous landscape.

The fundamental question I wanted to address with these early experiments was: can landscape photography depicting artefacts of that landscape (either objects or inhabitants), act as a visual representation of time? In thinking about my investigation into the bodily and virtual aspects of sensation, if this temporal representation exists, in what form would the sensation present itself? Would photographing landscapes result in anything other than a collection of prosaic renditions of place?

**Sensation of Landscape**

I began my research creating new visual worlds that conflated reality, narrative and history outside of the constraints of linear clock time to the point where my experience of the world and time was reflected “…in the likeness of the real with its own temporal destiny.” To understand my experiences of the landscape, the first challenge was questioning my native impulse that art making emanates from intuition, what Brian Massumi calls, “the ability to understand something without conscious reasoning.” This was important if the project was to realise its potential as a change agent for my relationship with the land and as a unique contribution to the understanding of

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16 Overall, South Australia has a mere 9% of remnant native bushland. In the area surrounding the Mount Lofty region where we live the figure is closer to 4%. See Bradshaw, “Little Left to Lose: Deforestation and Forest Degradation in Australia since European Colonization”, 109-20; and, Australian Bureau of Rural Sciences, *Australia’s Forests at a Glance 2010: Data to 2009*, Australian Government Department of Agriculture, Fisheries and Forestry, Canberra, Australia, 2010.


photography and time. For me intuition is less about what is felt to be ‘right’ or ‘good’ and more about how thoughts invoke a bodily response to the world through ‘sensation’. The word ‘sensation’ is a 17th Century derivative of the mediaeval Latin sensatio, an ancestor of the Latin sense, a “real but abstract” impulse that suggests “the incorporeality of the body…the virtual.”\(^{19}\) It is rhizomic in that it cannot exist independently, reliant instead on an interconnected set of circumstances, observations, data, logic, colour, sound and speculation. As Massumi states;

> Sensation is the direct registering of potential. It is a kind of zero-degree of thought perception, and of the possibility it disengages, at the point at which it all folds vaguely together, only sensed, pending an action and a reconnect to need and utility (whose impending is also sensed, only just)\(^{20}\)

This is not the same as a reaction, where an identifiable physical set of actions can be described as sensation or sensory input. A sensation can be a physically mute layer experienced within the body to the exclusion of an immediate physical response. So I felt sensation to be less a value judgement and more a feeling of where to begin in order to understand the world.

Establishing a working methodology for this layering of meaning required a starting point and, with any laminated object most effectively begun with a single sheet.

**To Plough the Landscape - Salt (2013)**

Embracing Andre Bazin’s maxim that, “…photography [actually] contributes something to the order of natural creation instead of providing a substitute for it”\(^{21}\), my first foray in exploring sensation in landscape was to a dry salt crystallisation pan 12km north of Adelaide CBD. On the city boundary, the salt pans are in a hybrid zone of light industry,

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\(^{19}\) Ibid, 21.

\(^{20}\) Ibid, 97.

\(^{21}\) Bazin, *The Ontology of the Photographic Image*, 97.
natural mangrove wetlands, mining leases and farm-zoned land holdings. I wanted to engage with photography on a simple and popular level, to traverse what American photographer Joel Snyder wrote of as photography’s unique ability to occupy, “…the territory of the unimagined, the earthbound, the factual.” I consciously wanted to mobilise the clichés of commercial landscape photography - pre-dawn light, intense colours, high gloss printing techniques - to see if the imagery engaged the viewer on more than one level. I framed the line of salt piles in the centre, stretching across the picture plane like encrusted salt-lick teeth grinning from a reversed mouth. The result (fig. 1) was a luminous pink washed landscape of salt, the very substance fabled to render tenable land unviable; to ‘plough the earth with salt’ a curse on conquered lands.

![Dry Creek salt pans](image)

**Fig. 1. Dry Creek salt pans**

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I began to see a relationship between landscape as a purely functional space, defined only by its economic value and how this activity imposes a calendar time where the only changes are those brought by this activity (drying, piling, moving the salt). Yet it posed further questions; does a still photograph embody this temporal imposition or is an intervention by an artist necessary to overlay it?

**Altering Landscape**

Wanting to extend this displacement, a series of experiments followed involving pink fluorescent painted cow ribs found on our property (figs. 2 & 3) photographed at the pans and my studio.

**Figs. 2 & 3. experiments for Salt**

*In right of Australia* (fig. 4) is comprised of two black native figures - a goanna and kangaroo - alongside the artificially pink ribs in a simplified national crest. Here the blackness acts as a flat visual plane allowing the pink form to hover in the centre, appearing to ‘float’ forward in a pseudo-anamorphic way, an illusion amplified by acrylic face-mounting.
This configuration suggested to me that the work had taken the first steps towards what Elizabeth Grosz called, “a kind of “anarchization” of the future”, where disparate elements butted up against one another.

Extending this narrative was a photograph I made of a European dandy perched on a stump. Painted black to deny its effete pseudo-colonial embellishments, I instinctively turned the figure away from the camera, in part to suggest a concealment of his imagined intent as much as to suggest the unknown/shame. Paired with the image of the salt pan, this is where notions of narrative form for the first time in the work. The image and narrative are ambiguous as is the space.

Fig. 4. *In Right of Australia* (2013)

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Fig. 5. Salt (diptych) (2013)

I felt these two works were the most successfully resolved early pieces due to the strength of the relationship between the salt pans and the colonist in Salt; and the optical illusion underscoring the fractured fable of the manufactured native figures ‘peering beyond’ the skeletal bovine interloper.

Duration Vs Time

This led me to reflect on my motivations for stepping into a more “braided, intertwined”\textsuperscript{25} exploration of duration. In this sense I align ‘duration’ with sensation, referring to the length of time something is \textit{felt} or \textit{sensed} (as opposed to a universal unit of mathematical measurement). ‘Time’ is interior to duration, consigned to an indexical marker of when something occurred and as a measurement for how long. I felt that these works advanced my central impulse that layering elements in this way invoked a relational sensation of being. One that presented time as a co-existent force of consequence for the actions of the past (the muteness of the ribs), and potential for the

\textsuperscript{25} Ibid.
present and for what is to come as observing witnesses raised the ‘questioning/collusion’ of the animals.

The visual treatments in these works raised some significant aesthetic questions; how does the blackness of an image inform its ability to hold attention or suspend linearity in narrative time? Does the figurine’s ordinariness usurp notions of reality? Crucially, how might this association of images more successfully contest notions of reality, narrative and history compared to photographs simply documenting altered landscape?

**Doubling up Landscape and the Intersection of Time**

Exploring a method of situating photographs of altered landscapes alongside studio studies of altered objects resulted in my next step, with an attempt to combine photographs of landscape and subject and objects into the one plane. I envisaged this combinatory methodology would test the hypothesis that photography inherently invokes a concept of time as the “…hiccuping that expands itself, encompassing past and present into a kind of simultaneity.”26

**Pasha of the Parklands (2013)**

Established at European settlement, the Adelaide Park Lands, a green belt surrounding the original city limits, occupy a unique place in time and space. A colonial vestige deeply ingrained in contemporary city life, it is a landscape activated in relation to the human body, constrained by the city that surrounds it. But what does it mean to exist in time in relation to landscape? What is a body and how can it be thought of as a distinct entity in place or in time?

In *Nietzsche and Philosophy*, Deleuze begins to consider the body as primarily relational;

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26 Ibid, 25.
What is the body? We do not define it by saying that it is a field of forces, a nutrient medium fought over by a plurality of forces. For, in fact, there is no medium, no field of forces or battle. There is no quantity of reality, all reality is a quantity of force.²⁷

Here Deleuze uses body in its most expansive sense. In an attempt to throw this notion of relational bodies appearing in time and space in a single instant (the photograph) repeated in a simultaneous instant (a photograph within a photograph) on one body in opposition to another (a horse, defined by its landscape), I adopted a laminated approach to this depiction of a horse and land. Photographing the horse late in the day, the image was printed onto three strips of metre wide polyester and taped together constructing an image approximating three-quarters life-size. This was done to re-situate a perspectively believable figure into the landscape, aligning one horizon (the field within the fabric) to its real-world counterpart. Another, (the top of the tree line within the fabric on the right hand side) was aligned with a different element (the top of the tree line within the fabric to the hilltop on the left hand side). The trick being completed by a serendipitous alignment of clouds with the hilltop on the opposing side and a foreground of dry summer grasses, allowing the landscape to visually bleed into the base of the inserted image. The conceit was amplified by the inclusion of photographic stands and clamps in a reveal designed to inextricably tether the experiment to the photographic medium. An unexpected breeze revealed the white border in the manner of a traditional photographic frame.

The resulting image within an image (fig. 6), a body within a body, is a calculated contraction of time and place, precariously balanced on the edge of illusion and reality; this is what time is if it is anything at all; not simply mechanical repetition, the causal repetition of objects on others, but the indeterminate, the unfolding, and the continual eruption of the new.28

The image enabled me to reflect on the interdependent forces of relational bodies. It harkens to historical narratives, where the horse was the principal conduit of rapid colonial expansion, used for sport, hunting, pleasure and its later subjugation situated against a backdrop of middle-class urbanisation. The Park Lands are also Colonel William Light’s best known planning legacy.29 The subject is ‘Denim’, a horse who

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28 Grosz, Becomings, 28.
29 In 2014, Pasha of the Park Lands won the inaugural Adelaide Park Lands Art Prize valued at $20,000, an initiative of the Adelaide Park Lands Preservation Association Inc (APPA)
lives in the North Adelaide agistment paddocks in the Park Lands, their proximity to the
city a colonial echo in the present day. By this project’s end, a converse companion
piece inspired by the 1848 Adelaide painting *The Colonel* by colonial artist George
Hamilton\(^\text{30}\) would double-up this echo. Photographed using harsher speedlights, its
subject is a Friesian workhorse, adorned with mask and muzzle. Friesians originate
from The Netherlands and are historically associated as the carriers of Middle Age
Knights. *The Colonel’s Stable* seeks to darkly affirm the inherent dignity of one
constrained by circumstance and chance.

![Image](image.jpg)

**Fig. 7. The Colonel’s Stable (2017)**

As I’ll explore further in Chapter Three, this image hovers on the digital-analogue
divide and posits that time itself may be, “a mode of stretching, protraction, which
provides the very conditions of becoming, however faltering they may be.”\(^\text{31}\)

\(^{30}\) Author’s Note: see Appendix, Item A. for original painting.

Artefacts of Landscape and Time - *Archeology of the bush* (2013)

The notion of Becoming has its origins in the 6th Century BCE ancient Greece when philosopher Heraclitus of Ephesus posited a theory of universal flux where opposites are co-present and in a constant state of change.\(^{32}\) Since the 19th Century when classical physics proffered a quantum model where past and future are ‘interchangeable’ problematising time has been a preoccupation of philosophy.\(^{33}\) The Bergsonian notion that time, as Elizabeth Grosz writes, is “intrication and elaboration”\(^{34}\) resonated with an item found in our bushland in 2013. A weathered object was discovered on leaf litter as if dropped from the sky. It seemed to be a classical Greco-Roman urn, roughly 15cm x 18cm, cracked and broken, its colour redolent of antiquity and dirt. At a glance, a rare find of an ancient object in the Australian bush, an impression uns sustainable as it revealed itself as a plastic moulded garden ornament broken and partially melted. Its appearance is deceptive, disjunctive, out of time. But it was the effect of that initial glance that surprised and intrigued me.


\(^{33}\) As Manual De Landa observes where “…clockwork determinism reigned supreme and time played no creative role”, in Grosz, *Becomings*, 29.

\(^{34}\) Ibid, 28.
Fig. 8. Archeology of the bush (2013)

This led me to experiment with making a photograph that could sustain a permanently stilled glance and thus occupy a moment “into and out of time - into an intense momentary time and out of a continuous distended time.”\textsuperscript{35} The object is deceptive; a ‘new’ antique moulded from plastic, seams masked by man-made and natural degradation on its surface. Its faux antiquarian design of interlocking figures, serpents and vines alludes to a history warped by its mass-produced banality. Extending its deceit I arranged the urn on a mass produced wooden pedestal draped with synthetic ‘royal green’ satin that made the digital sensor of the medium format camera border on the moiré effect. The final image (fig. 8) extended the paradigm into the ‘real’ world further by evoking a ‘brand new-old’ object, weathered by the natural elements to the point where deception is the better part of valour. Its effect is a celebration of the potential of the glance to reduce clock time to the point of irrelevance.

\textsuperscript{35} Ibid, 82.
Lamination of Landscape and Time

Rearcheology of the bush (2014)

At this stage my research had focussed on the confluence of the past and present that I now sought to explore further. It’s about those sensations we all have where time speeds up and slows down, where memories are made, reform and are remade almost as fast as they come into being. It’s about the patterns and pace of place and life, and the ways in which these are remembered and memorialised, a theme that will bear further speculation in Chapter Three.

My home in rural SA occupies the outer border of a space where the city butts up against the country, often resulting in an irreconcilable clash. It is where the natural meets the man-made, and is inherently dysfunctional in many ways and always will be.

One day a kangaroo jumped out from behind a tree and under the wheel of my vehicle. In this instant time sped up. I stopped the vehicle a ways up the road and approached the injured animal cautiously and respectfully not wishing to traumatise it further. Time slowed down. Its injuries meant it had to be destroyed. Time skipped a beat. A firearm was needed. Time stretched. A second roo burst from the scrub, hissing and barking, rearing up on its tail ready to kick. Time split, fractured, stopped, reassembled itself and temporarily disappeared. A shot. Time came out of its hiding place.

The defender stood down as the echo of the round rang through the range, it sniffed at its dead. Time flat-lined and stretched. Time became bored again.

I returned to the site and photographed its corpse almost involuntarily, as if there was nothing else to be done and the act of taking a photo being a meditation on what had occurred; “To witness is both the manner of experience and a stance thereafter…that
acknowledges and attends to the gap between.” I wondered whether using a old photographic medium - such as wet plate collodion (if used in a non-traditional manner) - would further complicate notions of time when used to depict a contemporary event.

To this end I produced a series of works that are a hybridisation of 19th-20th-21st Century techniques and materials (figs. 9-11). Dubbed ‘acrylotypes’ (ambrotypes on acrylic) the pieces are constructed using a traditional positive wet plate emulsion (19th); each part is exposed in the darkroom from medium format transparencies (20th) directly onto plates laser cut into precise shapes (21st).

Figs. 9.-11. Rearcheology of the bush (death of a doe) and Rearcheology of the bush (kangaroo) (2014)

The first work, Rearcheology of the bush (death of a doe), comprised a set of two pairs of plates hung in a metal frame. Each pair contained one black plate and one clear plate aligned to overlay 13cm apart. The clear plate appears as a negative until the viewer moves front on and, backed by the black image behind, it then becomes a positive, albeit one that is overlaid on the image behind. The clear plate is lit from above from the

front to throw a negative shadow on the wall below and to one side adding a third layer to each work. Held off the walls, they almost floated in space.

Fig. 12. Rearcheology of the bush (kangaroo) (2014)

Another piece was more technically ambitious requiring the physical layering of 22 overlapping black acrylic plates (fig.12). Having ‘mapped’ the form in my head I drew a series of templates on foam core and reconstructed the form of a taxidermied kangaroo I had photographed at the South Australian Museum stores. Photographing the specimen from many angles, my idea was to then reconstruct it to depict different angles on the same visual plane in such a way that the figure appears unbelievably contorted. I reconstructed the form using imagery of discrete parts at different angles in an attempt to rupture time and photography’s impulse to capture form from a single perspective.
After the event I was reminded of David Hockney’s Polaroid ‘joiners’ or collages in particular *Walking in the Zen Garden at the Ryoanji Temple, Kyoto, Feb. 21st, 1983* (fig. 13). Here Hockney also employs the notion that photographic multiples can offer indexical traces taken seconds apart. As Raef Sawford notes,

> By moving around his subject Hockney not only experiences time through the process, but he also begins to understand his subject’s relationship to the space and to himself. The experience of seeing is therefore expressed more accurately; it is an experience in *space, over time*.37

Where *Rearcheology of the bush (kangaroo)* departs from this is that, unlike Hockney, who renders landscape as fragments of time and place, my work employs an original pre-film historical process to affect a sensation or feeling for the life of the taxidermied animal. The scale and finely detailed monochromatic finish of the wet plate technique

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serves to intertwine reality and narrative in spatial and temporal flux. Placing my kangaroo to one side of a gramophone playing Slim Dusty’s 78rpm record of ‘My Southern Home’, with the flag/toy gun motif heraldically placed on the opposing side, created a bizarre historical pastiche that tapped into an imagined history of place (figs. 14-16).


With these works a number of concerns were brought together advancing my enquiry to the next stage. The temporal layering in the series serves to distort perspective, fracturing yet reuniting the whole simultaneously. Clock time becomes instantaneous and simultaneous offering the viewer a glimpse into time as “intrication and
elaboration”\textsuperscript{38}. For Bergson if “…time is what hinders everything being given at once”\textsuperscript{39} then elaboration is the freeing agent of time, something that is the conduit of “the continual eruption of the new.”\textsuperscript{40}

This series brought my first year’s experimentation to an end and with it a body of work that begins to suggest the premise that the medium of photography is capable of producing an open-ended experience of time, reality, narrative and history situated in liminal landscapes. For Bergson and Deleuze, duration is in the actualisation of the virtual. The virtual is activated by a sensation, and it is this relationship that I felt was proving critical to exploring the notion that photography acts as our most acute embodiment of time as lived experience. The philosophical underpinnings of this theory will be interrogated in Chapter Two.

Conclusion
The purpose of this chapter was to introduce early experimental works of the first twelve months of the project and address the contestable nature of time and photography’s role in that process. At the start, I asked a fundamental question; can landscape photography (and the artefacts of that landscape) act as a visual representation of time and if so, in what form does time as sensation present itself? To investigate this further, in Chapter Two I will explore the critical notion of duration. For Bergson and Deleuze, \textit{la durée}, is a point of distinctness, realised in the ‘actualisation of the virtual’ rather than the “realisation of the possible.”\textsuperscript{41} In this actualisation I felt that my photographic illusions thus far, were able to claim their place.

\textsuperscript{38} Grosz, \textit{Becominings}, 28.
\textsuperscript{40} Grosz, \textit{Becominings}, 28.
\textsuperscript{41} Matt Hodges, "Rethinking Time's Arrow: Bergson, Deleuze and the Anthropology of Time." \textit{Anthropological Theory} 8, no. 4 (2008): 410.
During the creation of *Salt* and *In Right of Australia* I became aware of the subtleties of presenting images of ‘straight’ landscapes in a multi-layered way. The colour black is a virtual neutral and allows a suspension from context and hence clock time. The ‘flows’ of colonisation mirror those of globalisation and freed from their referent, objects are allowed to re-associate with each other in ‘free’ time and the sensations in the viewer they inspire. These new alliances form the basis of an associative archive, the beginnings of which are formed in *Salt* and *Right of Australia*.

In the *Pasha* work the first use of a large format inkjet printer allowed me to experiment with the ‘doubling up’ of object, subject and place. This technology activated a use of scale and flexible material new to my practice. The aligning of perspectival point of view at actual and superficial axis (the ground with the ground; the hills with the clouds) allowed me to make manifest these relations of body and landscape in and through multiple times in a space that is contemporary and vestigially colonial. *Archeology of the bush* questioned the ambiguities inherent in the plastic antiquities of common objects. The resultant conflation of old and new, ‘real’ and inferred age (of the object) led to a logical extension to subject this deception to a further veil of history in the first of the ‘acrylotypes’. *Rearcheology of the bush* layered historical photographic processes over images of plastic antiquity, the dead made to look real (taxidermy) and the real made to be dead (the shot kangaroo) undoing time as a linear force.

For me, the works from this series represent different stages in the evolution of truth and photography; animal/landscape, still life and hyperreality and time. My contention is that this constructed hyperreality is a normal state of play and it is the unsettling effects of the interplay of ‘real’ and ‘not real’ within my images that offer possibilities for photography to ‘collapse’ clock time and afford renewed contemplation of reality and narrative in the landscape.
By juxtaposing images of landscape alongside objects; incorporating objects into landscape, rephotographing them and overlaying sections I was able to problematise notions of calendar time to the point where multiple sensations of ‘felt’ time were embodied in the work. As Andre Bazin states,

Today the making of images no longer shares an anthropocentric, utilitarian purpose. It is no longer a question of survival after death, but of a larger concept, the creation of an ideal world in the likeness of the real, with its own temporal destiny.  

The indexical lamination afforded by photography suggests that it does, that in fact it cannot avoid disrupting clock time. Far from freezing a ‘slice of time’ it reanimates perception through sensation by making duration flexible and elastic. Duration as lived experience as opposed to a storage capacity of fixed events. New questions have arisen surrounding the effectiveness of printing on fabric on a smaller scale to incorporate it into an interior still life; extending these ‘fabricscapes’ using multiple objects in the landscape; the use of actual historical artefacts in this process, and exploring the way we inhabit liminal places.

This chapter has concluded with an intersection of time, landscape and story setting up the foundations for a reimagining of history in South Australia’s liminal hinterlands in Chapters Four and Five.

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Chapter 2 - The Landscape of Time (Context of the Project)

Introduction

In Chapter One I discussed my initial forays into landscape photography (and its artefacts), and teased out the beginnings of my impulse that photographic images may act as a visual representation of time as lived experience (as opposed to being limited to measurable clock time).

This chapter will frame the contextual starting point of the project namely, what is our understanding of lived time and our relation to it as sentient beings? I will explore the concept of time as ‘lived experience’ within a framework of contemporary ideas about the nature of time and duration, the real and the virtual. The core theoretical premise is built upon the work of Henri Bergson’s *Matter and Memory* and Gilles Delueze’s *Difference and Repetition* in conjunction with his notion of the ‘crystal image’ in *Cinema 2*, the latter explored in greater depth in Chapter Four. The work of Jean Baudrillard is employed to contest notions of the real/unreal through simulacra. Commentary from James Williams, Alia Al-Saji and Maurizio Lazzaroto among others inform this appraisal.

In the second year of this project my methodology was to cherry-pick the punctums of sensation that presented within my early work, and to reach for new forms and sensations that capture my motivation for creating them. Reflecting on my work I identified a number of salient approaches that sought to explore ideas around landscape, liminality and representations of reality. In doing so, rather than reflecting on a specific art movement, I looked at the work of four photographers connected by their preoccupations with human being’s relationship to landscape. Their selection represented an arc of analogue and digital techniques that underscored the temporal and dimensional direction of my work.
This chapter will be in two sections. Section I will concentrate on the conceptual foundations for the project, predominantly the writings of Bergson/Delueze and Baudrillard. It will also focus on second year experimentations specifically around the choice of materials and their possible implications. Section II will provide a framework of contemporary practice by referencing a number of photographers including Italian Walter Niedermayr, French multimedia artist Noémie Goudal; and Australians Sam Shmith and Rosemary Laing, chiefly to explore how landscapes can be photographically depicted as liminal spaces of temporal slipperiness.
Songsigns

His wrists fill a third of his sleeves, extending like a branch from the tartan-esque pattern that hangs loosely from it. His long slender fingers, move with spider-like articulation over the keys of the old upright piano. Stooped with age and determination, he plays a complex layer of simple melodies that weave their way around one another, then fall away as a note lingers almost beyond endurance only to be scooped up by the next song before it comes to rest. The music emanates from memory, kinetic and cerebral, hovering like a seabird riding a thermal before it plummets to the surface of the water to swerve and swoop up again in a turn, slowly, gracefully, as if ascending. Memory invoking matter, duration stretched into perception. The past becoming present as it folds gracefully into what never was. These songs were played by Trevor Morrison, a retired Scottish teacher, in his nursing home over sixty years after he was taught them (fig. 17). They were from the archipelago of St Kilda, a liminal outcrop of rocks at the outmost limits of the Scottish Hebrides. Trevor played these songs from memory, and it was memory and the matter that surrounds it where I determined to concentrate my early efforts in exploring how we might understand time as lived experience.

Fig. 17. Trevor Morrison (video still)
Section I - Beyond the Moment

First published in 1896 Matter and Memory is regarded as Henri Bergson’s seminal work. In influencing such writers as Jean-Paul Sartre, Maurice Merleau-Ponty and Gilles Deleuze, Bergson’s thinking was instrumental in delineating different forms of memory (semantic, episodic and procedural) and systematically sculpting unique metaphysical forms identifiable from perception.

At the core of Matter and Memory and other works, Bergson champions duration (la durée) as the context within which spirit and matter are central to our experience of time. In this proposition, I felt my previous determination of duration as being activated by sensation to be in accord. In his 1889 doctoral thesis “Time and Free Will: An Essay on the Immediate Data of Consciousness”, Bergson threw open the nature of time from its mathematically quantified strictures to a more subjective ‘lived time’ of durational complexity. Here ‘real duration’ (durée réelle) pointed to a felt time, a time not of science’s mechanistic calendars and clocks but one of memory and perception, spirit and matter, the real and the virtual. Postulating that to limit memory and perception to the cerebral epiphenomenal sphere - in other words, thought or knowledge - would be a mistake, Bergson concludes that perception instead must “point to action.”

This salient point would later frame Deleuze’s development of becoming as a central notion in his thinking, an idea that in turn began to assert itself to me as a viable ethical framework through which to engage with our land.

At the outset of Matter and Memory, Bergson posits a dualism “in principle between past and present, between pure perception and pure memory - an absolute difference in kind.” Memory is where mind and matter meet. Bergson believed that memory and

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perception were calls to action as opposed to “pure knowledge”;45 “Perception and memory, the physical and mental are not mere duplicates of one another.”46 For me, this points to the role of lived experience and affect in the perception of time.

At the centre of Bergson’s philosophy is the notion that all experience is temporal, placing us inside of time as, “it is we who are interior to time, not the reverse.”47 It is duration that is the conduit rendering the present as virtual as it passes into the past, and it is this that cuts to the heart of the conceptual basis for my work created to this point. For Bergson it is memory and perception that are born and sustained in lived experience. This is the ‘vitality’ alluded to in his language where he “grants primacy to action or praxis in our relation to the world.”48

In the manner of Bergson I am not interested in measuring linear or clock time (the time of processual historical inevitability) preferring to regard temporal measuring as a tool of industry rather than an expression of being. Bergson focussed on duration as the conduit for reimagining temporal agency and he reimagined philosophy as a point of real felt difference. He felt philosophy should be a discipline that bridges the differences between science and art; the former tied to its methodologically closed strictures and fixed systems, the latter to an esoteric relativism. He expressed life as difference; where the force and effect of duration produces matter and memory. This is time as accumulation (of space, objects, intensities). Duration changes the level of accumulation, affording a reorganisation of assets. Aligning with Lazzarotto I felt that, “duration is not an ineffable subjective experience, but a precise and determinate

45 Bergson, Matter and Memory, 307.
46 Ibid, 300.
function of our capacity to perceive and imagine.” It reorganises narrative, inhabits its form, but refuses to indulge it. Rather it acts as a witness to the exact breakage point where difference becomes the point, a self-generative distributor of stillness and motion, past, present and future. For Bergson continuity is at the core of duration where there exists, “…a continuity of flow...a succession of states each one of which announces what follows and contains what precedes.” This last point will become more important as I develop linkages within the generative archives explored in Chapter Three.

And so we return to Trevor Morrison. As a boy evacuated from his Glasgow home during WWII, he was sent to the Isle of Bute, so named after the family Bute, the last owners of St Kilda. Reportedly taught music by an ex-resident of St Kilda, an ‘itinerant piano teacher’, over sixty years later he was overheard playing wistful, melancholic tunes in his Edinburgh nursing home by volunteer, Stuart McKenzie. Trevor asked if Stuart’s computer could record music and, following the purchase of a £3 microphone, the first four piano instrumentals were recorded. Here I borrow from Ross Gibson’s observation on the word ‘record’ and its unique relationship to landscape. Gibson notes the word means to “bring back to the heart” drawing a line to the English etymology for “courage.” The small boy was taught to play, not by rote but by the teacher placing his hands over his pupil’s, kinaesthetically impressing their movement and rhythm.

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49 Lazzarato, "Machines": 101, referencing Bergson; “The duration lived by our consciousness is a duration with a determinate rhythm, very different from the time the physicist speaks of, which is capable of storing in a given interval as many phenomena as one wishes”, (Bergson, Matter and Memory, 340.)


51 According to the BBC (David Allison, BBC Scotland News, http://www.bbc.com/news/uk-scotland-highlands-islands-37307195, accessed 5 November 2016), Trevor Morrison was a 10 year old boy during WWII when he was taught the songs. According to the website ScotlandsPeople (Statutory Register: Deaths, National Records of Scotland, https://www.scotlandspeople.gov.uk/record-results?search_type=People&surname=morrison&forename=trevor&from_year=&to_year=2012&surname_so=exact&forename_so=exact&record_type=stat_deaths, accessed 5 November 2016), Trevor Gordon Morrison died in 2012 aged 73 meaning he was born in 1938/39. Given that he would have only been 6-7 years old at the end of WWII.

52 A further four were added on subsequent visits.

53 Gibson, Memoryscapes, 29.

54 Ibid.
remembering through his body, “...in the bones...in the blood.”\(^{55}\) Trevor Morrison never wrote the songs down in their entirety, relying on memory to transport the notes, expressing palpable relief once the songs had been ‘lifted from his shoulders’; “It had troubled him his entire life; he was worried that his memory would deteriorate and he’d lose them completely.”\(^{56}\) Here the way they should be played with all the embodied nuances of how he was taught, is privileged over the more mechanistic transcription of a generic score; a place where “memory passes into something else by becoming actual.”\(^{57}\) It is not known if he ever went to St Kilda but he became the conduit for its auditory survival, a remembered, embodied history, altered by perception, lingering in memories and the “intuition of duration”\(^{58}\) that may never have been yet as evocative and beautiful as the cliff faces against which they were born.\(^{59}\)

For me, this comes closest to the way in which I experience time as a sensorial space. When I am on the land a “flood of associations”\(^{60}\) washes over me, not as a romanticised ideal, but as a flow of imagery, awareness and associations, often accompanied by visual illusion. A form of thinking-feeling, a generative exchange that can lead nowhere or somewhere.

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\(^{55}\) Ibid.


\(^{59}\) Independent scholarship has confirmed Gaelic influences attributable to the region are present in the songs. “Trevor sent copies to the Scottish music archive. Since then other musicologists specialising in Hebridean music have confirmed the music has the lilt and modes of Gaelic song. Fiona Mackenzie who is an archivist on Canna (population 26), hears elements in the music that connects with other recorded fragments of St Kildan song gathered during the 20th century, some from St Kildans and also from people from the Outer Hebrides. Apparently, they often imitated bird calls. Fiona also thinks that some of the repetitive parts, if speeded up could have been work songs.”, (from presentation notes kindly provided via email by Stuart McKenzie 3/12/16)

Bergson’s dynamic time of duration is one of paradoxical coexistence. It is a mutual relationship between the past, present and future with one folding into and out of the other that generates mobility as a life force and paradox as a natural state. It is the copresent and paradoxical nature of the real and unreal in my images that compelled me to explore the work of Deleuze and Baudrillard to extend my thinking on the collapsible nature of time.

**Extending Duration - the work of Gilles Deleuze**

Both Deleuze’s *Bergsonianism* and *Difference and Repetition* build upon the relationship between past and present, virtual and actual identified in *Matter and Memory*. Seminal notions of duration form the nucleus of Bergson’s theory of duration. At first glance this seems antithetical to the scientific theories of Albert Einstein that were situated in the mathematical precisions of applied physics. However, Bergson and Einstein are working two sides of the same clock face. While Einstein sought to prove an irrefutable space-time nexus, his General Theory of Relativity postulated that time appeared to pass at different speeds (for those on a moving train opposed to those standing at a train station). Einstein proved mathematically that time is indeed a subjective, relative and fluid phenomena.

Where does this leave the *experience* of time? In championing a philosophy of the virtual, Deleuze built upon Bergson’s notion of time as copresent intuition. At the heart of Deleuzian thought lies the notions of ‘difference’ and ‘becoming’. The critical thinking around these states is vast so in this Chapter I will necessarily concentrate on the copresent nature of both, as this directly informs my studio practice.

The notion of ‘becoming’ (*devienir*) is a dynamic one. Rather than describing a state of existence itself, becoming is a phase of actuation or more specifically, pure change. In this it can be described crudely as the differences between one point and the next. Deleuze believed this to be a reductive abstraction that delimits becoming’s all
pervasive influence as an agent of copresent change, just as states - past, present and future - are marked by their reciprocal nature. More specifically, Deleuze posits that two discrete progressions of time exist; a past that is fixed and a present that passes into the past. Therefore, two states or images exist at the same time that represent time situated in both the past and present. As Timothy Barker notes, it was Deleuze who championed Bergsonian difference as becoming just as A.N. Whitehead’s processual philosophy (developed in the 1920s and ‘30s), viewed the production of time as events, “as a particular kind of image amongst other images, as emerging from interactions within the environment.”⁶¹ With such a connection established becoming can be viewed as that which differs from itself. Barker extends Michel Serres’ position, “Time is paradoxical; it folds or twists; it is as various as the dance of flames in a brazier – here interrupted, there vertical, mobile and unexpected.”⁶² Along with Whitehead and Deleuze, time may become multi-temporal, invested with a “temporal thickness”⁶³ as each present moment contains multiple elements from the virtual as well as turbulent temporal flows.

For Deleuze it is Bergson’s diagram of the circuits of attentive recognition⁶⁴ that liberates the past, present and future from their chronological line (fig. 18).⁶⁵ This he calls the “paradox of the leap” (paradox du saut) following the Bergsonian assertion that while present and past appear psychologically concatenated, ontologically they are disrupted.⁶⁶ Thus the past and present are copresent with memory as opposed to being in a state of progressive retention where each present hold traces of the past. “[T]he

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⁶⁴ Translator’s Note: “The word ‘representation’ is used throughout…in the French sense, as meaning a mental picture, which mental picture is very often perception’, Matter and Memory, 10.
⁶⁵ In this diagram ‘0’ is the original perception with A being a similar memory recalled at the same time. This creates a new perception B’ which in turn generates a memory image B’. B generates C which in turn radiates outward in a generative arc of expansive association. Put simply, it is a circuit constituting the life of the mind. I shall return to this circuitry in Chapter 5.
‘present’ that endures divides at each ‘instant’ into two directions, one oriented and dilated toward the past, the other contracted, contracting toward the future.”  

Here Deleuze embraces sensation as a marker of duration as a, “…true leap into Being.”  

Fig. 18. Bergson’s perception circuit diagram, Matter and Memory

It is here that I began to think less about time, memory, and perception and to a greater degree about how intuition influences our perception of time. For Bergson intuition equals images, a Pinterest stream of self-awareness, intuiting our lives, social histories and collective empathetic consciousness simultaneously. For Bergson a crucial difference between this state of play and a random unfolding of unrelated imagery is relationships. Duration must allow for a recognition or context with its simultaneous ebb and flow.

For Deleuze this is not as immediately clear and represented a major stumbling block in my embrace of his lines of sight. I innately shy away from transcendental theorems that don’t have a basis in the demonstrable. For me, one of the most cursory elements in

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67 Ibid, 52.
68 Ibid, 67.
Deleuze’s construction of duration was memory. As James Williams points out, what value can we invest in a theory of the past,

‘that does not base itself on a scientific account of causality (or some other contemporary candidate for explaining relations between states of affairs scientifically) but equally does not observe the operations of memory in detail or offer a full theory of memory in relations to consciousness, but instead constructs a speculative transcendental frame with abstract terms such as pure past?’\(^{69}\)

One of the ways through this was to read Deleuze in the manner of a practice-led methodology. Taking memory and intuition as axiomatic is entirely consistent with his approach focussing as it does on difference, repetition and time. In his explication of the Three Syntheses of Time\(^{70}\) he draws out the roots of time as feeding the life of the mind through the ‘spirit’. Here ‘spirit’ is unlikely to refer to an ethereal ill-defined being. As Williams notes, the term *esprit* in the original French can either mean ‘soul’ or ‘mind’ and in Deleuze’s application it is likely that he again is pointing to individuation, the life of a “spirit that has a consistency through time,”\(^{71}\) a demonstrable life of experience that grounds his interrogation of time. Further, the personal reflection that is demanded of such an inquisition does not necessarily lead to answers, but more questions. It is this constant questioning, and the actions generated in-between, that I believe is the process through which one can lead an ethical life of generative and positive change, an aspirational concept I was keen to embrace throughout the project.

This aspect emphasises the productive nature or potential of the process. Crucially works of art are seen by Deleuze as being the mechanism for realigning meaning through association. These associations will be further tested in Chapters Four and Five.

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\(^{69}\) Williams, *Gilles Deleuze's Philosophy of Time*, 68.


\(^{71}\) Williams, *Gilles Deleuze's Philosophy of Time*, 69.
as the photographic bleeds into the cinematic in my work and the Bergsonisan-
Deleuzean memory-duration nexus is confronted by illusions of visual depth.

**Indecisive Moments**

Through this theoretical research I began to question the quotidian wisdom that ‘decisive moment’ photography (unadulterated by Photoshop or darkroom additions to the frame) is a representation of the real, and that photography offers an unmediated representation of time. Photography has from its beginnings been associated with two of life’s taxing certainties: death and time. For the viewer the analogue photograph or digital projection can also be an object (or in the latter, an event), that is in the present with a subject that was ‘captured in time’ in the past. This ‘engorgement’ of time mooted by Roland Barthes has long been held to be part of photography’s manufactured paradox.\(^72\) What appears as a Cartier-Bresson type decisive moment (fig. 19) is inherently reinforced by the physics of the camera itself, allowing light to pass through its aperture in fragments of clock time. The correlation between the fraction of a second in which a photograph is taken and the hermetically sealed ‘slice of time’ it is supposed to hold is a false correlation. While an indexical slice of what was in front of the camera remains (in part or whole), it is not axiomatic to claim that time has been frozen. Rather it follows that a moment in time has been added to a universe of indexes that, being liberated from the original by photography, may then engage with experiential time. It was this action that became central to the process I will describe in the next section. To investigate this idea I photographed a piece of fruit on a jardinière stand, and digitally printed a section of that image on fabric so that it became an object in itself. This new index was then reinserted into the scene in front of the original subject and rephotographed. Time is engorged, slice upon slice. These works throw open to conjecture the idea, as Ingrid Hoelzl states, “…that the ‘decisive moment’ is not the

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representation of an event but rather the conception of an event and its representative moment."

Of course photography is a historicisation of process; of culture’s understandable impulse to prove history exists, another document to tender to the court of reality. But photography is self-indicting for it indexically proves the opposite. By combining elements photographed at different times, photography serves to collapse time, history and narrative into an associative reality in visual form that creates its own illusory space/dimensionality. Past, present and future don’t collide; they coalesce. Photography is a catastrophe of time that has reached Baudrillard’s “maximal energy of

Fig. 19. Henri-Cartier Bresson, *Derrière la Gare Saint-Lazare* (1932)

appearances.”⁷⁴ Photography causes linear time to lose its memory. It is time’s dementia; “When light is captured and swallowed by its own source, there is then a brutal involution of time into the event itself.”⁷⁵ Photography is the excess of clock time, a vessel that allows time to collapse in on itself.

It’s here I felt the ontological value of linear time could be put to the sword. Linear time must collapse for duration to be experienced. Photography detaches causality from linear progression; its ‘slice of time’ becomes a slice of agency, a ghostly duration that brings itself into being, embracing (its own) hyper finality.⁷⁶ It is with this sentiment that I began an experiment based upon the rhetoric of perspective in veritas Dutch still life painting and its idealised domestic narratives.

**Stilled Life of the Interior**

The three new still life works took the technique used in the horse agistment field into the studio to test the illusion of a photo-within-a-photo on a smaller scale and in a different context (figs. 20.-22.). By embracing a 17th Century Dutch minimalist style,⁷⁷ I wished to representationally invoke a number of native and introduced metaphors; that the fruit be naturalised yet not indigenous, the butterflies non-native interlocutors of universal beauty; and the flies native, ubiquitous and, as suggested in *Still life With Pear and Bush Fly* unambiguously dead. Having photographed all elements ‘in-camera’ at as high a resolution as possible⁷⁸ I then isolated the piece of fruit, and using an industrial flat-bed printer, printed onto a polyester blend fabric chosen for its light reflective properties and closely woven surface suited to preserving detail in the object. The high-

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⁷⁵ Ibid.
⁷⁷ Stilleven (or still-leven) is the Dutch term for ‘still life’ that chiefly applies to the Golden Age of Dutch economic and social prosperity of the 16th and 17th Centuries. Still life painting of the time was largely divided into two camps; vanitas (concerned with the symbolic representations of mortality, transience and the impermanence of material wealth) and veritas (truth).
⁷⁸ A Phase One medium format studio digital camera with a 25MP back was used for this work.
resolution camera, tight-knit fabric and double-pass inking were crucial to achieving a final image as free from photographic and printing artefacts as possible in order to heighten the hyperreality of the final work. Adorned with insects, I placed the fabric over the original object still in the scene, and rephotographed it.


The final images were printed onto gloss photographic paper and face-mounted to 6mm thick acrylic glass; the paper providing as smooth a surface as possible to deny much of its materiality. The high gloss surface was chosen to intensify the ‘blacks’ of the pigment inks and draw the eye into the image plane. The total effect activates the surface suggesting a depth beyond 2D whilst reflecting the viewer back to herself in its polished mirror-like sheen.

It is here sensation has its best chance of affective engagement. The work’s veritas is that, not only is there beauty in death, but that it is a prerequisite for it. At the point of death linear time becomes irrelevant - time stands still/life flashes before one’s eyes. Time collapses into simultaneity - an overabundance of time events - an obesity of time and duration in the void. The progression of past, present, future - the sequential
ingredients of time - are amplified into Baudrillard’s “excess of causality and finality”;\(^7^9\) his ‘hyperlety’. It is here that we, as active agents of change, can sense a shift; one that, like pianist Trevor Morrison’s temporal cargo, is remembered, put back together in an object or a body. Song signs and temporal twists in a painterly landscape of the interior. Time as a beautiful eruption of life and death.

\(^{79}\) Baudrillard, *Fatal Strategies*, 12.
Section II: Temporal Arcs Within Liminal Landscape Photography

In his essay *Photography, Perception, and the Landscape*, Douglas Nickel observes that it was not until the 18th Century that landscape painting as an aesthetic in its own right emerged. Previously, a landscape’s role was in the service of those that inhabited it and the story or religious allegory being told. Landscapes, as views for profit, pleasure or intrigue were not “something worthy of attention themselves.”

Italian photographer Walter Niedermayr creates serial large format works depicting mountainous landscapes and humankind’s relationship to it. Focussing on sites of tourist relaxation, Niedermayr’s alpine vistas dwarf their human inhabitants who have done so much to tame the wilderness. Realising his landscapes as polyptychs, where multiple panels are placed adjacent to one another with overlapping or duplicated elements, Niedermayr employs a bright desaturated palette and reductive forms. In *Aspen 37* (fig. 23), a balance is struck between imparting a sense of the enormity of the natural landscape with the paradox of insignificantly sized humans attempts to control their environs. Time here appears as a recollection in Deleuze’s “…de-actualized sheets of present…in virtual sheets of past.” These brilliant vistas capture a manufactured sublime, the artist stating, “My work…oscillates between the beautiful appearance of a so-called reality and the reality of the image.”

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81 Ibid, 16.
Thinking of the subtle temporal shifts in Niedermayr’s oeuvre I wanted to explore elements of landscape in a visually reductionist manner, implying human dysfunction rather than depicting it. Resisting the urge to create South Australia’s non-existent Alps, my next experiment reduced its vistas to a luminous, fluorescent pink in *Carpetbaggers (I & II)* (fig. 24). I wanted to explore a different side of these liminal landscapes, one where a potential threat lurked underneath the surface beauty of Spring blossoming bush. That the threat from such a creature is sometimes all that is required is evidenced by a story from my own family tree. In the early 1850s, my Great-great-great Grandmother, Jane Cassin, tragically encountered a snake;

She went to the creek for a bucket of water, when she was bailed up by a large black snake. Being enciente at the time, the fright had a terrible effect on her, and the fright resulted in the death of both mother and child.  

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84 Ross Taylor, “Daniel Cassin”, Obituary in the Western Post, March 10, 1898 from *Carroll Taylor, An Outline of His Australian Pioneer Ancestors*, April 1976, (self published family history). Note: the word ‘ancient’ is a 19th century deviation of ‘enceinte’ to mean pregnant when the pregnancy is undesired or
Road kill abounds on the lanes that form a web-like nervous system between the bush and the city. In cycling the gravel roads around our home I collected and froze relatively intact specimens of red-bellied black and brown snakes. Each panel in the diptych comprises one or multiple native snakes emerging from non-native plants against an unnaturally vibrant background, the protagonists facing each other, their glossy bodies hovering out of the dew-clad foliage ready to embrace or strike. In later arrangements I attempted to heighten that threat by placing these works at either end of Salt and Pasha, combinations which temporally and spatially activate each other in different ways. Using a mix of real and unreal elements, non-native flora and native fauna, I feel Carpetbaggers is a successful articulation of a beautiful threat, at once luminous and seductive signalling direct and indirect hazards. The title referring to the real estate mongers who sailed out with Colonel Light, an unacknowledged part of Adelaide’s history, the roots of which will be unearthed in Chapter Three.

Fig. 24. Carpetbaggers I & II (2014)

unplanned, or more likely in this case, as a polite form where use of the word pregnant is deemed in poor taste.

An oft-quoted media line is that Australia is home to eight out of the ten world’s most venomous snakes however it is the behaviour of snakes that is just as pertinent to their danger levels. Snakes will naturally go out of their way to avoid danger striking usually in defence and then often without injecting venom or releasing only enough venom for the purpose. That elapids do not have eyelids aided the implied lethality of the dead’s snakes’ stares.

Exhibited at “Penumbral Tales”, Flinders University City Gallery, Adelaide, 18 July - 20 September 2015.

The venomous snakes representing a direct hazard to themselves and to humans in general with the flowers forewarning a loss of indigenous biodiverse identity.
While Niedermayr’s photographs of snow capped mountains are largely observational, Australian artist Rosemary Laing chooses to intervene in the landscape. In her ground-covering series *groundswee*, Laing explores the relationship between domestic space and landscape, natural and unnatural, stillness and movement. Taking Feltex© carpet into native woodland, Laing’s wryly humorous panoramas combine anachronous domestic affectation and scrubland. In *Red Pizza* #4 (fig. 25) the organic/manufactured nexus is further overlaid by being situated in a peri-native setting, a cultivated and accessible wilderness for the recreation of city escapees. Here the RSL-red patterned rug bleeds into the ground covering of ferns, moss-coated rocks and sub-tropical rainforest detritus, the domestic space’s intrusion opening a felted wound in the hinterland. This is a “releasement towards things,” a conflation of natural time and space with calendric domestic control. It is state of processual renewal that collapses past, present and future asking ethical questions of viewer; “When time is defined as process, agony also becomes responsibility.” The work resonates with my impulse in creating art and political action.

*Fig. 25.* Rosemary Laing  *(Red Pizza) #4* (2001)  

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89 Ibid, (George Boyd Lookout in southern New South Wales).
91 Williams, *Gilles Deleuze’s Philosophy of Time*, 134.
Where Laing physically combines objects in the environment, Sam Shmith composites landscapes in a peri-urban dreamscape of an everyman place of undefined time. His 2011 series *In Spates* presents as an Australian travelogue taking the viewer on a winding journey through a blue-green landscape punctuated by a warmly fluorescent industrialised domesticity. Created from a database of thousands of digital images captured on the artist’s travels, each image is a composite construction of dozens of photos (part or whole), often taken during the day and darkened as twilight or shot through the windows of cars and planes. In his meditation on the role of the digital puncture, Marcus Bunyon ambitiously observes, “Shmith’s series acts as a punctum, working to create a unitary impression on the mind that pricks my consciousness. The whole work becomes punctum.”

![Image](image.png)

**Fig. 26.** Sam Shmith *Untitled (In Spates 21)* (2011)

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92 In adopting Michael Freid’s thesis of the punctum’s ‘anti-theatricality’ Bunyon champions Barthes’ proposition that the punctum may be engorged by the digital compositing process, offering new ways of experiencing a remembrance of the image, over an expanded durational time (and perhaps space). 
**Fig. 27.** Sam Shmith *Untitled (In Spates 6)* (2011)

**Fig. 28.** Sam Shmith *Untitled (In Spates 3)* (2011)
The hyperreal loading of houses in an image such as ‘Untitled (In Spates 21)’ (fig. 26) are an evocation of the present-past where, “…the present is a site for mixtures of bodies defined by acts and passions”\(^93\) and where the “past is lived with in forgetting.”\(^94\)

That ‘Untitled (In Spates 6)’ (fig. 27) and ‘Untitled (In Spates 3)’ (fig. 28) are more reminiscent of the opening sequences to a film is borne out by the works being influenced by François Truffaut’s film *Day for Night* (1973).\(^95\) It is in these pieces that I felt the line of sight between Niedermayr and Laing coalesced into something new. The writer Ingrid Hoelzl speaks of a “Photographic Now”\(^96\) of imagery, (referenced in greater depth in Chapter Four), that evokes the past as it comes into being. This desire for endlessness, aligns with the Bergsonian belief that a photographic image is ‘already taken’, even if it is never actualised as a photograph.\(^97\) It was this notion that reaffirmed my impulse to pursue a thematic of creating ‘recombinative histories’ by liberating artefacts from their archival slumber as evidenced in the next Chapter.

Fig. 29. Noémie Goudal *Observatoire I, Observatoire II, Observatoire III* (all 2013)

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\(^93\) Williams, *Gilles Deleuze's Philosophy of Time*, 148.

\(^94\) Ibid, 77.

\(^95\) Arc One Gallery Media Release, “In Spates”, https://static1.squarespace.com/static/54012345e4b0f72d40b64e4e/t/56149b07e4b02a942a77cea9/1444190983948/Shmith_MediaRelease.pdf, (accessed 2 March 2016)


\(^97\) Bergson, Matter and Memory, 31.
Where Niedermayr’s juxtapositions, Laing’s combinatory real panoramas and Shmith’s compositied digital photos charted a course along the temporal arc within liminal landscapes, the work of French artist Noémie Goudal extended it beyond the flatness of photography’s second dimension. I first encountered Goudal’s work on fieldwork in Amsterdam in 2015. Her debut international solo show, *The Geometrical Determination of the Sunrise*, at Foam Museum comprised large scale photographs, sculpture, video and wall-mounted stereoviews. Goudal is preoccupied with entropic landscapes, fantastical concrete structures situated in isolated grottos or out at sea on a promontory to nowhere. Fragments of self-sufficient concrete monoliths dominate or are consumed by nature, the gentle ripple of water at low tide to an unidentifiable resurgent rainforest absorbing the traces of a failed manmade State back to the earth (fig. 29). These are pictures within pictures in the manner of *Pasha*, where the artist plays with perspective and expectations of the viewer to bend the image plane’s perception from one world to another.

![Fig. 30. Noémie Goudal Study on Perspective 1 (2014)](image)

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In the eponymous catalogue essay Bernard Marcelis writes, “…these places are imbued with a certain dramaturgy, or at least are propitious to reconstructions of mises en scenes”\(^9\) described by the artist as Foucaultian, “…heterotopias, created between a geographic reality and…human imagination.”\(^10\) Often her concern is less the dramatic “study of architecture than a social and cultural remark.”\(^11\) The means of construction within her images are unhidden - guy wires and suspension eyelets are in plain sight but form their own logic as Goudal, in her own words, “[creates]…a new perspective within the context of the image, by blurring the boundaries between reality and fiction, the real and the invented. I’ve asked myself how it might be possible to enter the perspective of an image by offering a half-real, half artificial landscape.”\(^12\) Her stereoviews are constructed digitally with each view only partially realised beyond the second dimension; her sculpture *Study on Perspective 1* (2014) (fig. 30) explodes a photographed architectural space as a 3D dissection. Her landscapes are set in a ‘hidden ground of time’ that subscribes to Deleuze’s Three Syntheses put forth in *Difference and Repetition*; a plane where a material and spiritual synthesis unites the discontinuous durations of habit and memory.

In Goudal’s work I saw a number of connections with what I was striving to achieve. Her work sits on the verge of virtual memory with an implied theatricality yet one that the artist is keen to delimit, seeing theatre as a temporal space of finite duration. Her work opens up, “…a timeless moment, a frame onto another world where the viewer is capable of making their own time and their own space.”\(^13\) Her use of different


\(^10\) Ibid.


\(^12\) Ibid.

techniques are analogous to the necessary complexities within time felt as lived experience. Goudal takes the analogue, digital, constructed and composit ed and creates landscapes both in the world and without, clearly contrasted yet triggering in the viewer the sensation of lived experience emerging in my work.

My next step, as evidenced in detail in Chapter Three, will be to venture out into the world on my own search for liminal hinterlands of a time to be lived. Gathering landscapes and the artefacts of those that may inhabit them to form new evocations of temporal duplicity that are naturally, rightfully neither “singular nor coherent.”

Conclusion

In this chapter I embarked upon an investigation of the notion of an ‘elasticised’ form of photography, one that stretches its temporal qualities beyond the frozen moment, and what I will henceforth refer to as ‘Elastic Photograp hy’. Through an interrogation of matter, perception, time and duration, I sought to construct a philosophical platform from which to ask questions of what it means to suggest time is collapsible. I established the theoretical foundation of my thesis through the seminal work Matter & Memory by Henri Bergson and the subsequent reinterpretations by Gilles Deleuze, chiefly in Difference and Repetition and latterly in Cinema 2. Bergsonian notions of memory informed the interpretations of Deleuze specifically his investigations of duration as an affective force, and it is this generative process of temporal experience that allows photography to escape its temporally mechanistic characteristics. The work of Jean Baudrillard in Fatal Strategies destabilised the ground between real and unreal through which Bergson’s dualism “…in principle between past and present, between pure perception and pure memory - an absolute difference in kind” could be realised.

105 Al-Saji, "The Memory of Another Past: Bergson, Deleuze and a New Theory of Time", 207.
in a photograph. A gentle inquisition of these theories was made in my snake diptych and Dutch painting inspired still life studies.

Tracing a path through individual photographers’ works rather than a historically categorised movement, the landscape observations and interventions of Walter Niedermayr, Rosemary Laing, Sam Shmith and Noémie Goudal raised questions of engagement as much as technique. Questions such as, how much should the artist intervene directly in the landscape in order to destabilise photography’s historical relationship to time before one usurps the integrity of the medium? (if indeed that is possible). A salient paradox also emerges from my intuitive starting point namely, how can a still image embody an excess of time? While Niedermayr’s multi-panels stretch calendric time through repetition they rely on enumeration (either of sections or subjects) to elasticise clock time. Laing’s interventions conflate interior and exterior spaces however the artist questions photography’s unique properties in this exchange by intoning, “I understand the necessary image. I don’t understand photography.”

The elegant cinemascapes of Shmith present further questions on the value of a theatrical approach that risk being overplayed by excess or repetition. Like Shmith, my impulse is often firmly embedded within notions of the sublime however I began to feel the challenge was to strip away traces of the figurative coloniser to explore the intrinsic nature of objects in relation to landscape on a human scale. The monumental works of Goudal begin to suggest a Bergsonian belief that memory and perception are indeed calls to an un-named action as opposed to ‘pure knowledge’. Goudal’s works seem to gently invite the viewer to approach each landscape and building they encounter with this sense of caution and wonder. A respect for the relationship between the manufactured and the natural where memory is a place where mind and matter meet. I have suggested that memory is also open to flux and change and as such new equally

valid memories can be intersubjectively formed between objects, events and individuals freed from their historically temporal constraints and that this reconfiguring can be actualised through representation. In that sense, the question that I pursue in this thesis is, if time is interior to memory and therefore is inherently collapsible as memory reconfigures, what is potentially actuated in adaptive and new states?

In the next chapter I will investigate the personalisation of time, history and memory. This line of enquiry will lead me to question the nature of the archive and the relevance of early South Australian history and traces of the lives, real and imagined, that are left on the landscape. I will describe the first works made through fieldwork in the US and Scotland, as well as my first experiments in reanimating archival artefacts from their taxonomic strictures. A central question I will explore is how can the theoretical coexistence of past and present be activated/demonstrated? A central question of Chapter Three will be do photography’s unique qualities bring us closer to what time feels like?
Chapter 3 - Colonising Landscape & Time (Evolution and Compulsion)

Introduction
In Chapter Two I explored my initial forays into landscape photography (and its artefacts) and how photographic images may act as a visual representation of time as lived experience (as opposed to measurable clock time). In canvassing critical writings in the field of temporal affect, I established that clock time can be seen to give way to duration as the salient force in experiencing the world. Notions of time, memory and the matter that surrounds them are in a generative swirl of associative collapse. Having contextualised my experimental work through this investigation of the theoretical underpinnings of durational philosophy, I further explored other artists’ work subject to its influences.

This chapter will explore what Ross Gibson has called the “mnemonic artefacts and practices”¹⁰⁷ that infuse place. I will apply Bergsonian-Deleuzian ideas of generative association to the landscape through a personalisation of place, history, matter and experience. I will seek to refine my experimental methodology as evidenced in Chapter One while explicating the relationship between the historical and personal premise at the heart of my evolving research questions.

The chapter is divided into three sections; the first will address the personal context and impetus for the next stage of the project. Section II will concentrate on the role of history in time’s collapse, specifically focussing on the archive as an agent of change. The final section will chart the implications for actions in the field most notably in

¹⁰⁷ Gibson, Memoryscopes, 1.
Scotland, as I begin to unite aspects of history, narrative and reality situated between, as Giorgio Agamben notes, “the unsaid and the said.”\textsuperscript{108}

Section I - Context of Landscape

Having experimented with representations of landscape in a number of speculative forms, I now felt challenged to express what I meant by invoking landscape as a vehicle for my work. The word landscape originated in the 16th Century from the Dutch Landscap; with ‘scap’, an equivalent of the suffix ~ship.\(^{109}\) Taken literally, a Landship evoked a notion of stewardship that I felt reflected my relationship with the land on which I live. Conversely (if not ominously), the image of an invading tall ship loomed in my mind’s eye, its deck taking the form of a section of English countryside, constrained, ‘cultivated’ and being readied by the colonial crew to overlay on the Australian bush.

Space and Place

In Remembering a Future With Landscape Ross Gibson offers a distinction between space and place that resonated. It is here that I echo his rejection of a romanticised relationship to the land. The Indigenous custodians of my land were displaced, driven out by disease or the desire of European colonists. Maligned, mismanaged, murdered. But theirs was a world of relationship to landscape in its deeper form, one of place and a sense of being I can but imagine. And rightly so. Just as I would never lay claim to an ersatz indigenoussness, my relationship to the land is one of “personal orientation.”\(^{110}\)

For Gibson, landscape is, “…the basis of a person’s past derivations and further prospects in the local environment; the basis from which one can propose and pursue a carefully considered life in this place”.\(^{111}\) Living in Australia, as Gibson notes, means, “you are defined somewhere between two opposing myths of origin: you might tell a story of your arising from the country, or you might tell of your arriving”.\(^{112}\) My ties to the land I occupy began as a move into a space, albeit one with a sense of the world as

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\(^{110}\) Gibson, Memoryscopes, 26.

\(^{111}\) Ibid.

\(^{112}\) Ibid.
place, a communal sense of political agency. But with a layering of experience (as opposed to time), it has deepened into knowledge of a specific place, an investment in the connective associations replete in time’s ductile values.

Acknowledgement

When thinking about the land and its place within this project, a pause is demanded. It is here that I must acknowledge the traditional custodians of this land, the Peramangk peoples, more for their absence than presence. Acknowledge, when heralded from the Middle English *aknowen* means to recognise or confess, and I seek leave to briefly do both. In unearthing the liminal aspects of my landscape there is a palpable absence of and lack of knowledge about the Peramangk peoples who occupied large areas of the peninsula for approximately 2,400 years.113 Carried by the songlines speaking of the coming of the Europeans by Aboriginal tribes far away, diseases for which the Peramangk had no defence decimated their number, estimated to be several thousand at most.114 By the time Europeans began documenting indigenous presence in earnest in the late 19th Century, many survivors had dispersed, been assimilated into other tribal groups or corralled on Anglican missions like Poonindie (1850-1894),115 where European disease again took a devastating toll.116 So by necessity my project confines

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116 “Poonindie offers a case study for those wishing to examine in detail the social consequences of being Aboriginal during a time of European colonisation. The initial appalling mortality rate is documented. Of 110 people admitted to the institution by 1856, 29 had died; 44 more died by 1860, although others were admitted; a high proportion of these deaths was of babies (23-26). The diseases are familiar and devastating. Measles killed ten of the ninety people in 1875; six died from typhoid fever in 1878; it was whooping cough in 1881; between 1856 and 1860, 28 died from tuberculosis and that remained a constant killer (24, 38-9).” John Mulvaney, "Peggy Brock and Doreen Kartinyeri Eds. "Poonindie: The Rise and Destruction of an Aboriginal Agricultural Community", in *Aboriginal History* 14, no. 2 (1990): 231.
itself to a sanitised past-present, and rightly so. I would never presume the right to speak on behalf of Aboriginal peoples, and feel creating an active fictive presence for them would be another form of colonisation. I must also skewer a starting point for the ‘liminalisation’ of place, the point where humans began to fashion the landscape in their likeness rather than adapt to it, and the Peramangk’s diaspora demands this respect. In this project I will leave it to the native animal totems to bear witness, and to pass on what they see to the land’s Indigenous spirits as they see fit.

117 In defence of this point I will offer one example from many. My home is situated at one of the highest points in the range at 408m. The landscape on the horizon visible from my home includes Kyeema Conservation Park stretching across in a gum green khaki carpet from the south until it stops abruptly against a dirt road. On the other side of the road a taller darker green belt of non-native Radiata Pine plantation forest forms an expanse to the North. This area is called Kuitpo Forest and is well known to Adelaidians variously as a recreational area, magic mushroom playground and occasional resting place for murder victims. For the Peramangk, the word Kuitpo ku:itpo means sacred or forbidden place. To take an Aboriginal word invested with spiritual meaning and apply it to a non-native State-owned commodity, (albeit a ‘community’-centric one “managed for sustainable commercial forestry, while providing for the conservation of native flora and fauna and community use for recreation’’, Source: Kuitpo Brochure 2016 Forestry SA https://www.forestry.sa.gov.au/Portals/0/Publications/InfoLeaflets/Kuitpo%20brochure_2016_FINAL_fo r%20web.pdf, accessed 23 December 2016), is another form of colonisation representing a place, “…appropriated by settler culture in order to create the air of a distinctive national identity, a colonising practice that often leads to inappropriate or paradoxical use of Aboriginal words and symbols.” (Val Plumwood, "Decolonisation Relationships with Nature", Philosophy Activism Nature, no. 2 (2002): 30). The clash of cultures even in this one example puts a comprehensive examination of complex issues in indigenous colonisation beyond the scope of this project and my agency in this part of the world, at least for the present.
Fig. 31. Lulu watches the liminal landscapes of South Australia (plantation pine forest on the horizon to the right butts up against the native conservation park on the left)

**Space Becoming Place**

Being on the land comes with responsibilities not only for the betterment of the local flora and fauna. Funding and resources neglect by State governments have left the preservation of private land to the open market. There exists a deterritorialisation of micro-biodiversity issues from the realpolitik of the day, one that gives rise to a micropolitical climate where “everything is political”.

In a not dissimilar way, grassroots micropolitics potentially creates “values for a consciousness not yet formed” by destabilising existing political and representational differences allowing, (after

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Agamben,) an opportunity to create an environment for the “people to come”, 120 albeit at a perilous point in environmental history.

At this point of the project, I began to feel that engagement with the land had become a release, offering malleable new forms of representation. I suspected that photography could be seen as a circuit breaker, “an event that interrupts knowledge” 121 exposing us to difference and resurgent possibilities. In the next section I will explore the suggestion that photography’s ability to liberate archival artefacts from their historical strictures may offer new ways of thinking about temporal agency and lived experience.

120 Ibid.
Section II - The Archive as Recombinative Space

From the Greek *arkheion*, if limited to its etymology, an archive would only act as a repository of official records. Visiting a museum as a child my impulse to touch the artefacts was strong, wishing to vicariously connect to the previous owner, place and event. Museums do their best to ‘bring artefacts to life’ by employing video, photography and touch screen interfaces but ultimately it is left to the visitor’s imagination to reanimate the object. It is this reanimation of the object that is key. As Gibson states, “An archive isn’t fully generative unless it has the capacity to move”.

It is this ability to move within perception that embodies an archive’s intrinsic worth and associative potential; “The archive can be made to behave like thought, like fantasy, consorting with new associative options constantly”. In reanimating archives in the *Life After Wartime* suite of projects (fig. 32), Gibson concentrates on the associative potential of databases to free artefacts from their origins and charges them with new powers of free association and multiplicious meaning open to individual interaction or in a wider cultural context. It is the totality of the archive that matters, “For its full force to be well comprehended, every artefact in its archive needs its others”. I felt this last point crucial to realising work that added substantive meaning to the world rather than additional distraction. Working across multiple archives containing mainly three-dimensional objects, photography enabled me to link disconnected and dissociated traces through aesthetic linkages that generated new contextual connections. I wished to use these archives as generative databases, making new combinations and associations possible. My methodology was to physically gain access to each archive, photograph relevant objects from multiple angles using portable studio lighting and create a new

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123 Ibid 79.
124 Or in the case of the NSW Police & Justice Museum their lack of attributable information.
collection of image assets requiring cataloguing and curating not to illustrate history but to demonstrate time.

Fig. 32. Ross Gibson, *Accident Music 130* (2013)

From the *Life After Wartime* suite of projects

For me, time is inextricably linked to history and landscape. The conduit for my engagement with the history of the land where I live is a man who changed that land irrevocably, William Light. I was curious to know if his history might be a path to place in this disconnected land where Agamben’s messianic time could become the,
“…moment of significant rupture…as time that contracts itself and begins to end”. ¹²⁶
And if this Heideggerian rupture of “…the now that bends back on itself”¹²⁷ might allow for objects that witnessed the past to form dynamic new associations in the present.

**Liberating the Archives**

To address these new questions I approached three archives with a proposition to photograph artefacts in their collections.¹²⁸ The Adelaide City Archives holds the largest collection of Light’s ephemera. Light was a prodigious diarist keeping detailed records such as provisions required for the surveys of Adelaide to numerous journals containing sketches created over the course of his life. It is speculated the fire of 1839 that destroyed his hut claimed the bulk of his possessions leaving what amounts to several boxes of modest daily notebooks, sketches in other people’s possession and prints sold commercially in England. I examined all Light’s diaries and selected objects from surveyors’ tools to a brick from the house he occupied in his last months. Light’s notebooks are a mixed bag of daily inventories, stores shopping lists for the company and sketches in ink and pencil of individuals, trees and the occasional landscape. A curious one stands out amongst the crowd that could almost be emblematic of Light’s time in the colony. In it an outline of a face, drawn in ink, floats above a pencilled landscape of rolling low-lying foothills, the type of which surround the Adelaide basin (fig. 33). Sombre and mute, the disembodied face hovers looking skyward in its disaffection for the unpopulated land below. Seeing and touching what little remained of Light’s effects left me with a cold echo of the man, ethical and determined, worn down by the drudgery that lack of resources from the Commissioners in London had foisted

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¹²⁷ Ibid.
¹²⁸ The Historical Society of SA who hold a number of Light’s objects were the only one who declined to make them available in part or whole for practice-led research.
upon him. It called to mind another ‘second face’ painted on the canvas of the self-portrait Light was working on in the year of his death (fig. 34). Arguably his most accomplished rendition it contains a darker mirrored image in the bottom right hand corner that is always excluded from biographies and civic promotional material (fig. 35). It was the sanguine and staunch resignation in evidence that I would seek to fold into the character of ‘The Colonel’ when photographing in the studio.

[L-R]

Fig. 33. Sketch - Light’s Notebook.

Fig. 34. Colonel William Light Self portrait (c.1839).


The second archive, The South Australian Museum in Adelaide, provided access to taxidermied specimens in their native fauna collection, to act as my animal witnesses (fig. 36). Finally, the National Museum of Australia in Canberra temporarily decommissioned Light’s travelling writing desk, pen nibs and sealing wax from their colonial Landmarks gallery for me to photograph. All sessions were carried out in makeshift studios at each location ranging from several hours to a few days. Whilst the shoots were unremarkable, it was the process of negotiating access to the collections
and tying together disparate artefacts that proved compelling. The more I spoke with these custodians about the objects, the more the project developed specific to the objects available. My original impulse was to explore the nuanced way in which the past, present and future are connected through this multiplicity. Photography offered the stage upon which to allow time to go to work on these objects, and to have my virtual participants reimagined in human form or coerced from their ‘formaldehyding’ places.

**Fig. 36.** SAM storage and portable studio shoots, Adelaide May-June 2014

**Colonel William Light (1786-1839) - the briefest history**

Colonel William Light, the first Surveyor General of South Australia, was colonial Australia’s first Renaissance man. Soldier, sailor, adventurer, artist, distinguished in the Napoleonic Peninsula Wars, speaker of several languages. William Light was born in Kula Kedur (Penang) on the Malay Peninsula to Francis Light, an English naval man and plantation owner, and Martina Rozells, a native born labourer. Pre-Victorian England’s attitudes to mixed heritage sons of Empire generally being less prescriptive, young William was sent to live with his wealthy and genial guardians George and Anne Doughty at Theberton,¹²⁹ a connection treasured by the young William and one that

¹²⁹ Light’s final permanent home was ‘Thebarton Cottage’ in what is now the suburb of Thebarton in inner Adelaide. It was demolished in 1926 to make way for a factory.
sustained him financially for much of his early life. Joining the navy as a thirteen or fourteen year old, Light later served in the Napoleonic and Peninsula Wars at the end of which he was described by Sir Benjamin D’Urban in glowing terms; “it is but justice to state that I have never met with a more zealous, intrepid or intelligent officer.”

First Encounters
Moving to South Australia it became apparent to me that Light had become one of its colonial talismans of whose life little was actually known by the person in the street except that he designed central Adelaide and its Park Lands. The ‘accepted’ histories depict Light as a dynamic explorer charged with choosing a suitable site for the capital and surrounds, planning the town and gazetting lots for the soon-to-be arriving free settlers invading the land of the Kaurna, Peramangk and other Aboriginal tribes. Light however, was not a typical colonist. Well travelled on the Continent having moved readily in “…literary and artistic circles, possessing liberal sympathies, Light had developed views in advance of his times.” In truth, while being eminently respected by the more capable men of the colony, he was beset by the internecine


Author’s aside: I was drawn to one anecdote in particular to champion D’Urban’s appraisal. On 19 March 1814 Lord Wellington expressed a wish to know the disposition of the French entrenched forces at Vic Bigorre in Spain. Light rode through enemy lines at speed feigning a wound whilst remaining in the saddle, ignoring potshots emanating from the bemused French. After reaching the rear of the positions he sat upright, turned and raced back through the twice bemused enemy many of whom could not understand how an English officer could be attacking from the rear, and thence turned to face a potential attack from following troops. Light reported the number of battalions facing his forces to a delighted Wellington. After a successful campaign and just missing out on participating in the final defeat of Napoleon, Light’s luck was to turn against him with what was to become a familiar theme of unreliable often duplicitous allegiances and missed opportunities. [see Lord Napier’s account, Dutton, Colonel William Light, Founder of a City, 69.]

131 Simplistic mythologies are still being promulgated 110 years after the unveiling of the locally iconic life-sized statue of William Light in Adelaide where the brave explorer stands atop a pedestal, arm outstretched pointing over the plains, his view now obscured by the newly developed cricket stadium. In 2016, a new life-size bronze statue weighing at over 1 tonne was unveiled in Lyndoch in the Barossa Valley. Yet again, Light is depicted arm outstretched, this time on horseback as he surveys new lands (sumptuously lit by purple uplights at night and available as adornment to a wedding venue). Sitting atop 7 tonnes of marble this singularly unimaginative new-old vision of terra nullius is, given the history of a State settled on the proposition of private real estate acquisition, aptly situated on private land and thankfully available for viewing by appointment only. Author’s Note: see Appendix, Item B. for images.

rivalries of lesser men keen to make their fortunes through real estate speculation. Ultimately, Light spent a little over three years in the colony before his untimely death in 1839.

In reading the few biographies of his life and times, a seminal event resonated with me. On January 22nd 1839 at 2pm, Light’s hut was destroyed by a fire that had spread from his neighbour Resident Commissioner James Hurtle Fisher’s hut. The report from *Southern Australian* of 23 January 1839 set the scene,

> [Light] had to witness the total destruction of their houses, furniture, books … livestock … and, what is beyond all the rest, being irremediable, their private accounts and papers. Scarcely an article of any value has been saved by either party from the devouring element … amongst in Colonel Light’s losses we must include several of his instruments, the whole of his valuable portfolios of drawings executed during his residence in Egypt and in the Peninsula, and what as colonists we yet more regret, the private journal he has diligently kept for the last 30 years. So rapid was the progress of the flames that the inmates in either residence had scarcely time to escape.¹³³

An image of a wax seal that accompanied Light’s writing desk seemed emblematic, its tombstone-like shape scarred with blistered burn marks (fig. 37). In recounting Serres’ flames in a brazier analogy from Chapter Two, the most important artefacts of Light’s life - his artwork and journals - had been metaphorically consumed by time.

Effects and Affects

Virtually reuniting one man’s ephemera from their scattered resting places seemed to act as an actuator of a new historical time for me. A reinvigorator of a sense of the original ‘humaness’ of archived objects that stretched beyond the frisson one feels touching the same leather binding of a notebook held over 180 years previously by the Colonel himself. To see the frictional distribution of graphite across the fibrous paper as if just laid down never fails to thrill no matter how prosaic the content. My first artistic response to Light’s life was in 2008 in The Colonel and the Toad (porcelain ducks for everyone) (fig. 38). This work playfully engages notions of art, artifice, history and our present environment by reinterpreting Light’s c.1815 self-portrait held in the Art Gallery of South Australia (fig. 39).
Fig. 38. The Colonel & The Toad (porcelain ducks for everyone) (2008)

Fig. 39. Colonel William Light, self portrait (c1815) (Art Gallery of South Australia)

These works brought together two formal strands of the project - the influence of South Australian history on the thematic, and the role objects, animate and inanimate, play in reimagining narratives of history, memory and landscape. I began to question what effect might be achieved if archival objects, historical and previously animate, could be incorporated into the work. Would virtually reuniting previously linked historical artefacts create a space for reinvesting these objects with new meaning? Would incorporating previously alive specimens in the form of taxidermied native animals that once inhabited the same landscape that held these historical remnants create a lamination of time similar to the confluence of past, present and future conjured by perception?
However, any substantive resolutions to those questions would not be forthcoming with the next iteration of work. In extending the ‘fabricscape’ technique (used in *Pasha of the Park Lands*), I used a combinatory methodology where I aimed to digitally incorporate taxidermied specimens in a photograph, print those areas onto fabric and reinsert them into the site (fig. 40). I imagined this technique to be at the real/virtual nexus explored in the previous chapter however the production proved ambitious and contrived, resulting in a panorama that failed to excite. While the rhetoric of perspective for individual panels had merits in the subtle merging of the edges of the fabric with the scrub, overall the tension within the work leached out at the edges, each element embodying its own unique flaw. One section containing several of Colonel Light’s notebooks superimposed on the leaf-littered bush floor, photographed well on its own and was salvaged as a single image from this exacting experiment (fig. 41).

**Fig. 40.** Panoramic ‘fabricscape’ experiment

**Fig. 41.** *Leaf Litter* (2017)
Section III - Fieldwork

In the next stage of my research I set about conflating the liminal landscapes of South Australia and Scotland in and around where Light was stationed and further afield in the St Kilda archipelago in the Outer Hebrides. My motivation for this was to test not only the passage of time as a factor in reimagining the past but also how distance may influence the reconfiguration of past, present and future where, as Baudrillard writes, “…everything becomes real and takes on meaning again once this spectre of historical unreality, this sudden collapse of time and the real, is conjured away”. I wanted to know how memory is influenced by contrasting history and narrative in the context of my reality, my experience of being in the field and making work. To do this I reasoned I would have to seek out hinterlands I was unfamiliar with but that nonetheless had a liminal connection with Light, landscapes at the edge of the world he inhabited, at least for a time. I wanted to create an echo of what he may have seen, an impression on his memory that could be activated as a becoming strand, collapsed into a new history of place, creating new, possible but as yet unlived and undocumented histories.

Fig. 42. John Coffer in his tent studio (May 2015)

Baudrillard, Fatal Strategies, 35.
New York

My first step was a brief detour to upstate New York to attend a 3 day master class with wet plate photographer legend John Coffer (fig. 42). Two successful Tintype plates were realised on black aluminium and processed using chemistry faithful to the 19th Century (Fig. 43). Both plates allude to photographs in Fox Talbot’s opus *The Pencil of Nature*. The plates incorporated imagery printed onto polyester fabric using an industrial flat bed printer, in a gentle critique of Talbot’s belief that the medium was itself ‘impressed by Nature’s hand’. The fabrics were placed on and around Mr Coffer’s log cabin and captured using an 8’x10’ reproduction wood bellows camera with an antique Petzval lens contributing to the swirl around the sweet spot in the centre, so fashionable in contemporary wet plates circles and an effect consciously absent in every other wet collodion piece I had done. Having planned the pieces before leaving Australia I was pleased but not surprised with the results. Such is the popularity of traditionally realised tintypes that I felt the contemporary nature of the subjects I had created wasn’t enough to prompt the potential deterritorialisation I had hoped for between the 21st Century fabric and 19th Century technique. Later, I would frame each plate behind fluorescent pink acrylic, negating the fetishised wet plate aesthetic, invoking what Deleuze and Guattari refer to as, “…strange new becomings, new polyvocalities”. The experience of working with Mr Coffer on his farm, a type of practice he has been living for nearly forty years, was an invaluable insight into his relationship with land and his artisanal activity. It was this ‘embodiment’ of practice that also drew me to the pianist Trevor Morrison, in both a gradual recognition of my own development as an artist, where action is framed as a social endeavour, unknown in affect yet inherently creative and “productive in and of itself”.137

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135 Author’s Note: see Appendix Item C. for Fox Talbot source photographs.
136 Deleuze, *Difference and Repetition*, 190-191.
Scotland

During an obscure period in Light’s military career between 1818-21 he was commissioned in the 13th Somerset Regiment of Foot and stationed in or near Stirling in central Scotland. Little is known of his time there either because he chose not to journal this part of his life or more likely, his diaries were destroyed in 1839. After reading the biographies of Mayo and Dutton I formed a speculative thesis that Light spent this period in a state of flux (personally, financially, historically) in a culturally dislocated place before the onset of another critical life-stage (he marries E. Perois in Londonderry and quits the military). The first Mrs Light would later vanish from all historical records and surviving accounts. This time seemed to represent a ‘missing time’, a void in the narrative that I chose as a potential portal through which to explore the mnemonic paradigm as I saw it and to liberate Light from the confines of his simplistic mythology. A journey into the ‘as-yet’ unknown world of possible futures.

Fig. 43. Pencilled in Nature I (noon and shade) & II (the door ajar) (2015)
Fig. 44. Scenes from *The Edge of the World* (1937)

**The Edge of the World**

St Kilda was officially abandoned in 1930 after the last of its inhabitants petitioned the Scottish Government to be evacuated due to the increasing unsustainability of their life there. Michael Powell’s first feature film *The Edge of the World* (1937) (fig. 44), a story of an island community wrestling with the loss of identity and place inherent in the evacuation of the archipelago, with two documentaries (*Ill fares the land* and *On the Edge of the World*) attest to the Scottish diaspora already apparent in Light’s time. My sense was that if photography was to be seen to collapse time in some form that the edge of the world was a good place to try it.

Fig. 45. Fieldwork route in Scotland
A Ferry to Nowhere

Like all journeys into the unknown failure is always possible. My landscape exploration took me from the centre of Scotland through the Outer Hebrides to the subarctic archipelago of the Shetland Islands in the far North (fig. 45). The verb ‘to explore’ is oft used in this context and it is an apt choice. In its contemporary context, the word ‘explore’ is more likely used in an affirmative, action-based brave leap into the unknown. From the Latin *explorare* (EX + plorare); it derives from, “to cry aloud: probably from the shouts of hunters sighting prey”.

Given its somewhat alarmist derivation, in May-June of 2015, I set out to reach St Kilda with ambitions of creating new *nowherescapes* in photographic form. I travelled from Edinburgh through the Hebrides where the charter boat would make the three hour journey over the unpredictable Atlantic ocean stretch separating St Kilda from the mainland. However, I fell foul of the same fickle seas that had routinely cut off its inhabitants. The weather turned and with it my only chance to reach the abandoned rocks.

![Fig. 46. Experimental Scottish landscape triptychs (2015)](image)

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Heading North

It was in Shetland, the northernmost point of Scotland, that my thwarted quest for the outer Hebrides and St Kilda was rekindled, reimagined and brought to life in unforeseen ways. Having failed the reach the edge of the world at first attempt, I wanted to try for St Kilda’s stand-in in Powell’s film. The island of Foula (west of the Shetland mainland), was chosen for the filming due to the owner of St Kilda at the time having refused permission. Foula provided me with the perfect cinematic metaphor for the overlay of photography and film, fact and fiction. However, I was again to be denied this time by the only boat operator servicing the island having discontinued trips for the foreseeable future.¹³⁹

Noss

Losing hope and viable options, a chance conversation in the capital Lerwick took me to the dock and a host running trips to the Isle of Noss, one of the eastern most Scottish islands, now in the Noss National Nature Reserve, and abandoned finally in 1939. Taken from the vantage of the ocean boat, two images of a cliff face studded by nesting gannets are aligned side-by-side, the thin black gap less obviously perched between the craggy face. Both *1818* and *Silver of silver #2* faced each other in large format grandness at *CACSA Contemporary 2015*, the buckling of the high gloss photographic paper throwing shimmering reflections across the floor (fig. 47). In this survey exhibition showcasing South Australian contemporary practice, I was able to experiment with a dark space and aesthetic to match; from birds swirling around a jutting, looming cliff face, a loch of indeterminate location captured between day and night to the subterranean scene of an albino wallaby, his red eyes staring into the

¹³⁹ A short light plane trip could have been taken but I find that aircraft deny the true experience of travel, often serving as suspension of time and experience until life begins again on the ground. In the manner of the adventurer I was stalking, it was a sailor’s approach I was after as I searched for the ‘nowhere-time’ of Light.
distance, fencing sabres protruding inexplicably from his back. On one level, I felt these works achieved a sense of the new landscape I was attempting to create. Presenting multi panelled landscape imagery appeared to act as the “affective assemblages”\textsuperscript{140} privileging landscape over body, dominating the relations that one necessarily has on the other. As such, they seemed to demand a link to “the affections these relations produce”\textsuperscript{141} rather than act as stand-alone sentinels of space. As I began to place animal figures in the scene I thought they began to successfully form the stylistic and narrative basis for what was to come.

![Fig. 47. CACSA Contemporary 2015 installation](image)

**Nowherescapes**

The first completed works to emerge after my return were realised in landscape format in a variety of cinematic aspect ratios. The tableau had been a feature of prior projects and began to reassert itself in these works as the space between memory and history, where fact and fiction began to merge. For Alia Al-Saji, “memories and histories are not isolated in consciousness, but coexist, collide and interact.”\textsuperscript{142}

\textsuperscript{140} Bignall and Patton, *Deleuze and the Postcolonial*, 83.
\textsuperscript{141} Ibid.
\textsuperscript{142} Al-Saji, "Memory of Another Past", 228.
The title 1818 is a reference to Light’s early ‘lost’ time in Scotland, the number 8 standing in for a rotated infinity staggered between the singular binary 1s. I placed two images taken around Glen Coe in the eastern highlands side-by-side, in the manner of Niedermayr, with the horizon line of each frame almost but not quite meeting in the middle, its thin black line evidentiary of the photographic process and ‘show-of-hand’ between the ‘interframed’ mountains and clouds that almost connect (fig. 48). Applying a cool colour grade to invoke the cinematic and dampen Romantic heroic interpretations, the image is meant to visually sit between the past and the present, teasing out a landscape perhaps seen by Light but positioning the contemporary viewer at arm’s length, suspended slightly above the ground, ungrounded by any objects close to her. The gap in the middle represents the blink of an eye, a momentary pause in time, the click of a shutter that suspends the scene wholly within the photographic. I felt the ‘de-historicisation’ process I desired from the outset had also begun by beginning to invoke a cinematic narrative.

In photographing taxidermied specimens old questions were raised anew regarding the relationships of landscape and the animals that inhabit it, with new questions also arising surrounding the role animals play in the interpretation of time. Do these animals act as witnesses to time’s passing? How do they shape our attitudes to the liminal landscape we inhabit and could using historical objects as elements in these images...
liberate their fixed meaning, reanimating them in time, creating new memories? Are these animals the ‘office holders’ of time or memory? Could I reanimate these animals from their taxidermied stasis? These questions would inspire the next experimental work using archival artefacts collected in my new database, and lead to determinations as to what sort of landscapes should be explored in order to fill the liminal void.

Fig. 49. Ex Officio (2015)

*either, either (Ex Officio)*

The term *ex officio* comes from the Latin *ex ‘out of, from’ + officium ‘duty’* and refers to an office held by one’s position or status. Using this term as the title for the first work produced from my archival photographic database I selected two artefacts; a taxidermied dingo pup and Light’s surveyor’s protractor, an instrument used to draw and to measure angles (fig. 49). Wishing to develop my use of the colour black as a vehicle for foregrounding subjects and intimating the possibility of deep space, I placed both objects onto a landscape format stage variously at aspect ratios of 16:9, 21:9 and a homemade Panavision-esque 24:11. Adding verdigris digitally to the protractor to intimate both an age and careless degradation not apparent in the carefully maintained original, I experimented with arranging both subjects at a distance that suggested awareness of the other reminiscent of a museum tableau. Allowing the protractor’s
polished blade to glint menacingly toward the innocent yet wary pup, I applied a blue-green subterranea colour grade to the entire image deepening the cinematic mood. The two protagonists are held in tense standoff with the black space in-between pregnant with questions, demanding to be traversed by the viewer’s gaze, as beholding both objects simultaneously is purposely made difficult by the distance between them. This first uniting of archival objects fashioned a space between the closed off storylines of cinema and the relativism of fictive stills, suggesting a lived experience of the Other. Occupying a voided landscape recognisable in format only, they are witnesses left behind in an incomplete narrative.

**Conclusion**

This chapter sought to ‘walk a track’ into the landscape of contestable time to stretch the premise of Elastic Photography, namely that photography is representationally malleable. In exploring those mnemonic patterns that invest the present, I have given an account of the place in which I live as deterritorialised and political, a landscape on a threshold where grass roots biodiversity issues meet the ghosts of history and reimagining, a place where Bergson’s present actively encompasses a “perception of immediate past and a determination of immediate future.”

Section I examined that place as a locus of political action. Section II described the historical precedents active in my mind’s eye as I inhabit that landscape and formed questions surrounding the reanimation of historical lore and the artefacts that bear its witness. Section II traced a practice-led journey of discovery through landscapes of otherness in an effort to see if combinatory photography could cause history and reality to “vibrate with a new intensity.” In doing so, the first work created from archival material and adventures in landscape has contested the notion that,

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143 Bergson, *Matter and Memory*, 75.
“photography…embalms time”\textsuperscript{145} being limited to “the likeness of the real with its own temporal destiny.”\textsuperscript{146} The tracks wending their way through my work have suggested that photography is the primary medium capable of activating historical artefacts reimagining them in the co-present now. Yet what occurs beyond the point of re-emergence?

The works thus posed new questions that needed consideration. If photographic images are no longer tied to specific past but show “a possible present,”\textsuperscript{147} where, in the story arc of lived experience, does the image emerge? If this re-emergence is to be poetical in its form, what role must narrative play in the reflection of lived experience?

On the question of invoking the cinematic, issues of form and duration began to arise. On the former, if, “…a still photo is simply an isolated frame taken out of the infinite cinema”\textsuperscript{148} as writer Hollis Frampton would have it, can a photograph generate the unique characteristics of temporal elasticity inherent in the cinematic? And, does cinema’s narratively driven reason detre usurp photography’s ability to embody a sense of lived experience?

David Campany suggests that, “stillness became definitive of photography only in the shadow of the cinema.”\textsuperscript{149} I decided that it was here that a gap existed, one where Elastic Photography could transform time into an open-ended experience that cinema might not. In the next chapter I will describe work in which I experiment with movement at the ‘slow end’ of cinema, allowing the cinematic qualities of photography to reassert themselves in an age of closed off cinematic narrative. These photographs investigate the nexus between cinema and photography, stillness and movement, history

\textsuperscript{145} Bazin, “Ontology”, 8.
\textsuperscript{146} Ibid, 6.
\textsuperscript{147} Hoelzl, “The Photographic Now”, 82.
\textsuperscript{148} Hollis Frampton, “For A Metahistory Of Film: Commonplace Notes And Hypotheses”, in Film Manifestos and Global Cinema Cultures, ed. Scott MacKenzie, (USA: University of California Press, 2014), 106.
and reality, exploring what I felt was photography’s unique ability to unite disparate fragments of becoming to ‘mingle’ into a new present.
Chapter 4 - Collapsing Time & Landscape (Resolving the Unresolvable)

Introduction

The previous chapter charted a course through history, archival spaces and landscape towards a state where photography could be seen to destabilise a belief that the medium ‘freezes time’ as an indexical marker of reality.

This chapter explores the context for my project by interrogating temporal notions of photography that inexorably drift into the space between its faster-moving cousin - cinema. Questions that arose in the last chapter revolved around the place of narrative as a marker of lived experience; crucially, what role does storytelling play in photography? and where might narrative structures assert themselves in durational forms of representation? In conjunction with this enquiry, the more obvious difference between photography and cinema - that of movement - would need to be considered. I decided to limit my examination to films operating partially or wholly, at the still end of cinema; specifically, filmmakers who slowed down the action and camera movement, and played with notions of being ‘out of time’, be that chronological or narratively.

This chapter is divided into three sections. Section I will deal with specific qualities of movement in the temporally experimental cinema of Andrei Tarkovsky, Claire Denis and Andrey Sokurov; Section II will address the role of narrative as open-ended experience in the context of Jean Epstein’s speculative idea of the photogénie; with Section III staking out contestable ground at the ‘expanded ends’ of photography and cinema through an examination of the work of Belgian artist David Claerbout and Estonian filmmaker Martii Helde.
Section I - Movement at the Still End of Cinema

The intersection of film theory (Bellour 1987, 1998, Doane 2002, Mulvey 2006, Hodges 2008), photography theory (Bazin 1960, Baetens et al 2010), cultural theory (Grosz 1999, Burgin 2006) and the space in between (Beckman 2008, Campany 2008, Sutton 2009, Guido & Lugon 2012) has given rise to a particularly Deluzian interpretation of movement in photography. One of the fundamental differences between photography and cinema, is cinema’s ability to replay movement in measurable time. Written prior to his companion volume on cinema, Deleuze’s *Cinema I: The Movement Image* is primarily concerned with cinema’s unique ability to appeal to the viewer’s sensory-motor schema in particular during the first fifty years of its existence from 1895-1945.\(^{150}\) For Deleuze movement incorporates both the action within the frame and any intervals in a sequence that, in part, defines them.

![Vittorio De Sica (Director) and Cesare Zavattini’s (scriptwriter) Umberto D. (1952)](image)

**Fig. 50.** Vittorio De Sica (Director) and Cesare Zavattini’s (scriptwriter) *Umberto D.* (1952)

Why is Movement Important?

In the manner of Deleuze, I was more drawn to the ‘slow’ cinema practitioners of post WWII Europe, the conflict’s diasporic destruction having shattered traditional linkages between images and referents. In particular, works of Italian neorealist cinema\textsuperscript{151} were set free from the successional cinematic tropes adhered to before WWII (fig. 50). These ‘bare light bulb’ films of operated in what anthropologist Pascal Auge described as, “any-space-whatsoever”\textsuperscript{152} (espaces quelconque). In these dysfunctional city spaces, place is deterritorialisied, turned into disenfranchised, nomadic and homogenising regions. Here, the idea that territory may be analogous to time is one that would assert itself in my forthcoming work \textit{The Hut}.

The post-war exemplar of filmmakers who privileged less structured forms of narrative, and celebrated flux and asymmetrical histories as modes of ‘naturalistic’ storytelling, was Russian writer/director Andrei Tarkovsky. Tarkovsky shunned the sequential demands of cinema championing a ‘naturalistic’ approach where, “we perceive the form of the filmic image through the senses.”\textsuperscript{153}

A distinction has to be made between those natural conditions which are immanent in the nature of a given art form—which define the difference between real life and the specific limitations of that art form—and illusory, artificial conditions which have to do not with basic principles but with slavish acceptance of received ideas, irresponsible fantasising or the adoption of the tenets of related art forms.\textsuperscript{154}

\textsuperscript{151} Examples are the films of directors and writers such as Roberto Rossellini (\textit{Rome, Open City} 1945, \textit{Germany, Year Zero} 1948), Luchino Visconti (\textit{Ossessione} 1943), and Cesare Zavattini (\textit{Bicycle Thieves} 1948, \textit{Umberto D.} 1952)


\textsuperscript{154} Ibid.
The film *Mirror* (1975) puts Tarkovsky’s Deleuzian time image into practice in a poetically practical way. While much has been written on the nature of time, memory and movement in arguably his greatest work, I will concentrate briefly on movement. *Mirror* is a visually sumptuous autobiographical dreamscape, primarily colour-graded on visually warm film stock of the time, employing a variety of narrative and cinematice techniques (swapping incongruously from three different stages in the “hero’s” life to fading to and from black and white, using archival newsreel footage etc), to convey the multi-temporal nature of being. Tarkovsky constructs time-images that are replete with visual and aural rhythm, what he called ‘time-pressure’. Camera movements are decidedly slow with languorous tracking shots (and slowed down footage in the black and white dream sequences) the order of the day.\(^{155}\)

![Fig. 51. Andrei Tarkovsky’s *Mirror* (1975)](image)

**Manifestation of time-pressure**

Early in the film, a scene is interwoven with the recitation of a poem\(^{156}\) (Fig. 51). Running for no less than five minutes, the scene is replete with a series of slow interwoven sequences as characters move about the interior of a house, eventually ending outside as a neighbour’s barn burns. It is here that Tarkovsky’s idea of ‘time-

\(^{155}\) For the period, Tarkovsky employed slower camera movements of greater duration than his peers. In his own words, ‘There are about two hundred shots in *Mirror*, very few when a film of that length usually has between five hundred and a thousand; the small number is due to their length.’ Ibid. 117.

\(^{156}\) ‘First Meetings’ by the director’s father, Arseni Tarkovsky (further adding to the intergenerational temporal layering).
pressure’ asserts itself through a Deleuzian veneer. While this sequence is narratively set in his first time ‘stage’ (remembrances as a boy) the past is asserted in the present not by the content but by the specific movement of the camera (which also stands in for ‘us’, the viewers). Tarkovsky is only concerned with the rhythm of the film, the consistency of the shots, their “intensity or ‘sloppiness’s’157 with their individuating time-pressures dictating their relationship within the whole. It is here that Tarkovsky makes manifest the Deleuzian crystal-image. What manifests is a co-present unity where, as Williams states, “All events draw on and acquire intensity through a shared realm of sense, of infinitives and pure becoming.’158 The writer Gregory Flaxman notes, prior to Kant’s The Age of Reason that time, “…is the form of everything that changes or moves”159; space defined change through succession. Via Deleuze, Flaxman argues that successive states are interior to time;

…the pure form of interiority which hollows us out, which splits us, at the price of a vertigo, an oscillation that constitutes time; the synthesis of time changes direction by constituting it as an insurmountable abstraction160

I argue that it is art forms such as photography and film that actualise Bergsonian felt time, creating elastic time spheres that, like large floating bubbles wibble and wobble under gravitational pressure before popping, being subsumed again by the atmosphere.161 I felt that within my work, this “productive encounter with chaos”**162

157 Ibid.
158 Williams, Gilles Deleuze, 152.
161 Here I offer a side rebuttal to one of the most commonly levelled charges against Deleuze namely, that his embrace of the virtual, including the crystal image, is unchallengeable by its very nature because it has no ‘other’ to embrace or oppose. Putting to one side the premise’s necessity of binary requirements, writers such as Christopher Miller criticise the, ‘mystification of the virtual that leaves reality in a ‘now-you-see-it now-you-don’t limbo’, (Bignall and Patton, Deleuze and the Postcolonial, 202). This vitalistic
coincided significantly with Deleuze and Guattari’s caution and slowness as methodology. In Tarkovsky’s view slowness is an, “awareness of facts and aesthetic structures existing and changing within time”. \(^{163}\) *Mirror* it seems, generates ‘dissymmetrical emissions’ of time (Deleuze’s Third Synthesis), with one stream travelling “…toward the future, making the present pass, and another toward the past, coexisting wholly with the present it was”. \(^{164}\) This is Tarkovsky’s ‘time-pressure’ \(^{165}\) at work, where scenes are imbued with their own temporal rhythm. In my own work I speculated that by creating, “…symbolic image(s) associated with the assembly of time”, \(^{166}\) I might be able to infer a spatialisation of time realised within images invested with their own temporal agency.

**The Poetics of Movement**

Claire Denis and Alexander Sokurov use movement as points of differentiation in the spatialisation of time. For Denis, time is a choreographed space where slowed performance stands in for proscriptive narrative. Her oneiric style forgoes a script-based methodology instead privileging gesture, visual formalism and stillness as affective forces. *Beau Travail (Good Work, 1999)*, is the story of a group of French legionnaires based in the Republic of Djibouti. In one scene, Denis stages a fight between the two ‘protagonists’ in which the shirtless figures theatrically circle each other on a grey-green lunar landscape overlooking a brilliant blue-azure sea (fig. 52). To the soundtrack of Benjamin Britten and E.M. Forster’s opera *Billy Budd* (1951), \(^{167}\) they stare at each other as they circle but there is no further physical action until the actual fight which involves

charge is championed by Peter Hallward who argues Deleuze, ‘inhibits any consequential engagement with the constraints of our actual world’ (Hallward 2006: 161). As noted by Pisters, Hallwell’s critics of what can at times appear to be a nebulous and speculative argument are numerous (Shaviro 2007; Seigworth 2007).

\(^{162}\) O’Sullivan, *Minor Photography*, 12

\(^{163}\) Tarkovsky, *Sculpting in Time*, 68.


\(^{165}\) Tarkovsky, *Sculpting in Time*, 117-129.

\(^{166}\) Williams, *Gilles Deleuze*, 97.

\(^{167}\) The story of *Beau Travail* was loosely based on the unfinished eponymous story by Herman Melville (posthumously published in 1924).
a single punch filmed in slow motion. Here time is not slowed but rather diffused throughout unattributed landscapes and the foreign bodies that occupy it. The ‘time-pressure’ exerted by Denis injects a theatrical but no less affecting deterritorialised, imaginative space allowing the viewer to make their own associations. For Sokurov, the camera in *Russian Ark* (2002) creates a time-image outside of traditional techniques that determine a film’s spatiotemporal reality. Filmed entirely in a continuous take by one camera operator using a steadicam system (whereby the camera is harnessed to the body, suspended on fluid-bearings to achieve a smooth, floating effect) (fig. 53), Sokurov’s aim was, “to make a film in one breath”. Here the camera is a seducer of time and the viewer, placing us in the dream-like driver’s seat as the history of Tsarist Russia draws to a close.

![Fig. 52. Claire Denis’ Beau Travail (1999)](image1)

![Fig. 53. Alexander Sokurov’s use of the steadicam in Russian Ark (2002)](image2)

It was through the various forms of ‘temporal-spatial poetics’ evidenced by these three directors and others, that I approached my second experimentation with moving imagery in a manner suited to solo practice. Refining my methodology also brought home the realisation that the further I segued into creating moving imagery the less I was affected by the result, and that the truth may lie somewhere in-between.

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168 *In One Breath*, (documentary on the making of the film) in Alexander Sokurov, *Russian Ark* (France, Seville Pictures, 2002), DVD.
**Un-steadicam**

My first experiments were unmitigated failures. Taking *Mirror* as exemplar, a ‘slow film’ of languorous tracking shots, I purchased two still camera lenses with ‘cinematic’ qualities and began to film using a high-end digital SLR on a steadicam. Walking through the landscape as a one person production crew, I attempted to maintain a steady gait to achieve a smooth playback that, slowed down would retain enough resolution to ensure suspension of disbelief in the viewer. This was my attempt to stretch cinema back along the filmic plane towards its still cousin photography, to a point where I would discover an elasticised middle ground. The results were less than successful, materialising amateurishly produced footage. Regardless of subject or movement the consecutive ‘frames’ produced by film-making remained embedded in the medium. I had begun at the wrong end of the photo-filmic line.

**Bushcropolis #1 (2014)**

It was while waiting with the injured kangaroo of Chapter One I found an oddly anachronous object in the roadside scrub (fig. 54). Made from concrete and PVC pipe, as much Grecian column as plumber’s waste this object measured 68cm high and weighed more than I could imagine it being possible to throw from the back of a ute into the scrub. Protruding through the middle was a length of 50mm pipe that connected the damaged artefact, much as a museological display recreates an original form. The pipe carries a tattoo of the time and place of its manufacture computer inked down its side. The bush had given up another modern peri-rural antiquity evoking a foreign past that never was while remaining a trite ornamental fountain. Simultaneously this non-remain fused past and present, history and commerce, antiquity and banality.\(^{169}\)

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\(^{169}\) In her analysis of geometric art (Julie Helen Brooke, *Thinking Spaces: A Practice-Led Enquiry into Representations of Memory and Thought*, (PhD diss. Australian National University, 2013), 62.), Julie Brooke notes that the origins of the word concrete comes from *con-* (together) and *crescere* (to grow) injecting a perverse irony into the scene given the toxic composition of the material. PVC (Polyvinyl Chloride) is one of today’s most common plastics as well as “…a source of large quantities of a variety of
It intrigued me to find such a misplaced domestic object in dense bushland, its inordinate weight coming from materials designed to withstand the rigours of calendric time. In the previously realised *Archeology of the Bush*, the plastic Grecian urn that suggested the slippage of meaning, time and materials was both deceptive and beautiful. This new more imposing object suggested to me the malleable possibilities of video were worthy of experimentation. In the studio with the column, I used a basic blanket lighting setup of cool daylight balanced UV light banks to afford an evenness of appearance that enabled the viewer to see each crack and crevice, revealing this odd object’s anachronous detail. I elevated a swivel chair covered with green screen muslin to allow keying the background to black in post-production. Placing the column horizontally on the chair, I practiced swivelling the heavy object in an even and fluid motion to capture one entire revolution on camera at a relatively consistent speed as it rotated on its pedestal axis. In post-production I manipulated a warping filter and altered the speed of the footage to effect an elongation of the object as its base passes on the left of screen and a contraction as it passes on the right hand side (fig. 55). The effect was completed by compositing a still image of a jardinière stand underneath the carcinogenic, hormone disrupting and otherwise toxic chemicals.” Greenpeace UK, “What’s wrong with PVC? The science behind a phase-out of polyvinyl chloride plastics”, (UK, Greenpeace, 1997): 18, http://www.greenpeace.org.uk/files/pdfs/migrated/MultimediaFiles/Live/FullReport/5575.pdf, (accessed 14 November 2016).
column as it spun, giving the illusion that the object was hovering above the stand. The whole piece was looped giving an infinite duration.

![Image](image.png)

**Fig. 55. Bushcropolis #1 spin sequence**

The anecdotal effect on the viewer was one of subtle revelation with the piece at first revealing nothing, the endless spinning appearing cohesive and linear like the second hand on a watch. As the column reached the left hand side it was at its full length, its tip almost touching the edge of the viewable area but as it revolved anti-clockwise it contracted on its axis when perpendicular to the viewer (to allow the distortions to pass unnoticed). As it rotates and extends to the right, the column is now half its previous length. Its final perpendicular position when the pipe is obscured provides the opportunity to extend to its original length as it turns full circle, an entire rotation taking nine seconds. The piece was received in the same manner regardless of presentation method\textsuperscript{170} with viewers on the whole either not recognising the deception at first\textsuperscript{171} or peculiarly, at all. I was surprised that the illusion went so often unnoticed expecting that it would simply be a matter of time before viewers adjusted to the sequence and acknowledged what was changing within the frame. The pointed anti-clockwise rotation meant to signify a regression in time to mirror the contraction in length seemed to be a logical regression to explore collapsible time. Its success lay in that it asserts ancientness, modernity, persistence and spatialised modalities of time in a single object.

\textsuperscript{170} Bushcropolis #1 was exhibited three times throughout my project, Firstly, in a 19th Century former butcher’s cold store in Willunga SA (established c.1839) as a wall projection onto slate above the original stand with a found object print of a sailing ship propped against the wall at a jaunty angle (now the tasting rooms for the aptly named winery Hither & Yon). Secondly, on a 16:9 monitor at M Contemporary, Sydney 14 Feb - 21 March 2015, and as a full wall projection at CACSA Contemporary 2015.

\textsuperscript{171} Observed during exhibition and when shown to elective students in New Media classes I taught over my tenure.
As my first tentative step using video, overall I felt the piece fell short of the slow-motion pulling of moving pictures back along the movement index I had set out to explore. Its partial success underscored its real value to the project namely, that the nature of practice-led research could lead to the rupture of the assumed and a revolution of the irreconcilable.
Section II - Narrative as Open-ended Experience

Photogénie

Seeking to construct an open-ended narrative that destabilised viewer expectations of linear time, I needed to consider the effect of the human figure in systems that assert themselves through durational forms of representation. I was particularly drawn to use the cinematic close-up in photography and whether large-scale projection would be an affective technique to explore. An equally speculative attempt at theorising the close-up happened after cinema’s birth with Jean Epstein’s enthusiastic abstraction of the photogénie in the 1920s. Photogénie attempts to capture an overabundance, an excess of scale and omission of extraneous detail. Its origins are photographic, the term being coined in 1839 by astronomer Arago to denote something peculiarly photogenic. In French ~génie refers to something that is ‘engineered’. Mary Ann Doane describes Epstein’s view of the close-up as, “a lurking danger, a potential semiotic threat to the unity and coherency of the filmic discourse”.172

Fig. 56. Abbas Kiarostami’s Shirin (2008) screenshot and poster

The film *Shirin* (2008), by Iranian film maker Abbas Kiarostami, celebrates the face as a locus of human condition and emotion, as Epstein would have it, the close-up as “soul of the cinema”173 (fig. 56). *Shirin* is a compelling, perplexing and at times an inordinately durational work for the audience. It recounts the story of the 12th Century love legend of an Armenian princess smitten with a Persian nobleman but it is a tale we, the film’s audience only hear, as the Director’s camera is turned fixedly on the cinema audience for two hours. We, as audience watching audience, can only emotionally engage through the faces of those we are watching, the “hyper-awake dreamers…ecstatically immersed.”174 They sit in an ‘any space whatsoever’ that denies cinema clichés through the fixity of Kiarostami’s lens.

The notion of the *photogénie* was initially problematic not least because it seemed at odds with Pascal Auge’s ‘any space whatsoever’ (*l’espace quelconque*), that transient space of depersonalisation in my reductive landscapes. Yet to reactivate archival history I felt the photographic plane needed to be charged figuratively. As advanced by Reda Bensmaia, the individual as a symbol of change could be seen to activate a space in order to give a sense of place invested with new possibilities, by virtue of individual agency. This ‘conceptual personae’ mediates between chaos and the order created out of this chaos”,175 with the close up (of face or indeed subject/object) eliding a surfeit of time into a photograph, just as the cinephile claimed was so for film.

In this context both the spirit of *photogénie* framed by *any-space-whatever* (and the activating individual), would prove to be a vital combination in realising images for my next series *The Hut*.

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The Hut (5th) stills (2016)

*The Hut* is based upon the fire that destroyed Light’s home that was located on what is now North Terrace in Adelaide, the institutional sandstone strip home to the Art Gallery of South Australia that holds his self-portrait, the South Australian Museum seasonally housing the taxidermied specimens incorporated in this series, and the State Library of SA where I wrote chapters of this exegesis. As covered in Chapter Three, it is estimated that the vast majority of a lifetime of diarising, sketching, mapping, correspondence, prose and personal effects were lost as, “…7-8 minutes of fire reduced 30 years to ashes.”

Hut Time

The hut is a metaphor for a liminal space representing a vulnerable repository of the artefacts of one’s life. It was for this series that I decided to embrace the tableau, a means of representation I had flirted with earlier in my practice as seen in the tintype series *The Plastic Art of Man and Animals* (2009). My impulse was to create a sense of *nowherespace* or non/any time where a cast of unnamed characters are thrown into conflict. The characters would be loosely based on three historical figures associated with South Australia’s history; ‘The Colonel’ (William Light), a conflicted source of ethical power and alien agency; ‘Mariah’ (Maria Gandy, Light’s partner who

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Author’s Note: Within the year Light was dead having succumbed to Tuberculosis contracted during the French Peninsula Wars. B.T Finniss gives a full account of Light’s death in his diary, “On my last visit I found him in bed evidently gasping for breath in articulo mortis as medical men call this stage. Dr Woodforde had just quitted a chair by the bedside of the Colonel, and was moistening his tongue by applying brandy to the open mouth by means of a feather. The Doctor ceased on my approach when I said, ‘Had you not better continue your kind office he seems to like it.’ The Doctor said, ‘Oh, it’s no use he is too far gone to feel pleasure or pain.’ I then continued the administration of the brandy myself, when he turned his eyes towards me and gave me a look expressive of thankfulness. Thus ended the life of one who in his capacity as a soldier had deserved well of his country.” ~ B.T. Finniss. This scene is poetically reimagined in the final video work.

(B.T. Finniss, “Some early recollections” (South Australia, “Transcript of original manuscript in The Borrow Collection, Flinders University Library Archived in Flinders Academic Commons, 1882”) in Dutton & Elder, *Colonel William Light*, 275.)

177 Author’s Note: spelt ‘Maria’ her named was pronounced ‘Mariah’. ‘Mariah’ was the first name of Colonel Light’s partner (referred to throughout who was to nurse him in his final days more of which will be said in the following final chapter). See Samela Harris, “First lady Maria recognised at last”, *The
accompanied him out on the brig Rapid in 1836 and nursed him at his death), a carer and witness to ineradicable difference and repetition; and ‘Lethe’ (after Mary Bennet, Light’s second wife), an agitator for hybridity and negotiator of adaptation. I reasoned that I would have to incorporate disparate visual signifiers from directly unrelated periods in history in order to create a sense of a time that has and has not occurred. In researching period costumes it quickly became apparent that avoiding associating clothing with specific periods in history would be an enormous challenge and one of the biggest risks to the enterprise.

During fieldwork I attended the Tate Britain’s *Salt and Silver: Early Photography 1840-1860* exhibition in London, and was struck by a delicate print of a Cantinière (fig. 57), taken at the height of the Crimean War. Cantinières were attached to military units selling food and beverages to the troops, often carried ammunition and were

![Fig. 57. Roger Fenton, *Cantinière* (1855)](image)

178 Background text from National Army Museum URL: “Usually the wives of non-commissioned officers, Cantinieres (women supplying food and drink to soldiers), played an important role in the support of French regiments, running canteens and providing additional rations such as brandy to the soldiers.”
known to care for the wounded and dying. In it, a young woman stares confidently ahead, well tailored and strong.

The spirit of the Cantinières was to be invested in costuming the character of ‘Mariah’. While referencing a number of styles from the 18th Century to the Edwardian, my costumes are overall a-historical. Anachronous fluorescent highlights in both sympathetic and anachronous details such as oversized collars and trouser trim, were incorporated for each character in their clothing and occasionally on objects (for example, the pink rifle sling). Much of the action takes place at twilight casting a subdued green-blue cast to each scene to invoke feelings of uncertainty, disquiet and dislocation. Key lights intimating lamplight, moonlight, modern rifle-mounted hunting red-light and the fire itself further punctuate the scenes. The Hut was created in a professional lighting studio divided into two ‘stages’ or discrete areas designed to accommodate multiple Wi-Fi controlled studio flash units in one; while the other was rigged with cool-temperature daylight balanced banks of constant tubes variously adorned with differently coloured multiple photographic studio gels. Key lights, fills and reflectors were deployed as required and technical tests undertaken. The mechanics of shooting were known and behaved as expected. What I purposefully left open was the unscripted manner in which each scene would be ‘directed’.

**Filmic Approach**

My methodology for shooting The Hut was to adopt a loose film production approach. Three actors were cast from graduates of the Adelaide College of Arts acting course and a Visual Communications alumni from South Australian School of Art & Design. A few months before the shoot the actors received a brief for the project along with background notes on the historical protagonists and a Beckettian one act, three scene play script, I had written to give a sense of voice to what ultimately would be a silent

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179 Author’s Note: Although the ‘characters’ are unnamed throughout I did assign them ‘tags’ as shorthand during production and to give the actors a hook.
work. I loosely scripted a thematic for 24 scenes allowing for interpretation by the players and for inspirational diversions and discoveries. I needed a controllable degree of structure in order to ensure a successful shoot but wanted to allow the actors to bring their intuition to the fore based upon the background notes supplied regarding history and narrative. My directions were informed by my research but led by the practice of being in the moment, responding to whatever each actor brought to the situation, a rhizomic to and fro of action and response.

Fig. 58. Still from *The Hut* (5/4) in 21:9 CinemaScope aspect ratio (2017)

**Scenes from *The Hut* (5/4)**

Comprising over fifty individual works incorporating the characters, archival artefacts and landscapes of South Australia and Scotland, for *The Hut* I initially post-produced works in a variety of televisual and cinematic aspect ratios 3:2 16:9 21:9) to gauge how format might influence image interpretation. Settling on a CinemaScope style 21:9

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180 Author’s Note: see Chapter Five for its exposition with the entire script in Appendix, Item D.
181 Author’s Note: I later discovered Claire Denis had used a similar technique with her cast in *Beau Travail*, reportedly giving them poems by Herman Melville in lieu of a script in some scenes (Hannah McGill, “Blood and sand: Beau Travail”, http://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/greatest-films-all-time/blood-sand-beau-travail, (accessed 15 December 2016)
182 Author’s Note: Cinemascope was the first system of anamorphic lenses to be used in wide screen movie making from 1953-76. Created by Spyros P. Skouras, the President of 20th Century Fox, it paved the way for Panavision lens manufacture and set the expectation of what it means to look ‘cinematic’.
format (figs. 58-61) for the feature stills and the recent televisual 16:9 ratio flatscreen TV standard. Seen throughout the video projection discussed in depth in the next chapter, are a number of stills I will briefly refer to here. In one scene, (fig. 58) the character of ‘Mariah’ appears in close-up filling the left hand side of the screen. In this work, Epstein and Auge collide; the former’s ‘semiotic threat to…unity and coherency’ being her downcast gaze (at what we don’t yet know), her concentrated yet ambiguous expression a mix of concern and fascination, her body suspended by the soft blue ‘any space’ haze. On its own it holds its story close to its chest, eliding the impossible or suggesting multiple possibilities.

![Fig. 59. Still from The Hut (5/4) (2017)](image)

A similar pensive moment finds ‘The Colonel’ at the extreme right of frame occupying a greater third and bathed in a similar cool blue-green twilight (Fig. 59). Behind him appear (Scottish highland) mist-shrouded mountains, the sun trying vainly to burn its way through the cloistered atmosphere. With eyes cast downward his brow is lightly furrowed, he is pensive but we know not why. Technically the image is a composite of four basic elements; the landscape, figure, digitally inserted sun and additional mist, and colour-grading to match the outdoors shot taken during the day with the interior studio
portrait. The image is a fictive reality where elements of history and exotic landscapes coalesce into a moment of imagined experience in a temporally collapsed state.

Fig. 60. The Hut (5/4) #2 (2017)

A third figure in ‘Lethe’\footnote{Author’s Note: In classical Greek mythology ‘Lethe’ is an river in Hades. Derived from the word ‘alethia’ for ‘truth’ \textit{lethe} means forgetfulness or concealment. The character is fashioned after Light’s second wife Mary Bennett, a marriage that ended after she became pregnant to another man while Light was working for the Pasha in Egypt (1830-35).} appears throughout the work (fig. 60). Wearing a pin-striped tailored jacket that seems to haemorrhage into an oversized fluorescent yellow lapel, sleeve and back, she crouches in the half-light, her flame-red hair pulled back from her face, two dingo pups attend her just far enough away from a corrugated iron clad moonlit hut so as not to be heard. It is unclear who is doing the whispering and who the listening, who is the observed or observer, or where time has been suspended.
‘The Colonel’ reappears (Fig. 61), starring directly at us, he stands outside a burning hut as the dirty red haze of the fire lights the low-lying cloud. His almost period clothing torn and ashen, he sports a modern rifle with scope and pink fluorescent sling against his midriff. He stands amidst action in the absence of narrative, relegating time to process. As James Williams will have it, “When time is defined as process, agony can become intrinsic to it.”\textsuperscript{184} A composite of five images with digital additions, this would be the cinematic ‘hero’ shot if indeed a hero there be. But he stands transfixed in the centre of his anywhere-scape, armed to the teeth with nowhere to go while fur-clad witnesses to this human drama, possums from deep within the archives, their slightly worn ears signifiers of their incarceration, look on in bemused alarm (fig.63). They are revivified by the glow of the fire, spectators to the collapse of time yet freed to participate in its regeneration. For me, these images capture the spirit of time’s collapse, mixing history and narrative in a non-didactic intermingling open to reassociative questioning around colonial Australian landscape history and our place within it.

\textsuperscript{184} Williams, Gilles Delueze, 134.
A Witness for Our Time

The work *Boobook* (2016) is emblematic of the synthesis of history, narrative, reality and methodology characterising its production (Fig. 62). With the actor lit to effect the ‘painterly’ light of Dutch Golden Age portraiture the studio was cleared of participants to allow full concentration for her and myself. My advice to her was that I was going to give her an object likely to inspire a reaction and I wanted her to indulge her response. I was aiming to create a Tarkovskian “aesthetic texture and emotional atmosphere”\(^\text{185}\) so that I could build up the characters, with luck ensuring their temporal fluidity. If I was to be too proscriptive I felt I could quickly lock off the unexpected, denying both her

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\(^{185}\) Tarkovsky, *Sculpting in Time*, 60.
and myself of the chance, “to live out her own mysterious fragment of life ignorant of where it might be leading.” Months before I had found a Boobook owl by the side of the road near our home, a feathered gash in time left lifeless where it lay. The owl as symbol is often charged with wisdom and solitude, standing in for the witness yet here it cannot fulfil that role, stilled by the dysfunctional clash of its colonised domain. A reading more sympathetic with postcolonial biodiversity filters has the owl transformed as fallen sentinel, demanding of respect yet incapable of affect. I handed her the owl, she took it cupped in her hands and stared straight down the lens with an expression of resigned sadness and forceful grace. Animals are our witnesses. Even in death they offer us the opportunity for re-imaging our often fraught relationship with the natural world. They are also a call to arms in the fight to save it.

Fig. 63. *The Hut (5/4) #3* (2017)

**Sentient Sentinels - the other role of animals in The Hut (5/4)**

It was initially my intention to cast a number of characters as animals - a beastly Greek chorus - that would herald the protagonists fortune and fate but during the planning stage I realised that all of the animals in my previous work were not agitators but rather witnesses to the human-authored stories of the world (Fig. 63). I felt this to be a logical

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186 Ibid, 141.
realisation in my desire to avoid creating overly anthropomorphic or anthropocentric representations. As Val Plumwood states,

In contrast, a less anthropocentric and belittling treatment would take animals seriously as agents, communicative subjects, bearers of knowledge, and members of the mixed community who are themselves able to observe us and perhaps to reflect critically on us and their relationships with us.¹⁸⁷

In my work, museum display taxidermied objects are reinvested with life, turning us into the observed. All are indigene, the feral and alien are nowhere to be seen.¹⁸⁸ From that point on my native taxidermied sentinels, revenants and mute victims of colonised invasion, assumed their statue-like positions to bear witness to fact and fiction, possible and impossible ‘histories’.

¹⁸⁸ Author’s Note: Plumwood argues for a Utopian contract for restructuring Cartesian mechanistic ‘meat/non meat’ relationships with animals but offers no recognition, either for a native/feral hierarchy that must exist in landcare management for the benefit of that landscape and the natives that are forced to compete with introduced species, both flora and fauna. Ridding the landscape of feral animal species is fundamentally an ethical dualism that must be embraced preferably on a macro scale. In occupying a postcolonial landscape with an impulse to improve and preserve it, it is a moral obligation for those that can to embrace the undesirable question of destruction to shoot straight. This responsibility is a complex and complicated one extending to ethical disposal of introduced species down the chain.
Materiality

I was drawn to pursue photography through a love of cinema specifically film noir of the 1940s and ‘50s. The materiality of my work embraces darkness (specifically black pigment) as a device to give my subjects the suggestion of depth, roundness and hyperreality. A photo taken in Orkney of Scottish explorer Dr John Rae’s memorial speaks to ‘The Colonel’s’ ambition but unlike the fiery possums, the human witness slumbers as the fire burns (fig. 64). The colour black is a virtual neutral and affords an indexical suspension from context and hence clock time. Objects are allowed to freely associate with each other in flowing streams of time and sensation. Duration is held in suspension and elasticised. It is this elasticised space that now drew me to briefly explore the techniques of expanded cinema, specifically high definition slow motion video as a bridge between cinematic ‘real time’ and stilled photography.

For the first time I saw the main themes of this project unite. The stills in The Hut began to contest history, narrative and reality in a liminal landscape invested with new associations. Though still, they are invested with a material depth that strains at the edge of cinematic movement. They seem in flux, temporally fluid, as they collapse into a gap opened up at the edge of photography. Elastic Photography.
Section III - The Expanded Ends of Photography and Cinema

The Space In-between - David Claerbout

The work of one artist/film-maker and one film-making director narrowed the field further defining the gap I sought. Belgian artist David Claerbout’s *The Algiers’ Sections of a Happy Moment* (2008) takes a moment in time during a rooftop soccer match in Algeria and expands it by fading in and out of sections of the scene from multiple angles to recreate a “continuous moment in time” (fig. 65).

![Figure 65](image)

**Fig. 65.** David Claerbout, *The Algiers’ Sections of a Happy Moment* (2008)

I encountered this work in the belly of MONA in Tasmania in 2014, its ethereal soundtrack supporting the dissolving transitions between frames as, “…each image is plucked from the void and falls back into it.”189 Constructed from over 50,000 individual photos resulting in 600 compositied frames, this is a film within a still of

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“…an event that has taken place only as a photograph.”¹⁹¹ Claerbout’s work is, as Ingrid Hoelzl has described, in the ‘photographic now’ where the digital mediation of images mean that, “…photographic images are no longer tied to a specific past but show a possible present.”¹⁹² Here the camera both creates and captures an event, one constructed, the other actual, neither a lesser version of the other but a phenomenon where the “in-between fields,”¹⁹³ become the locus for something that never happened outside of being a photo.¹⁹⁴ However, it struck me that the sequence remained temporally fixed in its duration, replaying in the same order with each repeat. Looped at 37 minutes the work could be endured by the viewer in the manner of cinema. Claerbout’s piece is both beautiful and mesmeric but lacked the open-endedness I was seeking.

¹⁹¹ Hoelzl, *Photographic Now*, 139.
¹⁹² Ibid, 82.
Director Martti Helde’s 2014 film *In the Crosswind (Risttuules)* is a landmark film set in the Estonian-Soviet post-WWII pogroms that combines slow motion steadicam techniques with 3D modelling software to create tableaus with fixed and slow moving elements (fig. 67). Allowing the camera to glide through scenes in a single take, actors freeze in position allowing the lens to track through the scene. Often movement occurs in the background, (for example a curtain slowly blowing in the wind), or the scenes ‘animates’ at a point of transition for the characters, (a main character will appear at the beginning of a tracking shot, the camera moving past her, only for her to reappear at the end of the shot on a truck which is then moving, although the only thing moving on her is a wisp of hair). Helde is turning parts of the film pane into a still and then back again whilst chronological time advances within the instant/frame. However, intercut with more traditional *movement-image* scenes, as with most cinema, the narrative system is ultimately fixed (fig. 66).

Author’s Note: In the manner of Sokurov’s *Russian Ark*, Helde’s debut film was a test of endurance. Shot over three years, each scene was months in the preparation with each shoot lasting a single day. Over 700 non-professional actors were used on a debut for both the crew and its director.
Visually seductive, these scenes hover as Dorothea Olkowski would have it, at a “moment of hesitation.” On the one hand, we have Claerbout using multiple photographs to explore one moment (of time) from multiple temporally expanded positions; on the other Helde semi-freezing filmic narrative to slowly move within a single flickering moment or series of moments. In their own way both deny the “emergent elements” of the persistent la durée I was seeking.

Conclusion

In this chapter I have described the development of photomedia created using a mix of photography and video, movement and stillness, latterly with a cinematic bent. While the projection piece Bushcropolis #1 brought to bear salient affects of movement and morphing within a temporal loop, stills produced for The Hut synthesised a number of discrete streams developed over the life of the project. When brought alongside people and place, archival artefacts were reinvigorated with life with an “intensification of the world’s vitality,” activating a liminal stage of open-ended narrative and recombinative histories of a time ‘once-never’ lived, bringing accepted histories and

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197 Hodges, "Rethinking Time's Arrow", 415.
198 Gibson, Memoryscopes, 66.
narratives continually into question. Throughout the making I have explored specific elements of movement at the slow end of durational cinema in the films of Tarkovsky, Denis and others. Their work led me to focus on cinematic aspect ratios and to develop my methodology of working with actors to allow for an authentic form of their lived experience to assert itself. I then interrogated the role of narrative through the cinematic trope of the close-up and Jean Epstein’s conception of the *Photogénie*. In pursuing questions surrounding the role and manner of narrative, I formulated my own theoretical framework for allowing the stillness of the photographic close-up to infuse my ‘any space whatsoever’ landscapes to the point where it may be possible to create a productive intervening space. As Gregory Flaxman wrote on cinema’s ability to create a “new logic among images,”¹¹⁹⁹ so too did the spaces in-between my frames begin to infuse the images themselves with an “autotemporalization of the image.”²⁰⁰

The hinterlands in *The Hut* form a colonial palette on which events are restaged and reconfigured. In many of the stills the landscape is black or minimally represented as on a theatrical stage as if a backdrop to the main action, a literal hinterland occupying the ‘space behind’. It is a transitory space that deflects the gaze, allowing the landscape and the animals that inhabit it to quietly reassert themselves. It is the locus for a collective memory that “…is not an inert and passive thing, but a field of activity in which past events are selected, reconstructed, maintained, modified and endowed with political meaning”²⁰¹. In seeking to undertake my poetic journey of apprehension; hinterland, archives, animals and characters are thrown together not to supplant any historic

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¹¹⁹⁹ Flaxman, Brain is the Screen, 6.
narrative but to fill a palpable void as, “...objects are already in existence it is not necessary to create them...all we have to do is grasp the relationships among them.”

Archives are often charged with being repositories of colonisation; a charge not always warranted by virtue of their necessarily selective collections. Objects and the relationships they engender are often complicated but it is only when depth through complexity is generated that we create new possibilities of ethical engagement with the landscapes left behind; “we may both love and hate the same object, not only by virtue of these relations, but also by virtue of the complexity of the relations of which we are ourselves intrinsically composed.” In Gibson’s reading, “the archive can be made to behave like thought, like fantasy, consorting with new associative options constantly.” This is what The Hut achieves in the constant recombination of history (archives), narrative (primary resource), and reality (enactment) I felt were key to unlocking photography’s temporal collapsibility.

In pursuing these lines of enquiry I became increasingly aware that there was a dimension that remained unexplored in my work, an element that would need addressing in order to fully explore the temporal collapsibility of photography. As my recombinative strategy fused with a more intuitive approach, I felt the gap I sought could now be defined between Claerbout’s loop and Helde’s presentness, one that forms, “…a conjuncture of media where neither (film nor photography) loses its specificity.” A dimension of lived experience we take for granted and psychologically reinvest in both mediums. Depth. The crucial difference for me would be to privilege photography over video in order to test the elasticity I felt was inherent

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204 Gibson, Memoryscopes, 79.
in durational (or non-sequential) narrative image. I sought a truly Elastic Photography that, “unlike cinema,…does not end,”\textsuperscript{206} one that embodied not only duration but visual depth and infinite variability beyond endurance. In the final chapter I will experiment with analogue stereoviews and digital parallax movement: a z-space of photography.

Chapter 5 - 2.5D: The Collapse of Narrative & History Between Photography & Film

Introduction

In the previous chapter I related video and photographic work I had made whilst exploring cinematic notions in photography. I investigated certain ‘temporal-spatial poetics’ of cinema through an examination of Deleuzian notions of movement through selected works of filmmakers Andrei Tarkovsky, Claire Denis and Alexander Sokurov. In a similar directorial vein to these, I explored production techniques in The Hut that would affect a ‘natural attitude’ in my protagonists so that, “…the subject undergoes a flow of experiences that imply and explain one another simultaneously and successively,”\(^\text{207}\) in a way that might mimic Bergsonian duration as a blended process of becoming. I also explored the role of the human face as a site for narrative communication through the filters of Jean Epstein’s *photogénie* and Pascal Auge’s ‘any space whatsoever’. The Hut strived to activate sensations within the viewer in and of time, real or virtual, indexical (factual) or mediated (fictional), in a simultaneity of generative collapse opening up possibilities of chaos and new meaning. I ended with describing selected works of David Claerbout and Martii Helde to explore the gap between photography and cinema, stillness and movement.

I began to see movement and depth as pathways to a deeper understanding of photography. Could Elastic Photography be seen to bridge the gap between 2D and 3D and in doing so conflate history, narrative and reality into perpetually collapsible temporal sensations analogous to how we naturally experience the world? I felt my intuitive impulse that photography possessed an excess of temporal logic needed to be

further tested if it were to, “...become the vehicle for more pervasive cultural desires,”208 centred in ways of seeing landscape as a place of reconnective ethical agency.

This chapter explores the context for my project by interrogating spatialised notions of photography through an examination of analogue stereographic and digital parallax techniques. I will investigate the notion that truly ‘elastic’ photography embodies a Z-axis where depth is added to its temporal modality, that is, the photographic image ‘moves’ in time and space along these two axes. It is in two sections; the first will look at whether the illusion of depth can be a path to sensation and what role that sensation may play in the experience of the image. Section II will explicate the reasons for creating a large-scale ‘animated’ projection using a parallax technique designed to intimate depth in a 2.5D virtual space, and how that illusion of depth may activate sensations that speak to movement, narrative, and the experience of time. Finally, I will explore these aspects through an ethical framework centred upon what I have termed bioavidity, where seemingly autonomous strands of lived experience can coalesce and resolve us to action for the betterment of place.

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Section I - Stereoviews: Photography's Depth Killed Off by Cinema

Seeing Double

Having grounded these thematic concerns I set about exploring the idea of depth in photography. The stereoscope invented by Sir Charles Wheatstone (1802-75) used two images to create a third ‘virtual’ composite imbued with the illusion of depth. A trick of perception, the device employed the theory of binocular vision where two images mimicking the slightly different left and right view of the human eyes, would unite as a ‘three dimensional’ hybrid when viewed through slightly angled mirror or lenses. I chose to experiment with stereography to see how imbuing photographs with an illusion of depth might intensify the generative temporal collapse I believed inhered in photography.

Author’s Note: I use quotation marks to contest the notion that stereoscopy is ipso facto three dimensional. Rather it often falls short in its inability to ‘look around’ an object in the image plane unless every nuance of that object can be dimensionally interrogated (the ‘stage flat’ effect). Stereoscopes often exist as ‘perspectival pictures’ (Elkins 1994), (Grootenboer 2005) despite their promise of ‘seeing-around-behind’ (Batjes 2015). Having said that, the degree of the illusion of depth depends very much on the skill of its creator. Similarly ‘3D’ cinema is only invested with this potential further activated by movement controlled by the creator rather than the viewer. For the moment, virtual reality modelling offers the best means of fulfilling the visual third dimension as experienced by the body and reconciled by the brain. Here I suggest the most ‘dimensional’ stereoviews, such as my next series Hazards, flicker between 2.5D and 3D as the visual plane is mediated by ontological networks in the brain. For the purposes of this discussion I will concentrate on the effects of intimating depth on apprehensions of sensation. For detailed analysis of the mechanics of stereo photography see Jonathan Crary, Techniques of the Observer, On Vision and Modernity in the Nineteenth Century, (Cambridge, MA, M.I.T. Press, 1992), 116-136.
In bushcare work we use brightly coloured flagging tape to mark areas needing treatment or remediation; with the Country Fire Service, these fluorescent markers signal a place to start or contain a fire or where fire has made an object or space unsafe.

In the series Hazards I deliberately exchanged the human figures in The Hut for objects that represented a familiar (if not slightly oblique) colonial legacy (figs. 68-70).

Throughout the project I have been collecting cheap mass-produced ceramic figurines (such as the one used in Salt), spray-painting them matt black to negate their faux embellishments of European flowers and lace garments, inverting the pristine white glazed surfaces just as Australia’s black swans herded a topsy-turvy world to the colonisers. Based on Meissen style fripperies of the monied classes, these Shanghai-born copies (bearing the deformities of objects cast from fourth generation moulds) seem nonetheless more authentic than their referents, not least for the genuine aesthetic appeal they had for their original owners. Cast off, they speak of a misplaced bourgeois aspiration, to a fantasy of stability, taste and non-productive wealth.
Figurines are suspended in mid air, held only by the tension of the tape strands, pulled tight against the other. A young man is held with his dog, voices muffled (Fig. 69); a woman blindfolded in ball gown, her pink bonds radiating web-like from her body (Fig. 70); two musicians caught in the colours of their music cannot see what prevents them playing; a bandaged female is pulled back into the inky darkness, her male counterpart has been in the wars, held together by pink horse bandages not knowing what to do with the knowledge stacked in his hand. This series is a siren call to be aware of what Gibson laments as the ‘aftermath culture’ of Australia, where the fractured nature of the artefact in a land of cultural fissures leads to, “…a great deal of the vital evidence…either missing or non-textual.”

For me these ersatz colonial dainties and historically misplaced objet kitsch are signs of a failed culture of appropriation, a culture suspended in a black hole, where artists and scientists point the way to the hazards that are ultimately viewed as a novelty, a lost cause. As a glossy 2D photo they reflect the viewer back to herself. As a 2.5D stereoview, they allow her to see in.

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The works in Hazards are wall-mounted with laser cut fluorescent acrylic frames around reticulated lenses. Unlike my projection, they force the viewer up close, drawing her into the images, demanding she adjust her position and posture to engage with the scene. I felt that left unchallenged, these quiet signifiers often leech into culture, smothering more meaningful signifiers of place, history and change, confusing their recombinative possibilities, their mnemonic vivacity; “Memorial vitality is what keeps societies burgeoning over oblivion.”\textsuperscript{211} I wanted Hazards to be a warning against embracing the foreign cultural mythologies that quietly, insidiously, assert themselves in our everyday lives.

**The Illusion of Depth**

Depending on the content of the images and the skill of the image maker’s stereographic construction, stereographyforegrounds an illusion of depth that occasionally mimics the third dimension. Both stereo photography and ‘3D’ cinema share the same measure of success. Cinema has the advantage of movement and the play of light that follows but loses intensity of the gaze because of that movement,

\textsuperscript{211} Gibson, “Flood”, 248.
whereas photography’s illusion of depth is limited yet intensified in its fixity. Both media however only offer a sense of dimensionality relative to the camera whereas perceptually we experience 3D as bodily, moving relative to the object at the same time. Both mediums are spatio-temporal (Mitchell 1986), but I felt neither photography or cinema has to replicate the third dimension to invoke the intensity of sensation. It only needs to sit between 2D and 3D, (a nominal 2.5D), to prick at the sensory-motor system, offering intensity of the gaze as the pathway to sensation.

For Massumi, intensity acts as, “a complicating immediacy of self-revelation” with resonance, in the metaphorical sense, “…seen as converting distance, or extension, into intensity.” This applies to stereographic imagery in that it is most affective when it amplifies sensation. In part, it does this through sensation, by using a haptic device to funnel the viewer’s vision, demanding their eyes determine a single image. Sensation is often experienced as a vague, “directly disjunctive self coinciding...sensation is never simple. It is always doubled by the feeling of having a feeling. It is self-referential.” For me, this reflects the “psychological dualism and self-doubling” inherent in stereoviews that allow the viewer to regulate intensity of the gaze affording a “private stillness and timelessness.”

Here the viewer is the activator of the image and the interpreter of its affective intensity. I imagined this analogous to an eruption of sensation in the manner of Epstein’s photogénie. In opening “multiple temporal strata” narrative function was given over to the viewer to experience discontinuously in their time. For Jonathan Potter, a 2D

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213 Massumi, Parables, 14.
214 Ibid.
215 Ibid, 3.
photograph is a ‘lifeless’ site, animated by stereography. I felt the perceptions of depth simply activated different perceptual areas of the brain to do with movement and spatial recognition heightening the life already present. The faux historical porcelain figurines represent a sense of the past, one amplified by depth and the mediated reality of the black surface and bandages imposed upon them (the present that is passing), held in hyperreal bondage by the fluorescent ties stretching toward and away from the viewer (an imagined future), a denial of their colonial aspirations.

Fig. 71. Noémie Goudal, *Plate II for Stereoscope* (2012)

The Stereoscopes of Noémie Goudal

The stereoscopes of French artist Noémie Goudal embrace the private/public dualism inherent in close-quarters landscape photography. Using conventional methods of stereoscopic viewing, Goudal constructs her left and right image views from one image, digitally cutting out elements, offsetting those that she wishes to suggest occupy a different point in space against the flat background. Her stereoviews have a ‘stage-flat’ effect that consciously plays with our brain’s reconciliation of the image. In *Plate II for Stereoscope* (2012), a rocky outcrop protrudes from a clear azure sea, its tidal line exposed between the base and the water (fig. 71). Goudal has foregrounded the rocks in

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four flat ‘sheets’ that extend to the sky background. The rhetoric of perspective would demand that the foregrounded ocean be rendered as a fifth layer in front of the rocks however Goudal inverts our expectation by tying the water to the background causing the island to seemingly hover away from the liquid that surrounds it. This re-redoubling speaks to the ‘spontaneities of consciousness’ that are always available to our perception through the ‘sub-phenomena’ of natural vision (Bantjes 2015). *Plate IV for Stereoscope* (2012)²²⁰ depicts an abandoned tent-like structure marooned in the sea, its flap open with only the flattened view inside stereoscopically activated beyond the canvas and water that seem to flicker between dimensions. In *Plate XII for Stereoscope* (2015) Goudal begins to play with duration (fig. 72). At first glance, a pointed rocky mountain peak sits in front of another to its left as the arc of a steep incline racing from the bottom third to a vanishing point in the right hand corner. As your eyes adjust, slices in the main mountain begin to reveal, slowly foregrounding themselves, pulled apart like tectonic sheets in virtual apprehension. A vertiginous verticality asserts itself in the landscape as each element points arrow-like to the sky, encompassing past, present and future into an elasticised space. Goudal’s landscapes are assertive, generating a familiarity for fantastical scenes that exist only in the minds of the viewer.

*Fig. 72.* Noémie Goudal, *Plate XII for Stereoscope* (2012)

So it was that these works united several important thematics, namely; how photography when experienced as sensation can open temporal flow to Deleuzian notions of Becoming by elasticising space and tapping into the sensory roots of the body. Similarly, I felt that adding an illusion of depth spatialises photography, activating sensations that tap into movement and narrative. I was left wondering whether adding an element possessed by cinema - that of movement - would heighten the sensation of temporal experience even further. To test this final question, I resolved to explore a hybrid movement that might be located somewhere between the Ken Burns slow pan style of Claerbout’s frozen slideshow and Helde’s steadicam walking pan through the tableaus of time.
Section II: Parallax Video & Digital Stereographs

**Z-space: depth in photography**

A black hole in space fades into the retina of a human eye that in turn dissolves into the aperture of a camera. A black hole exists in space-time (4D), a human eye exists in our dimension (3D), a camera produces an image (2D). So where is z-space? For the purposes of this project let us say that z-space intimates depth in virtual reality. If we compare a diagram with three axis points (fig. 73) we have a vertical, a horizontal and a foreground plane. If we intimate depth by encasing these axes in a drawing of a cube with the a ‘hinge’ in the centre (fig. 74) the z-axis acts as a pivot to pull the cube forward or push it backwards whilst remaining a 2D drawing. Z-space is enabled using a parallax technique (also called 2.5D) by allowing a camera to move through an image that has been sliced up with its constituent parts placed on different points of the z-axis. Using a program such as Adobe After Effects a series of paths are recorded over a matter of seconds resulting in an illusion of depth. Often a cheap trick over-employed by documentary film-makers, seemingly on the pretext that the historical photograph is not itself dynamic enough, the effect often commits, “...a violence to the ontological integrity of the historic photograph”\(^{221}\), as Martyn Jolly asserts.

**Figs. 73. & 74. x-y-z-axes**

But for the non-historic document, 2.5D has its temporal place. Along the axis that runs between 2D and 3D there are varying degrees of dimensionality and within the subject matter, historical and narratival circuits that elaborate time. For Bergson if, “time is what hinders everything from being given at once” then elaboration is the freeing agent of time, something that is the conduit of “the continual eruption of the new.”

But it is the Deleuzean variation on Bergsonist thinking that I wish to champion in order to move my thinking from a z-axis of geometry to a z-space of time. Bergson charted a course through memory and time using his famous cone diagrams. The first (fig. 75) demonstrates the way in which the past is contemporaneous with the present as explored in Chapter 2. The expanding circuit diagram represents a layering of different images with varying temporalities where one is held in the gaze at the same time as a previous is overplayed upon the new, albeit with a lesser intensity. A cascade of perceptual echoes continues to occur in multiple combinations as one image influences and potentially changes the next.

![Fig. 75. Bergson’s perception circuit diagram, Matter and Memory (1896)](image)

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223 Grosz, Becomings, 28.
Another Bergsonian cone represents intensity (fig. 76). At the narrowest point memory is at its most focussed and corporeal; as the cone expands so intensity lessens and we are able to go on a mnemonic wander through the archives of our recollections forming new or revisiting old associations as we ascend towards the more expansive top, where linkages become less intense, freer or fragmented.

**Fig. 76.** Bergson’s cone of pure memory, *Matter and Memory* (1896)

The two cone representations are neither equivalent nor mutually exclusive but may be used in tandem to illustrate memory images and their intensity. Excluded from both (although arguably inherent in the cone’s void) is a bifurcation where alternate versions of the same path are taken or exist in tandem within two or more simultaneous jet streams.
A cinematic example can be seen in Michael Powell and Emeric Pressberger’s *A Matter of Life and Death* (1946) (fig. 77). The film revolves around a WWII pilot who, having been shot down, is saved from death by an administrative error when the otherworldly ‘conductor’ charged with shepherding him into the afterlife is late. Caught between the past-present and present-future, having fallen in love after the appointed hour of his demise he argues with the Conductor, who returns to earth throughout the film, for more time. Dream sequences or flashbacks might have sufficed but Michael Powell overlays an alternate frozen time on other characters in the scene, while ‘Conductor 71’ opens a stream to a future that should have been lived. Like in Helde’s stilled sequences, the actors freeze in their positions, however without the aid of 3D software, slight twitches and breaths are visible as the narration takes place. Past, present and future simultaneously erupt in our consciousness as time perpetually collapses and reforms. David Campany has unearthed a publicity still wherein an animate person (David Niven, left) looking at a frozen person (Roger Livesy, right,) does not give the impression of being stilled224 (fig. 78). It is a still-moving-still paradox. It is Deleuze’s difference that the frozen characters feel if anything; the pause in-between musical notes that defines time. This recombinative pause is not a void but a phenomenological excess where everything is present and stilled. Time as depth, duration as space. The pause is

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our z-space of time, the point where an exhalation reverses and runs again into an inhalation but is held in stasis for the immeasurable moment that defines life.

**Fig. 78.** Publicity still from *A Matter of Life and Death* (1946)

**Parallax Projection**

The final work *The Hut* (54) takes the notion of Elastic Photography and stretches it to its virtual limit. Using a conventional parallax technique a series of twenty-four scenes of between two and seven seconds in length was produced from digital photographs and rendered as HD digital video files. Scenes are composed of one or multiple images (whose order remains fixed within their discrete scene) (Figs. 79, 81, 83-84). Each scene emerges from and recedes into black as it begins and ends, one

225 Author’s Note: A digital parallax technique invests a still photograph with the illusion of dimensionality. A photo is sliced up into different ‘layers’ according to its subject matter (for example, if the photo is of an apple on a plate the apple would be traced and placed on a different layer to the plate, the plate on a different layer to the background etc This occurs on the X, Y axis for length and height). Each layer is then positioned behind or in front of the other on a virtual stage (Z axis). A virtual camera is created on the stage allowing its movement along any or all axes. This movement can be rendered relative to each layer any of which can also be moved. The most effective parallax sequences are relatively short in duration (2-7 seconds). Each sequence is then rendered as a movie file and edited in the usual manner.
dissolving gracefully into the other. In collaboration with Jonathan Mackenzie\textsuperscript{226} a program was designed and written in the Java programming language to enable the files to be played back sequentially. The program was designed to play all scenes in a sequenced but random order. Each unique sequence plays all the way through until all 24 scenes are played back without repetition. Determining a second permutation,\textsuperscript{227} the program repeats the process until all sequences are exhausted before any unique permutation is repeated. This results in the number of unique permutations totalling over six hundred twenty sextillion uniquely ordered sequences\textsuperscript{228}, with each unique sequence requiring approximately 4.6 minutes to play through in its entirety.

The result of this puts viewing all possible permutations beyond experiential endurance while individuating duration for each viewer. Anne-Marie Duguet writes on repetition and video installations that, “it is no longer possible to think of repetition solely in terms of image. It should be first approached as a system, a process - technical, sensitive and mutual.”\textsuperscript{229} Randomness is important for disrupting fixed cinematic story-telling and for generating new associations. It is not simply to introduce indeterminacy but to enable the viewer to engage with the recombinative archive as it is activated by temporal evasiveness and, as Peter Canning states the, “…mutual affection of those apparitions…capable of evolving together as a universal community.”\textsuperscript{230} A random

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\textsuperscript{226} Mr Mackenzie is a BEng (Software) Hons, PhD Candidate, at Flinders University, SA.
\textsuperscript{227} Author’s Note: A permutation focuses on the selection of objects and the order in which they appear. A combination does not take into account the order of appearance. Hence the word permutation appears throughout.
\textsuperscript{228} Author’s Note: The full number is expressed as 6.20448401733239E+23; as a formula; P(n,r) = P(24,24) = 24! / (24 - 24)! = 6.204484017 E+23; Stat Trek, “Combinations and Permutations Calculator”, http://stattrek.com/online-calculator/combinations-permutations.aspx, (accessed 15 February 2016) and in words; six hundred twenty sextillion, four hundred forty-eight quintillion, four hundred one quadrillion, seven hundred thirty-three trillion, two hundred thirty-nine billion, four hundred thirty-nine million, three hundred sixty thousand. EasyCalculation, Number to Text / Words Converter, https://www.easycalculation.com/convert-number-to-text.php, (accessed 15 February 2016)
\textsuperscript{229} Barbara Le Maître, “Pensive Hybrids: On some of Raymond Depardon’s Filmo-photographic Setups”; in Guido et al, Between, 201: 368, on Anne-Marie, Déjouer l'image : Créations électroniques et numériques, (France, Actes Sud, 2012), 42.
\textsuperscript{230} Peter Canning, “The Imagination of Immanence; An Ethics of Cinema”, in Flaxman (ed), Brain is the Screen, 338.
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element is injected into the metric by having the program commence at a new permutation when restarted. It is therefore highly probable that no two viewers will experience the same order as one another (unless they are viewing it at the same time), and that no one person will ever experience the same order on subsequent viewings as before.

Fig. 79. Scene from *The Hut (5/4)* [detail] (2017)

This structure expresses the Bergsonian-Deleuzean memory-duration-matter prism I was exploring. If each scene is classed as a memory image (or amalgam of reality, history and narrative) then each image can take its place in the Bergsonian *expanding perception circuits* diagram (fig. 80). Each scene can be placed within the previous cone of pure memory diagram (fig. 76) depending on the number of elements; closer to $S$ for a single image scene, ascending towards the wider top for more complex scenes. What is intimated in the Bergsonian cone is volume; what is absent is perceptual depth.
Like Helde’s ability to physically track through an image (analogue) and Claerbout’s composited virtual stage designed to do the same (digital), the parallax effect of the video speaks to both. What it adds is a \textit{z-space} of perception and duration. Perception is engorged where the visual plane is imbued with an illusion of depth as we might perceive it (or recall it being perceived), as if we were witnessing it uniquely for ourselves. Duration in that every permutation is put beyond individual experience while ensuring no two experiences are the same. The work becomes affect and experience.
Underscoring *The Hut*’s visuals is a sympathetic soundtrack created entirely in virtual space. At its core is a sonographic program called *Virtual ANS* by Russian engineer Alexander Zolotov²³¹. Based on the spectral musical synthesiser *ANS* developed by Evgeny Murzin over twenty years from 1938, the software simulator ‘plays’ photographs manipulated within the program to create a unique soundtrack from the digital light waves that form each photo.²³² A second layer of sound was created using several haptic iPad iOS apps²³³ generating both synthesised and analogue style sounds cut into loops and overplayed with individuating notes (fig. 82). The audio is compiled into discrete tracks of differing durations and played back in looping, responsive and recombinative musical relationships that, like the video sequences, can never be repeated. Durations of video scenes and audio tracks differ, overlapping each other when played back creating further layers of temporal complexity. Layers of time, folding in and out of the elements around them, cadences of generative collapse. As a non-musician, this process is one of intuition and experience in kinship with the melodic sensibilities of composers like Ludovico Einaudi, Chris Abrahams and pianist Trevor Morrison, each in their own way creating lyrical cascades of layered phrasing, tone and silences.

²³² Andrei Tarkovsky utilised the original *ANS* synthesizer in *Mirror* (1975) among other films.
²³³ Apps used include; Loopy, SoundPrism Pro, FingerFiddle, Audiobus, Aeolian Harp, Scape.
Ecology of the Collapse

With this final iteration I felt the notion of Elastic Photography to be reaching its logical conclusion. In *The Hut (5th)* the mathematically impossible fifth quarter in the title alludes to an excess of landscape and time. In relating *Early Experiences of Life in South Australia*, 19th Century author John Wrathull-Bull designates a land so easily
settled as, “this fifth quarter of the world”;\textsuperscript{234} for the colonisers who viewed it as unoccupied, a space in excess of the whole. The time signature of 5/4 in music represents an overabundance in the Western canon, a construction that defies the accepted structure of 3 and 4 beats to the measure as, “…a way of making a certain kind of point about where you stand.”\textsuperscript{235}

The hut’s literal collapse also echoes the destruction of the hegemonic base of the coloniser, one that subordinates nature and its nonhuman native inhabitants to its, “hyperbolised human agency.”\textsuperscript{236} The character of The Colonel is not a European male, his heritage is Other, the role usually reserved for the colonised, the homogenised passive and tamed native, both human and animal alike. Like the real Light, he elicits empathy, complexity and perplexity at either end of his conscious existence, unable to control the conspiratorial collapse around him, he nonetheless tries to regroup and reconnect with the agents of change in his orbit. Here the landscape begins to fade away, traduced as an, “unconsidered background to technological society”\textsuperscript{237}. The Colonel has gone from being the discoverer, the colonising One, to the Other as he is reabsorbed into a, “space for two-way adaptation…for negotiation, attentiveness or sensitivity.”\textsuperscript{238}

\textsuperscript{237} Ibid, 13.
\textsuperscript{238} Ibid, 25.
With *The Hut* I sought to take history with me, consciously seeking not to exclude undesirable narratives from ones that allow us to construct a Utopian future, free from the cultural baggage of space and landscape. In looking to Ross Gibson’s *Seven Versions of an Australian Badland*, Emily Potter reminds us of the risk of cultural imperialism inherent in excising conflict from history; “…history lives as a presence on the landscape, a presence generated as a forceful outcome go countless actions, wishes and wills…people upon people, land upon landscape. Past upon present and future.”

Woven through the twenty-four scenes are real and imagined stories from the life of William Light. While it is possible to arrange them in a traditional cinematic manner with a beginning, middle and end, this is left to chance and duration.

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My landscape then is not a “One True Place”, but an every/no/where place where self-sustainability is not a goal. My impulse is to champion an inter-sustainability of place, not only between connective ‘knowledge, care and responsibility’ systems but also one of generative ethical conflict, of bioavidity. In this I embrace the avid in its immunological sense, as “…a measure of antigen-to-antibody binding, based on the rate of formation of the complex.” My relationship to place in our landscape embraces many markets in the bioeconomy; knowledge (biodiversity); activism (bush care); regionalism (fire fighting); political (off grid power) and ethical (art life). It is not an ideal but a sum of its parts, of what is a possible connective confluence of action and affect, each market further entrenching mnemonic resonances informing intensity. It is engaged, personal but imperfect. Unlike the poetics of much bioregionalist discourse

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242 Author’s Note: Here I acknowledge the risk of creating a false attachment to place, a misplaced psychological Romantic connectedness in the Heideggarian singular tradition (Plumwood 2002) that would resemble only itself (Massumi 2002).
it does not end with in a nebulous aura of community, rather it has no end. Weeds reassert themselves, feral animals recolonise, waste is dumped, and outsiders encroach with a consistent air of self-entitlement. All must be dealt with ethically and where necessary, forcefully. Conflict is an outer measure of this threshold where the utility of flagging hazards is measured by the actions affected to redeem them.

Conclusion
In this chapter I have united temporal, narratival, archival and technical streams running throughout the landscape of this project. In the first section the work took a deviation into object-based images exploring contemporary applications of 19th Century stereography. The porcelain figures, mass produced and ill-defined, stood in for a contemporary colonialism in the domestic spaces of suburbia. This allowed me to think in more concrete terms about how the illusion of depth influenced the experience of an image and, in turn, how it tangentially activates the spatial triggers of perception. Incorporating brightly coloured plastic tapes used in land management activities, provided a hyperreal foil for the vaguely menacing tightly bound subjects. I drew a comparison between Hazards and the invented exterior landscape stereoviews of Noémie Goudal, and discussed how enacting spatial elements within photographs speak to the Kantian idea that form and space are “idiosyncratically imaginative” mental constructs.243 Stereographs enable the viewer a way of, “seeing-around-behind”244 its subjects. They embody a malleable photographic space-time in which, “… the relation of what has been to the now is dialectical: is not progression but image suddenly emergent.”245

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In evolving these relationships I began to realise that photography embodies characteristics of expansion and contraction, lucidity and dilation. It is in short, affectively and perceptually elastic. We are used to reading a photograph as its past, present and future captured in a single instant. It is by definition an imagined moment albeit one based on an (f)actual event. It is no less ‘authentic’ because imaginations act on it, rather it is an all the more ‘real’ reflection of lived experience. In *The Hut* (54) I have activated the photographs with a duration and depth that mirror Bergson’s *la duree* in a perpetual generative Deleuzian Becoming that spawns new associations with each performance. Assisted by a rhetoric of perspective and colour, the stills are geared towards suggesting a depth beyond the 2D plain. However, when activated by parallax and projected they become, “‘vibrations and tremors’ of light, rather than ‘tracings’, reproductions of reality…a crystallization of time-matter, made possible by conventional technological mechanisms of codification.”

It is this very crystallisation that is at the heart of my impulse to use the collapsible temporal nature of photography to generate new possibilities in the way we think about place.

Reflecting on my chosen processes and the nexus between photography and the cinematic has allowed me to examine the importance of place over space - of connectedness over liminality. In connecting the subject matter of place, time and ecology, a rhizomic weaving takes place that creates an energy for life rather than an index of death; “The imaginary gaze makes the real something imaginary, at the same time as it in turn becomes real and gives us back some reality. It is like a circuit which exchanges, corrects, selects and sends us off again.”

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246 Lazzarato, "Machines": 111.
The writer/director Rolf de Heer tells a story that speaks to place and this circuit. Travelling to the Cannes Film Festival with a number of the Indigenous cast of the feature film *10 Canoes* (2006), it did not take long for the excesses of the media circus to take its toll on the less impressionable cast members. As a salve he took them to an island that contained a stand of gum trees. Delighted at the sight of the familiar, one Yolngu man went from tree to tree, hugging them, imploring them to let their ‘cousins’ back in Australia know he would be home soon. While I do not claim familial ties to the land I inhabit, I do claim fidelity for a generative and heartfelt cousinship.
Conclusion

“After all, what is time? A mere tyranny.”

~ Conductor No. 7

(A Matter of Life and Death 1946)

In 2007 my wife and I moved to the Fleurieu Peninsula to protect a 44 acre section of remnant bushland, our motivations a reflection of our concerns for decreasing biodiversity in an age of climate change. We wished to walk the earth more lightly while having an exponentially positive effect on that land. We actively manage the land, undertaking a private landholder Heritage Agreement with the State Government, and working with a grassroots biodiversity group (private owners of native bushland), the Prospect Hill Bushland Group and NGOs to obtain funding, share knowledge, preserve and better the locality. As my life in landscape grew so did my preoccupation with the environment and its inhabitants. So then did the landscape, its historical and imagined life, begin to invade my art practice.

In essence, this project also sought to articulate what I felt about the manufactured medium of photography. Namely, it is a medium that itself occupies a liminal space; a threshold bordered by time, memory, narrative, history and the present moment whose boundaries are inherently in a state of flux. Several immediate challenges arose that proved to be bellwether considerations. The first was, can a medium historically wedded to the notion that its unique power was to freeze a ‘slice of time’ be used to argue for time’s collapse? Two discretely different practical questions followed that would determine my methodology; which techniques plucked from photography’s

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history might best articulate the thesis?; and, what visual signifiers might be most conducive to amplify the generative force I felt resulted from time’s collapse? I embraced these challenges by adopting a combinatory approach to both technique and symbolism. I selected processes widely drawn from photography’s history whilst marshalling archival, manufactured and found artefacts of historical narrative and reality, people and place.

Within the writings on photography’s indexical nature, debates around photographic time have largely centred on the ‘slice of time’ paradigm where the camera’s ability to ‘freeze’ a moment in time in an instant is accepted as uncontroversial. Recently this conversation has begun to shift to a more nuanced reading of time as a malleable quality of photography, what I have called Elastic Photography throughout. Simultaneously, the relationship between photography and cinema is being recalled to examination by the rise of digital technologies that allow increasing contestation of the boundaries of the two media. This exegesis charts that passage through the filters of a humanist ontology in a speculative practice.

In Chapter One I explored the idea that landscape photography in some form might be able to act as a visual representation of time. Building upon the vernacular results from photographing unmediated landscapes I indulged the impulse to progressively add complexity through a combination of layering, association and augmentation. Works such as *Archeology of the Bush* and *Bushcropolis #1* contested the nature of the real and simulacra, the historical artefact and historicised refuse, producing works that were a hybridisation of 19th-20th-21st Century techniques and materials. The picture within picture of a landscape within a landscape embodied in the equine-centred *Pasha* ‘fabricscape’ echoed Grosz’s anachronous future leading to further aesthetic questions regarding how the materiality of the work informs the ability to hold attention and suspend linearity in narrative time.
With these results demanding an interrogation of the nature of photographic time, Chapter Two explored the theoretical basis for my speculation through a Bergsonian-Deleuzian framework. Notions of ‘copresentness’ - the simultaneous becomingness of past, present and future - elevated my understanding of time beyond its limitations as a quotidian gauge of scientific measurement. It was then that life could be expressed as difference; where the force and effect of duration produces matter and memory. This is time as accumulation (of space, objects, intensities). Duration reorganises narrative, inhabits its form, but refuses to indulge it. Bergson’s continuous multi-faceted duration supplants time, bringing us closer to temporality as experience. This way of thinking about time would ultimately manifest itself in the random yet cohesive parallax scenes in *The Hut* (5th). Bergson’s dynamic time of duration is one of paradoxical coexistence. It is a mutual relationship between past, present and future, with each folding into and out of the other, that generates mobility as a life force and paradox as a natural state.

This layering of theory accompanied the layering of imagery, narrative, history and landscape in Chapters 3 and 4. Chapter 3 drew upon contemporary practitioners such as Noémie Goudal and Rosemary Laing as I explored how landscapes might be viewed as liminal spaces of temporal flux through an investigation of the life and times of South Australia’s Colonel William Light. Openly following Light’s trail to nowhere, it was in the Scottish landscapes that I felt my photographs began to oscillate between the fixity of cinema and relativism of the still.

In working across multiple archives containing mainly three dimensional objects, embracing Gibson’s poetic processes proved key to creating new associations that coalesced in their own right to generate new meanings. My new archive embodied meanings that move within perception - that dynamic sensation fluctuating within Bergson’s *la duree* and Deleuze’s *becoming*. *The Hut* creates a space of free-association for historical and contemporary objects liberated of mythology and invested with a new
dynamism of contemporaneous political agency. It was with this series that I realised I was wrestling with an ambition not to illustrate history but to demonstrate time.

The realisation of The Hut as a digital video projection that intimates depth through parallax, mobilises recombinative duration by creating multiple permutations that generate unique experiences for its audience, a uniqueness that mirrors individual experience of time. What this project adds to the ‘still-moving photographic now’ is a demonstrably Elastic Photography, one where the space between photography and cinema is expanded through a depth (a \( z\)-space) of perception and duration. Perception is engorged where the visual plane is imbued with an illusion of depth as we might perceive it for ourselves. With every permutation duration is put beyond individual experience while ensuring associations are capable of generating anew. My archive in The Hut unmakes ‘real’ pasts generating possible pasts and probable futures.

Colonel Light is recast as an everyman whose identity can be assumed by each and every one of us. Time collapses. History becomes duration.

It is through this conflation that calendric and experiential time can be seen to repeatedly collapse upon itself, regenerating memory and continually forming new associations. What emerges is a sense of time closer to how we experience duration as human beings. Duration teetering on the cusp of an event; the aperture of a camera’s shutter, the black pupil of a human eye, a black hole in space. It is an indexical and sensorial lamination that creates a portal through which to experience time, one that is not merely a conflation of mediums but a new way to experience the world unique to photography. Elastic Photography. As arts writer Jemima Kemp, states, “When we look past the familiar into the between, to remember can be to remake anew”\(^\text{249}\)

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\(^{249}\) Jemima Kemp, "(Re= Again) the Reimagined Archaeology of CJ Taylor’s Collodion Collages.", Exhibition Catalogue for Moriendo Renacsor, (SASA Gallery, Adelaide, 2014).
I have asserted that it is the revelation of time through the spatial depth that sits between photography and cinema that allows us to reimagine the ever-present past. This ‘new time’ sits between the stilled film and the filmic still, reality and illusion, analogue and digital, 2D and 3D. A z-space of time. A time filled with possibility and hazards. A call to arms to live in constant awareness of the beautiful fragility of existence and to act accordingly. A time in perpetual generative collapse. It’s how we deal with that collapse that will ultimately make the difference.
Exhibitions

List of exhibitions directly related to project

*PICA Salon*  Perth Institute of Contemporary Art, Perth, WA.

*The Kennedy Prize* 2014, Adelaide

(*t*)here, Shimmer Photography Biennale 2014, South Australia {solo}

*Moriendo Renascor* SASA Gallery, Adelaide

even,still  THIS IS NO FANTASY, Melbourne {solo}

*The Adelaide Parklands Art Prize 2014*  Artspace, Adelaide Festival Centre

*ArtVerona* Galleria Marcolini, 11th Edition, Verona, Italy

*Ghostly Nature*, Adelaide Town Hall Emerging Curator’s Program (Polly Dance)

*The Alchemists* Australian Centre For Photography, Sydney

*Signal 8 Salon Summer Show* The Cat Street Gallery, Hong Kong

*Penumbral Tales* Flinders University City Gallery, State Library of South Australia, SALA Festival 2015

*CACSA Contemporary 2015*  Contemporary Art Centre of South Australia, SALA Festival 2015 {solo}

*Winter Group Show* .M Contemporary, Sydney

*Art Central* Hong Kong (.M Contemporary)

*SIGNAL8 2015* The Cat Street Gallery Hong Kong

*Mere Tyrannies* .M Contemporary, Sydney {solo}

*ArtVerona*, Galleria Marcolini, 12th Edition, Verona, Italy
Seventh International Conference on the Image, Liverpool UK

Alchemical Traces: Contemporary South Australian Hand-Craft Photographers

Shimmer Photographic Biennale 2016, South Australia

Even Still Adelaide Town Hall Emerging Curator’s Program (Joanna Kitto)

National Photographic Portrait Prize 2017, National Portrait Gallery, Canberra

Illuminance, Hill Smith Gallery, Adelaide

Olive Cotton Award for Photographic Portraiture 2017, Tweed Regional Gallery, NSW

Whyalla Art Prize 2017, Whyalla, SA

Awards

Australian Postgraduate Award

The Adelaide Parklands Art Prize 2014 (winner)

The Kennedy Prize 2014 (finalist)

ANU CASS Materials Grant Award 2014

ANU EASS Patrons Higher Degree Research Award 2015

National Photographic Portrait Prize 2017 (finalist)

Olive Cotton Award for Photographic Portraiture 2017 (finalist)

Whyalla Art Prize 2017 (finalist)
Acquisitions
Fondazione Domus Collection, Verona, Italy

Bibliography

Works Cited
Abrahams, Chris, Climb. Australia: Waterfront Records, 2016, CD.
Allison, David, “Lost songs of St Kilda brought back to life”, BBC Scotland News,


Beckerman, Michael. “Playing Five Beats To The Measure”,


Bell, Jeffrey. A. "Gilles Deleuze, Philosopher of Cinema." *Film Philosophy* 1, no. 8 (1997).


Hawke Research Institute, “Event Program 2014”,


Kemp, Jemima. "(Re= Again) the Reimagined Archaeology of CJ Taylor's Collodion Collages." Adelaide: South Australian School of Art Gallery, 2014.


Morrison, Trevor, *The Lost Songs Of St Kilda*, Scottish Festival Orchestra, UK: Decca, 2016, CD.


Tarkovsky, Andrei Arsen'evič, Mirror (Zerkalo) (1975), Moscow: Mosfilm, 2011, USSR.


Additional Reading


Sandbye, Mette. "It Has Not Been-It Is. The Signaletic Transformation of Photography."


Tsabropoulos, Vassilis. The Promise, Germany: ECM Records, 2009, CD.


Appendix

Item A.

George HAMILTON
Herefordshire, England 1812 – Adelaide, South Australia, Australia 1883
Australia from 1839
Colonel (1848)
Materials & Technique: paintings, oil on metal
Dimensions: 27.5 h x 30 w cm
Acknowledgement: Purchased 2013
Accession No: NGA 2013.83
Item B.

The Barossa William Light Monument in Lyndoch,
l (accessed 10 January 2017)

Item C.

Henry Fox Talbot photographs.

PLATE VI. THE OPEN DOOR.


Item D.
The Colonel and the Toad (a fractious fable in one Act). Unpublished draft manuscript. https://www.dropbox.com/s/6h7fg3ogqhmegz/TheColonelAndTheToad_Full%20Script_CJTaylor.pdf?dl=0


Item E.

Jemima Kemp catalogue essay,
Installation and production views
Wet plate collodion ‘Acrylotype’ creation process.
Item F.

CACSA Contemporary 2015 – SALA Festival, August 6 - 30

http://www.cacsa.org.au/?page_id=3375

CACSA CONTEMPORARY

ROY ANANDA, CRAIG ANDRE, ANNETTE BEZOR, MATTHEW BRADLEY MADISON BYCROFT, AURELIA CARBONE, SUNDARI CARMODY CHRISTINE COLLINS, JOHNNIE DADY, ANDREW DEARMAN, JAMES DODD ED DOUGLAS, SIAMAK FALLAH, JOE FELBER, NICHOLAS FOLLAND SASHA GREICH, ANTONY HAMILTON, RAY HARRIS, LOUISE HASELTON ARIEL HASSAN, KAHL HOPPER, ANNA HORNE, SAM HOWIE, KAB 101 HEIDI KENYON, MARK KIMBER, ZOE KIRKWOOD, SUE KNEEBONE MARCIN KOBYLECKI, BRADLEY LAY, BEN LESLIE, CHRISTIAN LOCK JESSIE LUMB, JULIA MCINERNEY, NASIM NASR, MICHELLE NIKOU, IAN NORTH CHRISTOPHER ORCHARD, MARY-JEAN RICHARDSON, LEE SALOMONE PAUL SLOAN, CJ TAYLOR, ANGELA VALAMANESH, WARREN VANCE

AUGUST 6 - 30 2015
Item G

The ‘hut’ before and after images
Item H.
Both studio stages readied for shooting *The Hut*.

Item I.
Parallax rendering in Adobe After Effects
Item J.

Example video stills from *The Hut (5th)*
Item K.

Examination Exhibition ANU School of Art & Design Gallery, Ellery Cres, Acton, ACT,

29 March – 8 April, 2017.
**Item L.**

Video samples cited in exegesis:

A Matter of Life Death -- Table Tennis Excerpt
https://www.youtube.com/watch?v=11bEkxKRUN4
(all accessed 10 February 2017)

Beau Travail Trailer
https://www.youtube.com/watch?v=WnfTHG0uuTs

In The Crosswind Trailer, TIFF Festival 2014
https://www.youtube.com/watch?v=G6q1OWCxxpQ

Mirror - Burning House
https://www.youtube.com/watch?v=1-Q7cvTh_jU

Russian Ark: "We are destined to sail forever."
https://www.youtube.com/watch?v=x28o3s_oRis

The Algiers’ Sections of a Happy Moment installed at mamco Geneva 2015
https://vimeo.com/131769938

Shirin Trailer (Persian)
https://www.youtube.com/watch?v=unE8NtSEIkk&list=PLL7RGkrzLEZVI1akyzqv1c5ZCQLPik2Em&index=5

The Edge of the World (1937) - excerpt

Umberto D.: Three Reasons - excerpts
https://www.criterion.com/films/371-umberto-d

**Item M.**

DVD sleeve inside back cover (Note: All works are copyright the Author/Artist and cannot be shown in public without express permission).

*The Hut (5½) (2017).* HD Digital video projection, 16:9 aspect ratio, 05:34.


fin.