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Bringing Back New Worlds: A Poetics of Exploratory Space

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Declaration of Originality

I, ... 3-7-19 [sign and date] hereby declare that the thesis 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.

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Abstract

Bringing Back New Worlds: A Poetics of Exploratory Space is a practice-led research project conducted via studio research incorporating photography, performance, video and sound installation. The project investigates the ways in which explorers' accounts of their experiences in extreme environments can form foundations for a poetics of exploratory space.

Early twentieth century Antarctic explorers and Apollo era astronauts competed for rare opportunities to travel to places that most humans never encounter. They were charged with undertaking scientific research, functioning as the flag-bearers for colonial and imperial imperatives and performing in post-expedition publicity and marketing spectacles. Within these official structures they undertook their journeys as members of small teams and as individuals, documenting their perceptions, producing still and moving images, letters and diaries. While explorers' personal responses to their experiences have been disseminated as adventurous stories, they can also be understood as a form of phenomenological research which can be mined for insights into the human experience of exploration and survival in remote and extreme environments. My practice-led research has unearthed personal responses and accounts woven within the official narratives and asked the question: what can be discovered about exploratory spaces by interrogating explorers' images and diaries through a phenomenological lens; and can they form the basis of a poetics of exploratory spaces? Antarctica and the Moon have been chosen as the locus for this research as they have rich histories as sites of speculative imagination prior to explorers encountering them directly, and these remote constructions have framed exploratory engagement with Antarctica and the Moon and provide counterpoints to the direct experiences of explorers.

The research tests auto and heterophenomenological methods through photography, performance and installation work to engage with accounts of explorers in order to produce a poetics of exploratory space, presented in the final body of work as a series of video and sound installations.

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A note on image captions for my work

On the image captions for my work I have listed both names I am known by: Kate M Murphy and Ellis Hutch

I exhibit under the name of Ellis Hutch, and all my work is usually credited with this name. For this exegesis I have included my 'legal name' Kate M Murphy, as this is the name I'm enrolled under into the PhD program.

Introduction

Early twentieth century Antarctic explorers and Apollo era astronauts competed for rare opportunities to travel to places that most humans never encounter. They were charged with undertaking scientific research, functioning as the flag-bearers for colonial and imperial imperatives and performing in post-expedition publicity and marketing spectacles. Within these official structures they undertook their journeys as members of small teams and as individuals documenting their perceptions, producing still and moving images, letters and diaries. My practice-led research seeks to unearth the personal responses and accounts woven within the official narratives engaging with them as source materials that can be drawn from to construct a phenomenology of exploratory space. My work explores the bringing back of worlds[1] – and the creating of new ones in my art practice, inspired by the worlds made imaginable through the documents[2] created by astronauts and Antarctic explorers.

The starting points were generated from my curiosity about what drives explorers and astronauts to go to the most extreme and seemingly uninhabitable environments; and the larger human project of going to the very limits of human experience to make discoveries, to explore, study, colonise and to represent these experiences. I'm fascinated by the impulse to go to the limits of our capacity to survive, by the training and mindsets that enable explorers to go beyond the normal limits of existence; and with what new perspectives they gain. How are these perspectives shared and how do they impact on the rest of us? Can I make works that take audiences on journeys that evoke these experiences and encounters with the limits of perception? What phenomenological themes will emerge in the research process? And can the body of work I produce through the research process form a series of phenomenological objects?

This exegesis provides insight into the research practice, articulates the theoretical/conceptual concerns of the project, and situates the work in relation to relevant contemporary visual arts practice spanning photography, performance and video/sound installation. The chapters discuss each

[1] This phrase is inspired by a passage in *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science* by Richard Holmes discussing English colonial exploration and the roles of Joseph Banks and Daniel Solander on Captain Cook's Endeavour expedition of 1768–1771. Holmes commented: "The newspapers and monthlies – the *Westminster Journal*, the *Gentleman's Magazine*, *Bingley's Journal* – printed articles on their adventures, and dinner invitations started to pour in. Though Captain Cook was praised, Banks and Solander had rapidly become scientific lions. They had brought back over a thousand new plant specimens, over five hundred animal skins and skeletons, and innumerable native artefacts. They had brought back new worlds Australia, New Zealand, but above all the Pacific." Holmes, R. *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science*, Harper Press, London, 2009 p. 43. Through their expeditionary work Banks and Solander constructed worlds to be imaginatively explored by remote audiences at home in England, opening up a whole distant universe through objects, images and diary accounts.

[2] Including photographs, film, letters, diaries and biographies

of the four phases of research under the headings: Chapter 1 *Methodology and methods*; Chapter 2 *Blurred Vision — Analogical Thinking*; Chapter 3 *Imaginatively Following in their Footsteps: Thinking in Movement*; Chapter 4 *Walking in the Dark — Becoming an Empathetic Resonator*; Chapter 5 *Fragments for a Kinaesthetic Poetics of Exploratory Space*.

In *Chapter 1 Methodology and methods* I discuss my methodology and the processes and techniques I developed to form the research methods. As my investigation progressed I maintained a dynamic practice operating as a conversation between four interconnected modes of research. The first mode of research engages with historical documents associated with Antarctic and lunar exploration as source materials. After surveying a broad range of materials produced by Antarctic explorers and Astronauts I focussed on images and texts that expressed something of the limits of the explorers' capacity to perceive and represent their experiences in extreme environments, images that were ambiguous and did not appear like the spectacular or sublime vistas disseminated as the 'official' or 'heroic' imagery of exploration; texts that expressed doubt, confusion and the cognitive dissonance[3] that comes with being subject to the perceptual challenges of extreme environments. This first strand of research engaged with archival, mainly photographic material that provided evidence of direct experiences of explorers; and also the speculative cultures that form around remote environments – the ideas and imaginings that are projected into the unknown, in advance of the human capacity to actually go there. The second mode of research is the investigation of these materials through my studio practice across a range of media including photography, video, sound and performance. The third mode has been the establishment of a theoretical and conceptual strategy which draws on phenomenology[4] and contemporary philosophical research into the areas of embodied philosophy. And the fourth aspect to the research process has been a survey of the context in which I'm working across the field of photography and contemporary performance to establish the unique contribution my work makes to the field.

My methodology has been developed to ensure the research goes beyond creating a dichotomy between 'theory' and 'practice', operating instead in different modes or registers which contribute to a layered investigative praxis and multiple creative outcomes in response to the research questions. The methodology acknowledges and articulates my active-embodied-subjective presence in the

[3] My use of 'cognitive dissonance' in this context is informed by Robert MacFarlane's discussion of experiences in places that in some way upset the usual modes of perception and in which people experience a sense of having shifted worlds or entered hallucinatory spaces. He refers to the work of American artist William Fox, whom he says 'has spent his career exploring what he calls 'cognitive dissonance in isotropic spaces', which might be more plainly translated as 'how we easily get lost in spaces that appear much the same in all directions'. MacFarlane, R. *The Old Ways: A Journey on Foot*, Penguin Books, London 2013, 79.

[4] How I approach and understand phenomenology is further discussed in *Chapter 1: Methodology, Methods and Context*, p.19–25.

research and establishes my working processes. In establishing my position I've looked to George Lakoff and Mark Johnson's discussion of embodied subjectivity in *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*[5]and Maxine Sheets-Johnstone's writing on kinaesthetic subjectivity and thinking in movement in *The Primacy of Movement*.[6]

As a researcher interested in the experiences of others and what can be extrapolated from individual accounts to examine broader human experiences, I have situated myself as an active agent in the research grounded in a first person methodology. Through making work that has its basis in an embodied subjectivity, I have been engaged in the problems of how language shapes our understandings of subjectivity. In developing my own techniques of phenomenological investigation I have drawn on Max Van Manen's 'hermeneutic phenomenological approach to human science research and writing,'[7] Susan Kozel's step-by-step instructions for 'doing phenomenology'[8] in *Closer: Performance, Technologies, Phenomenology,* and Francisco Varela and Jonathan Shear's discussion of first-person methodologies in *The View From Within: First-person approaches to the study of consciousness*[9]. I have drawn on the processes outlined by these authors in conducting my research and gained a contemporary frame of reference which draws on aspects of Maurice Mearleau-Ponty[10] and Edmund Husserl and Martin Heidegger's phenomenological methods[11] in the research dialogue.

The chapters following the discussion of the methodology pursue a chronological structure. In the early stages I surveyed the work of specific contemporary artists and a range of historical material, selecting particular images and texts to interrogate via the studio research. This phase discussed in Chapter 2: *Blurred Vision: Analogical Thinking,* engaged with two main positions, or ways of looking. The first was that of the situated researcher – providing a first-hand account via diaries and/or photographs and film of their direct experience. The second position was that of the remote observer, viewing from a distance and engaged in a form of speculative observation. I made the

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[5] Lakoff, G, and Johnson, M., *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*, Basic Books, New York (1999).

[6] Sheets-Johnstone, M., *The Primacy of Movement,* John Benjamins Publishing Company, Amsterdam/Philadelphia 2011.

[7] Van Mannen, M *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy*, State University of New York Press, New York 1990.

[8] Kozel, S., *Closer: Performance, Technologies, Phenomenology,* The MIT Press, Cambridge, Massachussetts, London, England, 2007.

[9] Varela, S. and Shear, J., *The View From Within: First-person approaches to the study of consciousness*, Imprint Academic, Thorverton, UK 1999, second reprint, 2002.

[10] All of the contemporary theorists I draw on make reference to aspects of Merleau-Ponty's *Phenomenology of Perception,* as a key text. Merleau-Ponty, M, *Phenomenology of Perception,* Routledge, USA and Canada 2012, translated into English by Landes, Donald, A. originally published as Phénoménologie de la perception, Editions Gallimard, Paris 1945.

[11] I've drawn on discussions of Husserl's method in Sheets-Johnstone's *The Primacy of Movement;* Husserl and Heidegger's methods outlined in Kaufer and Chemero's *Phenomenology an Introduction;* and Heidegger's essay 'Building, Dwelling, Thinking,' in Heidegger, M., *Poetry, Language, Thought,* translated by Albert Hofstadter, Harper and Row Publishers, New York, 1971.

decision to work with materials produced by direct and remote observers as both Antarctica and the Moon have significant histories of 'speculative viewing'[12] which have shaped how these environments have been encountered and represented by the explorers that have actually been there.

The materials that formed the focus of the initial phase of research included the Sir Douglas Mawson Collection of Antarctic Photographs 1908–1937, held at the National Library of Australia in Canberra; transcripts of the diaries of Sir Douglas Mawson[13] and Robert Falcon Scott;[14] memoirs of astronauts Gene Cernan[15] and Jim Lovell;[16] and images from the NASA Surveyor, Ranger and Apollo Lunar missions[17]. I looked broadly at contemporary artists engaging with Antarctica and the Moon and chose to focus on the work of Anne Noble, Connie Samaras, Philip Samartzis and Michael Light. The work of the first three spans speculative engagement with Antarctica and the direct experience of being there and makes reference to the photographs and diaries of the 'heroic era' Antarctic explorers. Light's re-printing and exhibition of Apollo era expedition photographs provides rich terrain for investigating the way Light has used the astronauts' documentation of their experiences to construct is own lunar narrative.[18]

When selecting diaries and memoirs I first sought published accounts, often written as the result of a collaboration between the explorer and another individual or team of writers.[19] These accounts could be read in the context of particular aims of the expeditions including the drive to recoup expedition costs and raise further funds, to further certain nationalist/political/imperial agendas, encourage popular interest and attention in scientific work, and as a form of self-promotion for individuals

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[12] Bill Manhire has surveyed speculative fiction associated with Antarctic travel noting that "At times the imagination travels so far ahead of the facts that it seems to bring them into being." in *The Wide White Page: Writers Imagine Antarctica,* Victoria University Press, Wellington, 2004 p9. The Moon has also been the subject of speculative travel for centuries with notable examples including Jules Verne's *From the Earth to the Moon* (1865), Rudolf Erich Raspe's *The Surprising Adventures of Baron von Munchhausen* (1895) and Edgar Allan Poe's The Unparalleled Adventure of one Hans PFall (1835).

[13] Mawson, D., eds Jacka, E. and Jacka, F. *Mawson's Antarctic Diaries*, Allen and Unwin, Crows Nest NSW 2008 (first published in 1988).

[14] Scott, R. F. *The Last Expedition* ed. Leonard Huxley, Vintage Books, London, 2012.

[15] Cernan, E. *Last Man on the Moon,* co-written with Don Davis, St Martin's Griffin, New York, 1999.

[16] Lovell, J., *Apollo 13,* co-written with Jeffrey Kluger, Mariner Books, New York 2006.

[17] Spudis, P. D., 'Surveyor 1: America's First Lunar Landing,' Air & Space: Smithsonian, https://www.airspacemag.com/daily-planet/surveyor-1-americas-first-lunar-landing-180959289/ (accessed 26.05.19).

[18] Light, M., *Full Moon*, Jonathan Cape, London, 2002, first published 1999.

[19] Examples described by Robert Dixon include Douglas Mawson, *Home of the Blizzard* (1915) drafted by Mawson and 'substantially rewritten by (Dr Archie) McLean' published by Heinemann and promoted as a tie-in with the exhibition of expedition photographs and public lecture/performances; Shackleton's *South* (1919) also published by Heinemann, was ghost written by Edward Saunders and 'largely completed by Saunders and Leonard Hussey in London after Shackleton declined to take further part in it' Dixon, R. in *Photography, Early Cinema and Colonial Modernity: Frank Hurley's Synchroized Lecture Entertainments*, Anthem Press, London, New York, Delhi, 2011 pp22 and 118. Lunar Astronaut memoirs include Eugene Cernan's *Last Man on the Moon,* co-written with Don Davis, St Martin's Griffin, New York, 1999; Buzz Aldrin's *Magnificent Desolation: The Long Journey Home from the Moon,* co-written with Ken Abraham, Bloomsbury, London, Berlin, New York, 2009; and Jim Lovell's *Apollo 13*, co-written with Jeffrey Kluger, Mariner Books, New York 2006.

aiming to expand their professional careers and develop audiences[20]. I also sought transcripts of original diaries as a comparison to the accounts published for popular audiences, noting that some have been edited prior to publication so are not unmediated.[21] The immediacy of the transcripts was particularly useful as they provided detailed records of the daily life of expeditions documenting the experiences of explorers as they were grappling with them without the benefit of hindsight. I looked for what the explorers were paying attention to, what they chose to photograph or write about, and how they composed and framed their images and texts. The instances where authors struggled with the challenges of perceiving and representing the environments they encountered and how they attempted to make them knowable for a remote public were key points of interest. Traversing the memoirs of Douglas Mawson, Frank Worsley, Appsley Cherry-Garrard, Roald Amundsen and Earnest Shackleton, there were particular moments that stood out. Worsley's analogical description of the sounds an iceberg makes;[22] Mawson's diary entries describing his survival on the trek that saw the loss of his companions Mertz and Ninnis on the 1911 – 1914 Australasian Antarctic Expedition;[23] and Astronaut Gene Cernan's account of a space walk in his biographical account of the last Apollo era moon landing.[24] All offered rich descriptions across the spectrum of visual, aural and kinaesthetic experience.

I made a series of bodies of photographic works inspired by images and texts I was investigating. *Freezer* (2011) responded to the Mawson collection, especially images that seemed to resist the heroic narratives of exploratoration and spaces that I'd been familiar with through popular publications and exhibitions. From my immersion in stories and images of remote environments I projected these imagined spaces into my immediate surroundings, rewriting my house and garden as lunar horizons, sparkling snowfields and towering frozen peaks.

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[20] As discussed in Dixon, R. *Photography, Early Cinema and Colonial Modernity: Frank Hurley's Synchroized Lecture Entertainments,* Anthem Press, London, New York, Delhi, 2011, pp 1-39 and 109-146; Ryan, J.R. Photograhy and Exploration, Reaktion Books, London, 2013 pp 149-175; Andrews, L. Antarctic Eye: The Visual Journey, Studio One, Mt Rumney, Tasmania, 2007, 75-121.

[21] Transcripts I've focussed on include: Mawson, D. eds Jacka, E. and Jacka, F. *Mawson's Antarctic Diaries,* Allen and Unwin, Crows Nest NSW 2008 (first published in 1988); Scott, R. F. *The Last Expedition* edited by Leonard Huxley, Vintage Books, London, 2012, First published by Smith, Elder & Co. 1913. [In an article published in 2014 Chris S. M. Turney refers to unpublished papers of Lord Curzon held in the British Library commenting that the public accounts of the tragic end of Scott's expedition may lack information on the disbribution and access of food depots that may have contributed to the deaths of Scott and his team, which were suppressed and/or erased from expedition diaries and letters in the wake of the expeditions end. Turney, C.S.M 'Captain Scott's Secret' in *History Today,* https://www.researchgate.net/publication/302387914_Captain_Scott's_secret, date accessed 14.04.19], R. ed. Geir O Klover, *The Roald Amundsen Diaries: The South Pole Expedition 1910 –12,* The Fram Museum, Oslo 2010, Cherry-Garrard, A. *The Worst Journey in the World,* Vintage, London 2010, first published in Great Britain in 1922 by Constable and co.

[22] Shackleton, E, *South*, Penguin Books, Penguin Group Australia 2008, First published by William Heinemann, London 1919, 44-45.

[23] Mawson, D. eds Jacka, E. and Jacka, F. *Mawson's Antarctic Diaries,* Allen and Unwin, Crows Nest NSW 2008 (first published in 1988), 147-172.

[24] Cernan, E. *Last Man on the Moon* co-written with Don Davis, St Martin's Griffin, New York, 1999, 129-145.

Through my studio research I questioned my position as a remote viewer investigating ideas about exploratory spaces from afar. I experimented with the notion of an 'exploratory gaze'[25] and turned my 'exploratory gaze' to my domestic environment to find new ways of encountering already familiar spaces, teasing out the ways in certain forms of blindness are also part of vision. I sought out examples of speculative construction of exploratory spaces including reading fictional accounts by authors such as Ursula Le Guin with *Sur*[26], Anthony Eaton's *Into White Silence*[27] and H.P Lovecraft's *At the Mountains of Madness*[28]. A significant development was my discovery of the work of James Nasmyth, an engineer, entrepreneur and photographer who co-authored the book *The Moon: considered as a Planet, a World and a Satellite* with James Carpenter and published in 1874. Nasmyth's work, prior to any human travel to the Moon, contributes to the imagining and imaginative inhabitation of a specific environment that remains remote and wonderous today, despite its accessibility through satellite imagery and the Apollo era moon landings by NASA. I produced a two further series of still photographs *Dawn* (2012) and *Midnight series* (2012) exploring notions of fictional and imaginary spaces where constructed elements were combined with landscape-like aspects of my immediate environment to produce images that evoked imaginary Antarctic and lunar environments.

In the second semester of first year (2011), I took a research trip to view objects in the London Museum of Science, visit the Scott Polar Research institute in Cambridge and undertake a residency as a photographer on a cruise ship from Norway, across the North Sea and around the British Isles. The visit to the London Science Museum enabled me to see first-hand James Nasmyth's drawings and photographs which gave further insight into his methods and the active-embodied nature of his practice. Viewing his drawings expanded my understanding of his work, especially the relationship between drawing and photography, as well as his unique approach to observing and representing the lunar surface; so provided a parallel to consider in relation to my own research and production methods. Photographs and video produced on this field trip included *Space story* (2011), *Wall lights* (2011), *Ship* (2011) and the video work *Tunnel* (2011). None were developed into completed works of art; functioning instead as means of visual note-taking and information processing.

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[25] I expand on the notion of an 'exploratory gaze' in *Chapter 2: Blurred Vision — Analogical Thinking,* p.60. This term takes into account the complex and multifaceted modes of looking that occur in exploration. These modes of looking are informed by the social, cultural and political context of the individual explorers, coloured by the purpose behind their expedition, their hopes and expectations, and reconciled with the actual experience of 'being there'.

[26] Le Guin, U. '*Sur*', in ed. Manhire, B. the *Wide White Page: Writers imagine Antarctica,* Victoria University Press, Wellington, 2004 pp.90–109, first published in The New Yorker, 1982.

[27] Eaton, A. *Into White Silence*, Woolshead Press, Random House Australia, 2008.

[28] Lovecraft, H.P. *At the Mountains of Madness,* excerpt published in ed. Manhire, B. *The Wide White Page: Writers imagine Antarctica*, Victoria University Press, Wellington, 2004 pp.186–209, first published in *Astounding Stories*, 1936.

In Chapter 3: *Thinking in Movement — Imaginary Space Exploration,* I discuss phase two of the research which incorporated performance, projections and sound recordings undertaken both as studio experiments and presented to live audiences to interrogate and expand my understanding of embodied subjectivity and thinking in movement. The kinaesthetic aspects of the research were difficult to grapple with in text and language and I attended workshops and training that included the Bodyweather workshops *Build your practice* and *Thresholds* led by Linda Luke in Sydney in 2012 and 2013, and a Bodyweather intensive facilitated by Tess de Quincey in Melbourne in 2013. At *SEAM: Audience, Authorship, Curation* conference at Critical Path in Sydney in November 2013 I participated in the associated masterclass *Misuse/Displace: strategies for installation and performance* facilitated by Kate McIntosh.

By adding a live performance element, I approached the archival source material from a different angle; as researcher/performer I was physically inside the work, simultaneously creating, presenting, analysing and observing. The experimental performances: *Lessons for astronauts* (2013), *Folding* (2013) and *Team training exercise* (2014) laid a foundation for the development of a poetics of exploratory space. In one strand I focussed on questions associated directly with the subject: what specific skills and experiences are required and what does it feel like to become a 'space body'? How did astronauts perform for their remote audiences during their expeditions and via post-expeditionary performative gestures? How can these experiences be shared with remote audiences so they can empathetically imagine themselves as 'space bodies'? The second strand addressed questions of method: can phenomenological research be conducted through performance, and can a performance or other visual work function as an expression/outcome of phenomenological research? I took up philosopher Maxine Sheets-Johnstone's argument on the primacy of movement as the foundation of human thought[29] – including metaphorical thinking – and investigated how an intentional method of 'thinking in movement' informed by Sheets-Johnstone, and dancer and philosopher Susan Kozel could be employed to conduct phenomenological research into the experiences of astronauts and explorers through performance.[30]

In 2012 I presented the paper *Bringing back new worlds: an investigation into ideas about exploration and the construction of exploratory spaces in the popular imagination* at the Postgraduate Photography Conference held at the Museum of Contemporary Art in Sydney on 31 August. In 2013 I

[29] Sheets-Johnstone, M. *The Primacy of Movement*, John Benjamins Publishing Company, Amsterdam/Philadelphia 2011, 113–150.

[30] Sheets-Johnstone, M. *The Corporeal Turn: An Interdisciplinary Reader*, Imprint Academic, Exeter UK 2009, 28–63; Kozel, S. *Closer: Performance, Technologies, Phenomenology*, The MIT Press, Cambridge, Massachussetts, London, 22.

presented *Performing conversations* at the inaugural Performance Philosophy conference: *What is Performance Philosophy?* at the University of Surrey, Guildford UK on 12 April. This gave me the opportunity to discuss the first phase of the research and gain responses from other photographers, performers and theorists. The Performance Philosophy conference in the UK was particularly useful as several of the papers by both philosophers and artists working across dance, installation and performance addressed relationships between phenomenology and performance, and performance conducted as a form of phenomenological research. It was here that I encountered the work of Rachel Sweeny and Marnie Orr[31], contemporary artists who work broadly in the medium of dance and whose writing on site-responsive work, collaboration and embodiment has proven a useful point of reference for the performance aspects of my practice research.

Chapter 4. *Walking in the dark* discusses the fieldwork I undertook in Finland (December 2013) which addressed questions arising out of the early performance research including how does one become an 'empathetic resonator' to conduct phenomenological research into someone else's experience? What would shift in my understanding of exploratory spaces if I put myself in the position of being in an unfamiliar environment to challenge the limits of my perception and experiment with how I might translate my direct experiences for remote audiences? I revisited Kozel's proposed method for conducting phenomenological research[32] structured around a series of walks undertaken throughout a 24 hour cycle across the course of a month and documented in daily diary entries.

During the fieldwork I worked on the multiple strands of the project simultaneously and tested ways to approach 'writing-up' the active-physical-emotional experiences I was immersed in. On my return I revisited my early studio experiments and pushed both the photographic and performance works further creating the *Aurorae* (2014) series of photographs, the video *First light* (2014) and the performance *A case of polar depression* (2015). These works addressed the question of whether the work I was producing could be considered a phenomenology in the form of visual art; and if so, what phenomenological themes could I identify which would become the focus for the final body of work? *Aurorae* and *First light* were photographic explorations of the perception of light phenomena in my domestic environment. *Polar depression* layered images and text with live performance which placed

[31] Orr, M. and Sweeny, R. 'Surface Tensions: Land and Body Relations through Live Research Inquiry: ROCKface' in *Double Dialogues: Economies of Production and Exchangein Theatre, Performance and Culture*, Issue 14, Summer 2011, source: http://www.doubledialogues.com/article/surface-tensions-land-and-body-relations-through-live-research-inquiry-rockface/ last accessed 29.04.17

[32] Outlined in Kozel, S. *Closer: Performance, Technologies, Phenomenology,* The MIT Press, Cambridge, Massachussetts, London, 2007, 52–61.

the audience 'inside' the space of the performance whilst exploring contradictory experiences told from differing points of view, in which certain kinds of exploratory spaces are unstable and contested.

Throughout the research I have navigated a tension between the use of narrative and representing people's experiences on one hand, and a fascination with natural phenomena that drives the studio work towards abstraction on the other. I have chosen to operate between abstraction and representation paralleling how people grapple with experiences that occur at the limits of their capacity to perceive, hovering on the edges, bringing human bodies and voices in and out of the work, evoking a sense of story; and writing texts that generate imaginary worlds. This is where my final body of work, discussed in Chapter 5: *A (kinaesthetic) Poetics of Exploration* (p.115), is situated. It forms a series of fragments for a poetics of exploratory space, fragments, because a phenomenology of exploratory spaces can only ever be partial.

Through my practice research I established that my project is not to define the essence of all exploratory experience, or reduce exploratory experiences to an imaginary essence. Instead I begin to build a phenomenological anthology of imaginary exploration, a *kinaesthetic* poetics of exploration – channelling the ghost of Gaston Bachelard – whose *Poetics of Space* was built on a phenomenological investigation into poetic images[33]. Bachelard's phenomenology analysed the spaces constructed in and through poetry. Whereas Bachelard's source material was poetry which represented spaces, mine is the visual images and written texts of explorers. *The Poetics of Space* included a list of different kinds of spaces such as shells, nests, corners and wardrobes that Bachelard analysed for their associations and significance. I have chosen to focus on the most remote and extreme environments or spaces humans have attempted to inhabit – ones where there is no history of human habitation, despite there being a long history of curiosity and imaginative engagement with them. I have also focussed on instances of doubt, images that are blurred or otherwise 'compromised', texts that express confusion and instability in the experiences of Antarctic explorers and Astronauts.

I propose that phenomenological research can be conducted and shared in non-text-based forms and I've drawn on the work of Susan Kozel as an artist and philosopher who has established a precedent with her multi-media performance-installation work. Kozel's research centres around relationships between humans and technology and engages with technologically mediated dance performance as a

[33] Bachelard, G. *The Poetics of Space,* Beacon Press, Boston 1992, first published in French under the title *La poétique de l'espace*, Presses Universitaires de France, 1958.

mode of conducting her research. She makes the argument that performance can be both a mode of phenomenological research and a means of sharing the research findings with audiences.[34]

Through making the final body of *work Bringing back new worlds*, I identified four phenomenological themes associated with how explorers experience and construct exploratory spaces. I've titled the themes: *Animated world*; *Hut*; *Momentary infinite* and *Metaphorical space*. The theme *Animated world* is addressed by the stop-motion video and drawing installation *Into silence* which generates a space of imaginative and sensory 'drift' resulting from breaking down and reconstructing a single scene from Herbert Ponting's film *Great White Silence* (1924).[35] I re-drew each frame in charcoal removing the descriptive layer to create a more ambiguous rendering of the encounters with Antarctica than the original film presents. Four soundscapes intersect with each of the other themes. *Metaphorical space* has its genesis in *Iceberg,* a soundscape inspired by Captain, Frank Worsley's,[36] description of the sounds icebergs make; which engages with the desire to share experience through analogical representation. *Hut,* the theme of contested interior spaces; experienced both as safe refuges and claustrophobic traps, arises from *A magnetic spell,* which draws on the account of Mawson expedition radio operator Sidney Jeffryes[37] describing his experience of being situated in a confined and fraught psychological space, as well as a remote and extreme environment. The fourth theme *Momentary infinite* has emerged in the process of developing the soundscape *Small frights*, generated from my fieldwork in Finland which combines field recordings with a narrative drawing on my diaries documenting a series of walks in the dark and the ways these resonated with the memoir and diary accounts of Antarctic and Space walks I'd been researching. I propose that each work functions as a fragment for a kinaesthetic poetics of exploratory space laying the groundwork for an expanding phenomenology exploration.

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[34] Kozel, S. *Closer: Performance, Technologies, Phenomenology*, The MIT Press, Cambridge, Massachussetts, London, 2007. "A phenomenological document can range from the scholarly to the more poetic, and the document can be visual, physical, written or spoken…A phenomenological account is evaluated less on formal style than on impact or effect. An effective phenomenology provides enough concrete detail to resonate with the embodied experience of the targeted group of recipients and combines this with a level of theory or conceptual engagement that lends the experience a wider relevance and potential for linking with wider thought." 53-55.

[35] Herbert Ponting, *The Great White Silence* 1924, restored and republished by the British Film Institute Archive 2011.

[36] Frank Worsley was Captain of the *Endurace* (1914) and his description appears in Shackleton, E. *South: The Endurance Expedition*, Penguin Books, Victoria, Australia 2008, first published in Great Britain by William Heinemann 1919, 45.

[37] Sidney Jeffryes was the radio operator overwintering in Antarctica in 1913 during the Australian Antarctic Expedition of 1911-1914. Jeffryes was a late recruit to the team, left behind in Antarctica in the hope that Mawson's missing sledge team would return. Jeffryes suffered a severe episode of a mental illness while overwintering and later described his experiences in an unpublished letter now held in the Mitchell Library in Sydney.

Chapter 1

Methodology, Methods and Context

Chapter introduction

This chapter gives an overview of my processes, identifies the theoretical framework and situates the research in the context of relevant contemporary art. My method incorporates four strands that circulate around the key questions: how are exploratory spaces constructed and represented by explorers? How do explorers' images and texts facilitate empathetic/imaginary encounters with exploratory spaces for remote audiences? And how can this lead to the construction of a poetics of exploratory spaces? The first strand has been the engagement with and analysis of source material, looking at photographs, watching films, listening to sound recordings, and reading diaries and memoirs, undertaking a visual and theoretical analysis of these materials. The purpose was to establish a broad context to the research and to find specific examples to investigate in depth.

The second strand addressed questions arising from the investigation of the source material through an exploratory studio-based process and drew on Bolt and Barrett's notion of 'understanding of both studio enquiry and evaluation of its outcomes as a philosophical process that moves between established theory and the situated knowledge that emerges through practice.'[38] The examples selected from the archives formed points of departure for research undertaken through a variety of media including: photography, video, performance and installation. The first series of photographs investigated questions of exploratory experience in response to and in dialogue with the archival material. I questioned what can be expected of a photograph as a generator of empathetic experience and discovered how paying attention to the embodied and mobile nature of vision gave me further insights into exploration photography and encounters with imaginary exploratory spaces. This investigation was expanded into a series of performances and resolved in a final body of work constituted as drawing, video and sound installations. This cross-media praxis aligns with Bolt and Barret's description of practice research that 'may draw on conventional research methods and practices, but is emergent, not completely pre-determined or fixed.'[39]

The third strand was my construction of a theoretical and philosophical framework that engaged with established theory across photography and performance and phenomenology. Because I was

[38] eds: Barrett, E. and Bolt, B. *Practice as Research: Approaches to Creative Arts Enquiry*, I.B. Tauris & Co. Ltd, London, New York, 2010, 12.
[39] *Ibid,* 198.

conducting my research via a variety of media I devised a theoretical framework that would support a multilayered and at times fragmented research process.

The fourth strand of investigation identified relevant historical and contemporary contexts focusing on artists who have explored related subject matter. In addition, I undertook a program of personal 'research training' by attending workshops, seminars and training intensives to develop technical skills and test out philosophical/theoretical ideas in order to employ new strategies in the studio practice and refine my practice-led research methods.

Establishing a phenomenological method: how do I do phenomenology?

What constitutes phenomenology? In simple terms, a key "concern of phenomenology has been to provide an account of the structures that make a shared, objective world intelligible."[40] Phenomenology has developed as a philosophical praxis which has its origins in the late nineteenth century; emerging from the school of Franz Brentano[41] and developed by Edmund Husserl as a method of 'eidetic analysis'.

> *Eidos – is Greek for 'idea.' Husserl uses this word instead of 'idea' or 'a priori feature' to denote essential features of acts of consciousness. Phenomenology studies essences, that is, it is an eidetic science.*[42]

Husserl's work was taken up and expanded, argued with, and responded to by a number of philosophers[43] and has continued to inform contemporary theorists working within and in response to phenomenological traditions.[44] For the purposes of developing a practical method to underpin my research, I have focussed mainly on contemporary theorists (discussed below), whose work is grounded in historical phenomenological methods and ideas, but also draws on innovations in

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[40] Kaufer, S., and Chemero, A., *Phenomenology an introduction,* Polity, Cambridge UK, 2015, 2.

[41] eds. Moran, D., and Mooney, T., *The Phenomenology Reader,* Routledge, London and New York, 2002, 1.

[42] Kaufer, S., and Chemero, A., *Phenomenology an introduction,* Polity, Cambridge UK, 2015, 47.

[43] The contemporary theorists I have referenced respond primarily to Edmund Husserl, Maurce Merleau-Ponty and Martin Heidegger in their work. Husserl is a key source for Max Van Manen, and all he, Merleau-Ponty and Heidegger significantly inform the work of Susan Kozel. As I discuss further in this chapter these two contemporary theorists have established methodologies that I have interrogated in the development of my working method for this research.

[44] Kaufer and Chemero argue that: "A broad range of researchers in philosophy and psychology departments are empirically and conceptually investigating affordances, or the role of our bodies in perception and cognition, or action as a condition for maintaining a sense of self…We think that they are *doing* phenomenology, insofar as they are pursuing the basic ideas and insights this tradition was founded on. Kaufer, S., and Chemero, A., *Phenomenology an introduction,* Polity, Cambridge UK, 2015, 3.

contemporary philosophy and research in the cognitive sciences. My focus has been on establishing a theoretical framework that can support an embodied and action-centred research praxis.

In developing my research method I have been primarily informed by Max Van Manen who outlines a methodological structure for conducting human sciences research in the field of Pedagogy in *Researching Lived Experience*;[45] Susan Kozel who proposes a phenomenological research method for performance artists in *Closer: Performance, Technologies, Phenomenology*;[46] and Francisco Varela and Jonathan Shear writing on first person methodologies in *The View from Within: First-person approaches to the study of consciousness.*[47] For the purposes of my research, phenomenology allows space for the reporting and analysis of direct subjective experience while engaged with a critical and experimental practice that uses an individual's experience to explore questions applicable to a wider human understanding.

Van Manen and Kozel's approaches were particularly useful as points of departure for developing a research method informed by contemporary phenomenological praxis which takes into account recent research in the physical sciences – in neurology and physiology in particular – to propose an active embodied subjectivity at the core of my practice-led research. Van Manen uses a 'hermeneutic phenomenological approach to human science research and writing'[48] arguing that 'pedagogy requires a phenomenological sensitivity to lived experience (children's realities and lifeworlds)'[49]. While my own project is not in the field of pedagogy, Van Manen is a useful reference as I'm interested in the lifeworlds of astronauts and explorers – and also in the lifeworlds of their remote audiences, empathetically sharing their exploratory experiences, partially and imaginatively.[50] Van

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[45] Van Mannen, M. *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy,* State University of New York Press, New York 1990, 30–31.

[46] Kozel, S. *Closer: Performance, Technologies, Phenomenology,* Massachusetts Institute of Technology Press, Cambridge, Massachusetts; London, England 2007, 48–55.

[47] Varela, S. and Shear, J. *The View From Within: First-person approaches to the study of consciousness,* Imprint Academic, Thorverton, UK 1999, second reprint, 2002, 1–14.

[48] Van Mannen, M. *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy,* State University of New York Press, New York 1990, ix.

[49] In employing the term *Lifeworld,* Van Manen is referencing Husserl's notion of "the original, pre-reflective, pre-theoretical attitude. In bringing to reflective awareness the nature of the events experienced in our natural attitude, we are able to transform or remake ourselves in the true sense of *Bildung* (education)". Van Mannen, M. *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy,* State University of New York Press, New York 1990, 7. In Husserl's own words: "Naturally, from the very start in the Kanitan manner of posing questions, the everyday surrounding world of life is presupposed as existing…In this world we are objects among objects, in the sense of the life-world, namely, as being here and there, in the plain certainty of experience…On the other hand, we are subjects for this world, namely, as the ego-subjects experiencing it, contemplating it, valuing it, relating to it purposefully…" Husserl, E., 'Kant's unexpressed "presupposition": the surrounding world of life, taken for granted as valid.' in eds. Morran, D., and Mooney, T,. *The Phenomenology Reader,* Routledge, London and New York, 2002, 152. Thus: "The term "lifeworld" denotes the way the members of one or more social groups (cultures, linguistic communities) use to structure the world into objects," Beyer, C., 'Edmund Husserl,' *Stanford Encyclopedia of Philosophy,* https://plato.stanford.edu/entries/husserl/ (accessed: 13.06.19).

[50] Within the concept of 'lifeworld' there is the idea that as subjects with similar physiologies, and capacities to perceive, we have common experiences in the world which enables us to engage with each other empathetically; "…the lifeworld is fixed by a system of (first and foremost implicit) intersubjective standards, or conventions, that determine what counts as "normal" or "standard" observation under

Manen creates a list of steps to form his method for how one 'does phenomenology,' which incorporates the choice to focus on a specific subject; basing the investigation in lived experience; identifying and reflecting on the themes that characterise the phenomenon; and describing the phenomenon through the act of writing and rewriting.[51]

I surveyed Van Manen's guide for doing phenomenology and compared his suggested method with that of Susan Kozel, outlined in *Closer*. Kozel proposes that 'phenomenology originates in doing, but accompanying this doing is a weaving in and out of a line of thought, a line of questioning.'[52] Kozel goes on to describe the experience of dancers and actors who enact a process of performing while critically analysing and adjusting their performances in the moment; noting that 'Even most improvisation occurs within loose rules and the flow is about entwining a version of rational critical thought processes with the flow of movement, speech and affect.'[53] Kozel's method for doing a phenomenology of lived experience differs from Van Manen's in that she gives specific instructions for observing oneself in action commencing with 'Take your attention to this very moment; Suspend the main flow of thought; Call your attention to your body and what it is experiencing…'[54] Kozel outlines a method that commences with witnessing one's own actions, creating a description of the experience, re-examining that experience and identifying conceptual relevance and a theoretical framework and continues on through processes to gain external feedback, critical self-reflection and the production of a final outcome that could 'range from the scholarly to the more poetic, and the document can be visual, physical, written or spoken'.[55] Her phenomenology investigates dance performance as experienced by the performer and uses this self-observation to engage with broader questions associated with technologically mediated performance. Both Kozel and Van Manen's methods have at their core a decision to focus on something specific as the subject of attention, and a means of observing, critically analysing, contextualising and extrapolating findings from the observations. Each of their methods is formed in response to their area of practice; Van Manen's directed towards observing the learning experiences of others and sharing research in an academic and educational context, Kozel's aimed at doing phenomenology as a performer in and through performance.

"normal" conditions…" Beyer, C., 'Edmund Husserl,' *Stanford Encyclopedia of Philosophy,* https://plato.stanford.edu/entries/husserl/ (accessed: 13.06.19).

[51] Van Mannen, M. *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy,* State University of New York Press, New York 1990, 30.

[52] Kozel, S. *Closer: Performance, Technologies, Phenomenology,* Massachusetts Institute of Technology Press, Cambridge, Massachusetts; London, England 2007, 51.

[53] *Ibid*, 51.

[54] *Ibid*, 53.

[55] *Ibid*, 54.

Kozel's method has guided my experiments when analysing archival objects and in observing and critically analysing the individual works as I made them in the studio or performed them in different environments. I have cautiously adopted Kozel's use of Daniel Dennett's term 'heterophenomenology,' when discussing my process of engaging with the experiences of explorers and astronauts. Kozel states, "The heterophenomenologist is a situated researcher such as an anthropologist studying a remote culture, who interprets what is seen but adopts an intentional stance of neutrality, or detachment."[56] Dennet warns,

> *Lone-wolf autophenomenology, in which the subject and experimenter are one and the same person, is a foul, not because you can't do it, but because it isn't science until you turn your self-administered pilot studies into heterophenomenological experiments.*[57]

Cognisant of this, Kozel uses Dennet's term *heterophenomenology*, but adds her own twist. When she asks the question 'Can I do a phenomenology of another person's experience?' she calls on the work of Francisco Varela and Johnathan Shear writing on first-person methodologies in *The View from Within*, stating 'they believe the strength of the researcher is precisely the ability to give up the guise of detachment and to understand the source'[58]. In this mode, a situated researcher is posited as an 'empathetic resonator with experiences that are familiar to him and which find in himself a resonant chord.'[59] My research is not an exercise in participant observation where I am situated in the same physical space and time as the subjects, I'm spatio-temporally distant, engaging with remote experiences but taking on the position of an empathetic resonator by responding subjectively to the material in order to interrogate the phenomenological qualities of explorers and astronauts' documents and to construct a poetics of exploratory spaces. I have paid attention to the shifting modes of thinking that occur as I look, listen, move and reflect through my practice research. I use *autophenomenology* to describe the aspects of my research where I am observing myself, in performance, or in action and paying attention to my sensations and responses. I use *heterophenomenology* to make the link between my self observation and the ways I "witness, receive and interpret the experiences of others,"[60] in the research.

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[56] Kozel, S. *Closer: Performance, Technologies, Phenomenology*, Massachusetts Institute of Technology Press, Cambridge, Massachusetts; London, England 2007, 56-57.

[57] Dennett, D. C. 'Who's On First? Heterophenomenology explained,' Journal of Consciousness Studies, Vol 10, no. 9, Imprint Academic, Exeter, 2003, 19–30.

[58] Kozel, S. *Closer: Performance, Technologies, Phenomenology,* The MIT Press, Cambridge, Massachussetts, London 2007, 57.

[59] *Ibid,* 56.

[60] *Ibid,* 273.

The research is partial – in two senses – it is fragmentary and it is subjective. As Varela and Shear state when establishing a context for first person methodologies '…dealing with subjective phenomena is not the same as dealing with purely private experiences, as is often assumed. The subjective is intrinsically open to intersubjective validation, if only we avail ourselves of a method and procedure for doing so.[61] In the second phase of my studio research outlined in Chapter 3, *Thinking in Movement*, I experimented with the notion of becoming an empathetic resonator and developing a procedure for creating work open to intersubjective validation through the series of performances and through fieldwork where the question of how to become an empathetic resonator and how to translate my own non-linguistic encounters in an unfamiliar environment became the focus of my residency at Arteles Creative Centre in Finland.

Producing a phenomenological document: thinking in movement

What constitutes a phenomenological document? For Van Manen the writing aspect of the research process is integral as he argues: 'For indeed to do research in a phenomenological sense is already and immediately and always a bringing to speech of something. And this thoughtfully bringing to speech is most commonly a writing activity.'[62] Van Manen goes on to quote Merleau-Ponty stating 'When I speak I discover what it is that I wished to say.'[63] The reflective writing practice is fundamental to Van Manen's method, he argues that 'We are able to recall and reflect on experiences thanks to language. Human experience is only possible because we have language."[64] I challenge this assertion in my research by investigating how experience can be expressed and shared through non-verbal means, aligning my approach with Kozel's proposition that a phenomenological document 'can be visual, physical, written or spoken'[65] and Maxine Sheets-Johnstone's framing of human thought arising out of the embodied animated life experiences of the human subject. Sheets-Johnstone proposes that while we describe our experiences in language it is our constitution as bodies-in-motion that form the structures of our consciousness and thus our thinking; and language grows out of this.[66] Language is a powerful shaper of how we think and the means by which we access

[61] Varela, S. and Shear, J. *The View From Within: First-person approaches to the study of consciousness*, Imprint Academic, Thorverton, UK 1999, second reprint, 2002, 2.
[62] Van Mannen, M. *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy,* State University of New York Press, New York 1990, 32.
[63] *Ibid,* 32.
[64] *Ibid,* 38.
[65] Kozel, S. *Closer: Performance, Technologies, Phenomenology*, Massachusetts Institute of Technology Press, Cambridge, Massachusetts; London, England 2007, 55.
[66] Sheets-Johnstone, M. *The Primacy of Movement,* John Benjamins Publishing Company, Amsterdam/Philadelphia, 426–7.

and share our thoughts. We make observations and explain them to ourselves using language, but this is not the same as saying, as Van Manen does, that 'human experience is only possible because we have language.'[67] Through my research process I have experimented with methods in the studio to observe and reflect on the source materials via 'thinking in movement'[68], the photographs, performances and installations all functioning as modes of questioning, reflecting and analysing that operate outside of language. This aligns with Sheets-Johnstone's argument that movement is not pre-linguistic, but rather that language is post-kinetic. It is the fact we exist as animate forms, engaging with the world in motion, and constructing the world through our engagement with it that we are capable of thinking and generating language. In Sheets-Johnstone's words:

> *What moves and changes is always in excess of the word – or words – that tries to name it. Thinking in movement is different not in degree but in kind from thinking in words. Words are not sharper tools, more precise instruments by which to think about dynamics, by which to hone our sense of space, time, energy, causality, or 'agentivity'. When the definitive shift into language takes place, that is, when thinking in words comes to dominate thinking in movement, a foundationally rich and subtle mode of thinking is displaced and typically subdued, commonly to the point that it is no longer even recognized as a mode of thinking.* [69]

It is this thinking of a 'different kind' that I have employed in the studio to investigate the research questions and progress the research. In the context of an academic inquiry the challenge is to find ways to translate the non-verbal aspects of the investigation in order to discuss them – something Sheets-Johnstone addresses when articulating the difficulties in 'languaging experience'.[70] I interrogated embodied subjectivity and thinking in movement through my performance research[71] and supported this by undertaking a series of workshops and seminars to provide context for the kinaesthetic aspects of the research that were difficult to grapple with in text and language. Underpinning this research training was an aim to develop an articulate body; inspired by the Bodyweather work of Tess de Quincy a highly respected researcher, performer and teacher.[72]

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[67] Van Mannen, M. *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy,* State University of New York Press, New York 1990 p.38

[68] *Thinking in movement* is Sheets-Johnstone's term discussed in detail in both Sheets-Johnstone, M. *The Primacy of Movement,* John Benjamins Publishing Company, Amsterdam/Philadelphia pp.419-448 and 'Thinking in Movement,' in *The Corporeal Turn: an Interdisciplinary Reader,* Imprint Academic, Exeter, UK and Charlottesville, USA, 2009 pp.28-63

[69] Sheets-Johnstone, M. The Primacy of Movement, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2011, 436.

[70] *Ibid*, 466–70.

[71] I discuss this in detail in Chapter 3. *Thinking in movement –– Imaginary Space Exploration,* p.79–114.

[72] Bodyweather is a mode of practice established by Butoh dancer Min Tanaka in Japan in the mid 1980s. De Quincey trained with Tanaka and brought the method to Australia where she has been researching, performing and teaching for over 20 years (http://dequinceyco.net/about-us/who-we-are/) (accessed: 15.04.19).

Dancer/researchers Marnie Orr and Rachel Sweeny explain: "Bodyweather promotes the idea of the human body as an open vessel, constantly changing like the weather, and employs immersive processes of inhabitation, duration and exposure."[73] The Bodyweather practitioner develops skills that heighten their perceptual awareness in order to 'resonate' with their environment and embody the stimuli they receive. This is a marked difference in approach to many forms of dance and expressive movment that draw on internal psychological and/or emotional states, or pre-conceived narratives which are expressed through codified and/or improvised movement.

Photography theory and metaphor: what the photograph gives

In the first phase of my research (discussed in Chapter 2: *Blurred vision — Analogical thinking,* p.42–77.) I focused on certain types of exploratory images – resistant, blurred, ambiguous. I became photographer and photo-detective, peering at and through the objects of my attention in order to glean what I could about exploratory experiences and spaces, my cross-disciplinary studio research both produced photographs and interrogated them. Already familiar with the dramatic imagery of accomplished photographers such as Frank Hurley and Herbert Ponting, I examined the scraps and fragments in the archive, the experimental prints, the photographs of rocks (scientifically relevant if not visually compelling), and the blocks of ice.[74] Through my photographic work in the studio I responded to these images and entered into a dialogue with them asking: how do I look? What does the photograph give me; and how can the photography of astronauts and explorers inform a phenomenology of exploratory experience (and a poetics of exploratory space)? What kind of gaze is employed here? I surveyed the work of theorists such as Roland Barthes, James Elkins, Carol Armstrong and Kaja Silverman[75] to provide a critical framework for my investigation. Photography theory is dynamic, and many of the ideas circulating about the nature of photography and how to engage with photographs and the practice of making them are contested.[76] Among the various ways

[73] Orr, M. and Sweeny, R 'Surface Tensions: Land and Body Relations Through Live Research Inquiry: ROCKface' http://www.doubledialogues.com/article/surface-tensions-land-and-body-relations-through-live-research-inquiry-rockface/ (accessed 19.05.19).

[74] Photographs held in the Sir Douglas Mawson Collection of Antarctic Photographs at the National Library of Australia can be viewed online at: https://trove.nla.gov.au/work/31406809?q&versionId=38089103 (accessed: 19.05.19).

[75] Barthes, R., *Camera Lucida*, originally published in French as *La Chambre Claire* by Editions du Seuil 1980. This edition, published in English by Flamingo, London 1984; Silverman, K. *The Miracle of Analogy: or The History of Photography, Part 1*, Stanford University Press, Stanford, California 2015; Elkins, J. *What Photography is*, Routledge, London and New York, 2011; Elkins, J. ed. *Photography Theory*, University College Cork, Routledge, London and New York, 2007; Armstrong, C., *Scenes in a Library: Reading the Photograph in the Book*, October Books, Cambridge Massachusetts, London, England, 1998.

[76] A snapshot of some of these debates is provided in *Photography Theory* edited by James Elkins which documents the discussion between a range of contemporary theorists incorporating debates on what photography is, the uses of concepts of indexicality, the influence of Roland Barthes, and the ontological status of photography as 'unstable, complex and multiple, shuttling self-consciously between

theorists analyze and understand photographs, including: as indexical, as evidence, as metaphor/analogy; I have chosen to engage primarily with photographs as analogical objects. This framing of photography and photographs as analogical draws on Kaja Silverman's argument in *The Miracle of Analogy* which proposes that photography is "…an ontological calling card: it helps us to see that each of us is a node in a vast constellation of analogies,"[77] and is supported theoretically in the research of Lakoff and Johnston[78] and Sheets-Johnstone[79] who propose that the foundations of human thought are metaphorical and pre-linguistic. Silverman takes issue with the notion of photographic indexicality, stating that: "Discussions of photographic indexicality, though, always focus on the past; an analogue photograph is presumed to stand for an absent referent—one that is no longer there."[80] Silverman refers to Barthes' 'Rhetoric of the Image' commenting that for Barthes the photograph is "in no way a presence." In considering how to approach and investigate the photographs of Antarctic explorers, I am interested in how they inhabit the present, while they are certainly objects of their time they are also objects of the the viewer's present. Each time a photograph is viewed it becomes a time traveler,[81] functioning as a memorial object and a contemporary key to open the door to a speculative imaginary journey on the part of the viewer. Contrasting Barthes' account with Benjamin's 'Little History of Photography', Silverman comments that Benjamin associates photography with a "disclosive rather than an evidentiary truth. He also attributes it to the world, instead of to technology, treats it as an analogy, instead of an index or a copy, and associates it with development instead of fixity."[82]

The characterization of photography as analogical/metaphorical and the use of metaphor in the theoretical analysis of photographs is problematized by James Elkins in *What Photography Is* when he grapples with how to discuss a photograph while avoiding being reduced to using metaphor or slipping into metaphorical language. He selects a series of "images without faces, without people, without emotions, memories, metaphors"[83] in order to focus on the photograph itself. Elkins

representation and the phenomenological real.' Kriebel, S. T. 'Theories of Photography: A Short History' in ed. James Elkins, *Photography Theory*, University College Cork, Routledge, London and New York, 2007, 38.

[77] Silverman, K. *The Miracle of Analogy: or The History of Photography, Part 1,* Stanford University Press, Stanford, California 2015, 11.

[78] Lakoff, G and Johnson, M, *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*, Basic Books, New York (1999), 46-59.

[79] Sheets-Johnstone, M makes this argument in *The Primacy of Movement,* John Benjamins Publishing Company, Amsterdam/Philadelphia 2011, 13.

[80] Silverman, K. *The Miracle of Analogy: or The History of Photography, Part 1*, Stanford University Press, Stanford, California 2015, 2.

[81] This resonates with Silverman's discussion of Benjamin's suggestion 'that the photographic image is propelled by a mysterious kind of intentionality toward a particular look—one that has the capacity to recognize it, and thereby to redeem it. It travels through time and space to reach this look, and when it arrives something extraordinary happens. The present discovers itself within the past, and the past is realized within the present" Silverman, K. The Miracle of Analogy: or The History of Photography, Part 1, Stanford University Press, Stanford, California 2015, 7.

[82] Silverman, K. *The Miracle of Analogy: or The History of Photography, Part 1*, Stanford University Press, Stanford, California 2015, 7.

[83] Elkins, J. *What Photography Is,* Routledge, New York and London, 2011, 81.

characterises these photographs as "failed"[84] because this "photography doesn't work, the way it does for Barthes, diligently supplying memories, faces, love and loss".[85] Elkins seems to be looking for something that is essentially the photograph and can be a defining element of photography in general that exists outside of metaphor and narrative; a photographic essence. When discussing a photograph of a trail of noctilucent clouds across a sky[86] he asks, "What is actually in this photograph?", commenting that he can't keep his mind on what the photograph is giving, describing the metaphors that spring to mind and commenting that it is "easier, a relief really to think in metaphors, analogies and stories."[87] In my research I'm not looking for the facts; my concern is with the subjective truths of human experience, in all their fallibility and frailty. How do explorers and astronauts share something of what they feel in the environments they are encountering and constructing for remote audiences to imagine?

I propose that this oscillation between trying to find the essence of the thing and getting 'carried away' by stories and associations provides a rich zone in which a visual poetics of exploratory spaces can be conceived. It is precisely the power of photographs to transport viewers that enables us to take imaginary journeys; to be carried away. Furthermore, the resistance of metaphor and attempts to peel it away in order to get to the truth, does not account for the truthfulness of metaphor or the metaphorical nature of human thought and perception. The primacy of metaphor in thinking is supported by George Lakoff and Mark Johnson's argument in *Philosophy in the Flesh* and *Metaphors We Live By*, when they state that "The essence of metaphor is understanding and experiencing one kind of thing in terms of another."[88] This concept is also supported by Sheets-Johnstone, who argues that we learn the world as moving bodies, and we conceptualise things in relation to ourselves and in relation to eachother, building conceptual analogies as a way of understanding the world around us. She argues that the conceptual foundations of verbal language are thus to be found by way of the body. "The body is a semantic template: thinking is modelled analogically along the moving lines of the body." Throughout the rest of this paper I use the term *analogical thinking* in relation to both

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[84] *Ibid,* 34.

[85] *Ibid,* 34.

[86] Elkins, J. *What Photography Is,* Routledge, New York and London, 2011 p.81 references an image by Wolfgang Hamburg, *Noctilucent Clouds,* Bernitt, Germany 2001, an image can be seen at https://epod.usra.edu/blog/2001/07/noctilucent-clouds.html (accessed 30.06.19)

[87] Elkins, J. *What Photography Is,* Routledge, New York and London, 2011, 81.

[88] Lakoff, G, and Johnson, M., *Metaphors We Live By,* The University of Chicago Press, Chicago and London, 1980, 5. "The concepts tht govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor." Lakoff, G. and Johnson, M. *Metaphors We Live By,* University of Chicago Press, Chicago, 1980, 3.

language-based expressions of thought, and non-linguistic expressions, such as photographs and drawings.

Throughout *What Photography Is*, James Elkins' elliptical tussle with Roland Barthes' *Camera Lucida*, he refers to what the "photograph gives…"[89], looking at the entire photographic object, not just the image, using the analogy of standing on the black ice of a frozen lake and viewing the surface as well as looking through to mysterious depths beneath[90]. He resists dominant metaphors associated with the practice of photography commenting that "photography tends to be conceptualized with the help of brilliant metaphors: people write about perfect windows, lucency, transparency",[91] as well as the metaphoric associations generated in the act of looking at photographic images. When Elkins talks about "what the photograph is giving me…"[92] and "what photography shows us…",[93] or states "This photograph asks me…",[94] he conjures a photographic agency that is independent of the photographer: there is no reference to a person making a decision to look in a particular direction, to manipulate a mechanical object and show something to a viewer. The photograph is posited as an active agent, showing and giving.

This contrasts with what happens physiologically when we see – our seeing is not a form of passive reception but an active and kinetic engagement – the photograph can only 'give' in as far as a viewer chooses to actively look and by engaging comes to see something. However, Elkins' descriptions of how photographs act on him are compelling because this is how it feels to look at a photograph; it gives; it has an impact. Elkins's discussion of photographic affect resonates with my examination of exploratory photographs and making my own photographs. Just as Elkins chose to discuss photographs that were empty or resistant in some way, I am drawn to the distinctly 'non-heroic' images I have unearthed in the archives.

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[89] Elkins, J. *What Photography Is,* Routledge, New York and London, 2011, xii, 19, 74.
[90] *Ibid,* 19.
[91] *Ibid,* 20.
[92] *Ibid,* 81.
[93] *Ibid,* 98.
[94] *Ibid,*.32.

Historical and contemporary context

Drawing directly on Bolt and Barrett's guide for 'Developing and Writing Creative Arts Practice Research', this section has been written to "provide context and pedigree for the practice and locate the research in a historical and contemporary context".[95]

Exploration: Antarctica and the Moon

In order to understand what informs how Antarctic explorers and astronauts perceive and share something of what they feel in the environments the encounter and construct, it is important to acknowledge the cultural context within which they operate. While human exploration dates back millennia, it is colonial European exploratory practice which underpins the cultures of Antarctic and lunar exploration of the 20th century. In his introduction to *Faber Book of Exploration* Benedict Allen provides a Eurocentric overview of the history of exploration, noting that motivating factors for leaving the comforts of home include greed, scientific enquiry, religious pilgrimage and 'sheer curiosity'.[96] I make a point of noting Allen's European lens, as my research centres on the photographs and diaries of English and American men; and is framed by my lived experiences as an inheritor of a colonial European migrant history. In my final chapter I invoke Gaston Bachelard's *The Poetics of Space*, a text created by another European man that speaks of the affect of certain kinds of imagined spaces without overtly acknowledging the cultural specificity and gendered experience that shape his own frame of reference. Allen's text is presented as an encompassing engagement with the whole of exploration; but his, Bachelard's, and my own research are framed by specific histories and life experiences. The purpose of this research is to tap into shared experiences of imaginary exploration. As an inheritor of these grand stories of adventure and imagination, I project myself into them and relate to them. As my method employs *auto* and *heterophenomenological* research processes to address the key question of how I can act as an empathetic resonator with the explorers' experiences in order to construct a poetics of exporatory space, it is important to recognise the various lenses through which my subjects are looking and constructing their worlds. I then need to articulate my specific position and how I as a remote viewer re-frame their representations – while engaging in broad questions of how we as active embodied subjects share experiences.

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[95] eds: Barrett, E. and Bolt, B. *Practice as Research: Approaches to Creative Arts Enquiry*, I.B. Tauris & Co. Ltd, London, New York, 2010, 188-189.

[96] Allen, B. *Faber Book of Exploration* Faber and Faber, London 2002, xvii.

In *Antarctica: Exploration, Perception and Metaphor* Simpson-Housley reports: "Shackleton considered that there were three reasons why people ventured into the world's void spaces, namely love of adventure, scientific knowledge, and mysterious fascination with the unknown."[97] The pull to explore is powerful and there was no shortage of willing participants in early Antarctic journeys. When Shackleton announced the *Endurance* expedition on 1 January 1914 he received "nearly 5000 applicants,"[98] keen to embark on an adventurous journey to a far-flung, dangerous location where the risk of not returning was very real. Invoking his personal exploratory experience Benedict Allen comments that the explorers he knows:

> *…share an internal silent longing to be back out there – whether in a desert death zone or leechy swamp. Among the explorer fraternity it's something understood, unquestioned, unspoken. Most – I'd include myself in this – feel a little at a loss back here in the West.*[99]

The desire for a life-changing adventure, to test one's limits and encounter the unknown is mirrored in John F Kennedy's famous Moon speech delivered at Rice Stadium in 1962 where he stated:

> *… Its hazards are hostile to us all. Its conquest deserves the best of all mankind, and its opportunity for peaceful cooperation many never come again. But why, some say, the moon? Why choose this as our goal? And they may well ask why climb the highest mountain? Why, 35 years ago, fly the Atlantic? …*
>
> *We choose to go to the moon. We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others, too.*[100]

Kennedy refers to the expected hardships and the desire to go to the Moon 'because we can', as well as another important factor: conquest. His speech frames lunar exploration as heroic and necessary and an achievement that would signal victory over competitors; a demonstration of superiority. The Apollo astronauts were selected from the ranks of military test pilots with exceptional skills in

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[97] Simpson-Housley, P. *Antarctica: exploration, perception, metaphor*, Routledge, London, New York, 1992, 22.

[98] Shackleton, E. *South*, Penguin Group Australia, Victoria 2008, First published in Great Britain by William Heinemann 1919, p.xvii (including 'three sporty girls' https://www.spri.cam.ac.uk/archives/shackleton/articles/1537,2,30,5-6.html https://www.chemistryworld.com/opinion/when-antarctica-stopped-being-only-for-men/3007778.article (accessed 20.06.19).

[99] Allen, B. *Faber Book of Exploration*, Faber and Faber, London 2002, xxii.

[100] Kennedy, J.F. 'Moon Speech, Rice Stadium' September 12, 1962 https://er.jsc.nasa.gov/seh/ricetalk.htm (accessed 17.07.18).

acrobatic flying, experience testing the limits of the machines they were responsible for, and expertise in astrophysics. They were immersed in a highly competitive environment at NASA and the rigours of an extensive training program. They were intensely aware of their roles as 'makers of history'[101]and it is in this context that they produced photographs and collaboratively written memoirs of their experiences of space exploration. Kennedy's 'we choose' is significant evoking we humans – but more specifically we Americans – his 'we' speaks of a shared imaginative experience of going to the Moon facilitated by the Apollo Astronauts who went there on behalf of this collective 'we'.

Fiction and speculation

Antarctica and the Moon have been sites of remote viewing and speculation throughout human history; the imagery of both places has been used strategically to promote the cause of scientific exploration, to further colonial and imperialist aims, to speak of a greater cultural symbolism that resides in humans going to places that are historically beyond our reach, to engage with poetic imaginings about the unknown and to generate expedition financing and profits.[102] In his survey of Antarctic writing *The Wide White Page*, Bill Manhire comments that, 'Antarctica existed as an aesthetic hypothesis' noting the Ancient Greeks' speculative inclusion of a land mass on their maps to balance the land around the North Pole[103]. Manhire's collection of fragments inspired by Antarctica and ranging from fiction and poetry has been a useful source to survey ways Antarctica has been imagined textually.[104] Examples of theories pertaining to the formation of the Moon and speculative fictions constructed about imaginary lunar journeys also date back millennia. Anaxagoras, a Greek philosopher proposed that the Moon was a spherical rock in the fourth century BCE and in the second century CE the Assyrian rhetorician and satirist Lucian of Samosata invented an imaginary trip to the Moon in his narrative *Vera Historia*[105]. Jules Verne embraced the furthest reaches of explorable

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[101] This sentiment is captured by Buzz Aldrin: "We needed this first moon landing to be a success to lift America and to reaffirm that the American dream was still possible in the midst of turmoil…In the broadest sense, we hoped the mission would lift and unite the world, and stand as a symbol of peace for all mankind." Aldrin, B. with Abraham, K. *Magnificent Desolation: The Long Journey Home From the Moon,* Bloomsbury, London, 2009, 10.

[102] These motivations are mentioned in a number of references notably in Dixon, R. *Photography, Early Cinematography and Colonial Modernity: Frank Hurley's Synchronized Lecture Entertainments,* Anthem Press, London, New York, Delhi, 2013; Ryan, J, *Photography and Exploration,* Reaktion Books, London, 2013; and Andrews, L. *Antarctic Eye: The Visual Journey,* Studio One, Mount Rumney, Tasmania, 2007.

[103] ed. Manhire, B. The Wide White Page: Writers imagine Antarctica, Victoria University Press, Wellington, 2004 pp p.9; also mentioned in Simpson-Housley, P. Antarctica: exploration, perception, metaphor, Routledge, London, New York, 1992, 1.

[104] commencing with Dante's *Death of Ulysses* and ranging from fictional and poetic writings by the likes of Edgar Allen Poe, Samuel Taylor Coleridge and Jules Vern to first-hand accounts of explorers such as Edward Wilson and Robert Falcon Scott.

[105] Feireiss, L. *Memories of the Moon Age,* Spector Books, Leipzig 2015, 12, 16.

worlds including Antarctica and the Moon. According to Lukas Feireiss in Verne's *From the Earth to the Moon* (1865), and *Around the Moon* (1870):

> *Vern considers the actual technological problems of spaceflight and saturated his books with so much science, math and engineering that his nineteenth century readers accept his story without question, some even going so far as to write to the author volunteering to go in the projectile themselves.*[106]

Verne's and H.G. Wells' writing inspired George Méliès' *A Trip to the Moon* (1902) which includes a depiction of what the Earth might look like when seen from the Moon.[107] Other speculative constructions of exploratory spaces in twentieth century literature include fictional accounts by authors such as *Sur* by Ursula Le Guin[108], *Into White Silence*[109] by Anthony Eaton and H.P Lovecraft's *At the Mountains of Madness*[110].

While writers of fiction constructed their worlds informed by the discoveries of explorers, the explorers themselves were at the mercy of natural phenomena which impeded their capacity to perceive the geographies they were attempting to map. The perceptual challenges facing early Antarctic explorers led to unintentional imaginary constructions of spaces that became the subject of later argument. Simpson-Housley describes a number of instances in which explorers created charts of land that was later found not to exist, noting that sometimes the explorers were mapping mirages. He comments that James Clark Ross discredited the existence of Wilkes Land by sailing over its charted location, but himself proposed landforms that were later found not to exist. In Simpson Housley's words:

> *Here he charted a mirage. The mountains do not exist in the location he mapped them, at a distance of 25 miles. It is likely that what he saw was a range including Mt Markham and Mount Hamilton at a distance of just under 300 miles loomed up by a superior mirage.*[111]

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106 *Ibid,* 54.

107 *Ibid,* 64.

108 Le Guin, U. 'Sur', in ed. Manhire, B. the *Wide White Page: Writers imagine Antarctica,* Victoria University Press, Wellington, 2004 pp.90–109, first published in The New Yorker, 1982.

109 Eaton, A. Into *White Silence,* Woolshead Press, Random House Australia, 2008.

110 Lovecraft, H.P. 'At The Mountains of Madness', excerpt published in ed. Manhire, B. The Wide White Page: Writers imagine Antarctica, Victoria University Press, Wellington, 2004, 186–209.

111 Simpson-Housley, P. *Antarctica: exploration, perception, metaphor,* Routledge, London, New York, 1992, 14.

In 1902 Robert Falcon Scott's *Discovery* "steamed along the edge of the Ross Barrier, and failed to see the Parry Mountains. Later they knew for certain this range did not exist at the location assigned to it by Ross".[112]

Early Antarctic photography

The framing and presentation of the 'Heroic' era of Antarctic exploration is often associated with iconic images taken by Herbert Ponting and Frank Hurley, who served as official photographers on several key expeditions.[113] Ponting and Hurley's photography served multiple purposes, functioning as visual records of the expeditions, documenting scientific work, serving colonial agendas providing evidence of land conquered and claimed in the name of the crown, and providing a revenue source for the expeditions.[114] Both Hurley and Ponting were acutely aware of the commercial potential[115] for their photographs and took significant risks to create spectacular images. In his diary Robert Falcon Scott described a frightening experience relayed by Ponting, of dragging a sled full of photographic equipment over an ice floe that threatened to collapse under him.[116] Later on one of the expeditioners, Clissold, was concussed and injured his back falling from an iceberg whilst posing for Ponting.[117] Scott describes Ponting's commitment and enthusiasm several times in his diary, giving details of his experiments with flash photography[118] and commenting that 'his value as pictorial recorder of events becomes daily more apparent. No expedition has ever been illustrated so extensively…'[119] During Shackleton's 1914 *Endurance* expedition Frank Hurley also went to great lengths to preserve his photographic plates ensuring they survived the destruction of the ship and the subsequent journey home via nine months marooned on an ice floe and a further four months on

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[112] *Ibid,* 20.

[113] Ponting was a member of Robert Falcon Scott's 1911 *Terra Nova* expedition and Frank Hurley was the photographer on the 1911 Australiasian Antarctic Expedition led by Douglas Mawson and Shackleton's 1914 Endurance Expedition.

[114] Dixon, R. *Photography, Early Cinematography and Colonial Modernity: Frank Hurley's Synchronized Lecture Entertainments,* Anthem Press, London, New York, Delhi, 2013; Chapter One '*The Home of the Blizzard:* Douglas Mawson's Synchronised Lecture Entertainment,' and Ennis, H., *Frank Hurley's Antarctica,* National Libraray of Australia, Canberra, 2010, 25.

[115] Ryan, J, *Photography and Exploration,* Reaktion Books, London, 2013, p.20 "Ernest Shackleton hired the Australian photographer Frank Hurley (1885-1962) via telegraphic cable, without first meeting him, not simply because of Hurley's reputation asn previous experience in Antarctica, but also because Shackleton needed to sell the rights to Hurley's photographic output in order to offset the debts of the expedition. Once on board, Hurley made it clear to Shackleton that he would not serve as photographer unless he was also given a share of the profits from his labours."

[116] Scott, R.F *The Last Expedition,* Vintage Books, London p.76 (Scott's diaries were first published in 1913 having been edited and prepared for publication by his wife Kathleen Scott, and J.M. Barrie.

[117] Scott, R.F *The Last Expedition*, Vintage Books, London, 306.

[118] *Ibid,* 212.

[119] *Ibid,* 293.

Elephant island[120]. Hurley's commitment to depicting his experiences in Antarctica and subsequent wartime photography extended to developing composites constructed of multiple exposures in order to create representations evocative of how it felt to be there.[121] Hurley's approach recognised the limits of photographic representation and exploited its capacity for analogical representation.

The Antarctic explorers went south with expectations of what would be seen and experienced, and their photographic responses were crafted within a long history of expedition illustration pre-dating the invention of photography. On early Antarctic expeditions photography did not replace drawing and painting, but rather operated as an adjunct – expeditioners used all available means to document and represent their experiences. James Ryan notes in *Photography and Exploration* that "Photography did not simply supplant older painterly aesthetics of exploration. Rather it layered over them, forging new kinds of aesthetics."[122] The earliest explorers of Antarctica had described the magical vistas, spectacular icebergs and dramatic winds in diaries and through drawings and paintings in advance of the early twentieth century expeditions.[123] These descriptions and the drawings and paintings of colonial explorers paved the way for the first Antarctic photographers.

While all the Heroic era expeditions included members tasked with the official job of documentation using photography and / or drawing/painting, there was also a practice of vernacular or unofficial documenting. Both Hurley and Ponting gave lessons to other expedition members, encouraging the practice of photography among the men.[124] Scott himself took lessons from Ponting and his photographs have been published providing an interesting counterpoint to the more accomplished photography of Ponting, and insights into Scott's individual preoccupations when photographing his surroundings.[125]

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[120] The Endurance was trapped in pack ice for 9 months from January to October 1915. After it was crushed in November, the crew were stranded on the ice until the following April when they set out for Elephant Island. Shacketon proceeded with two crew to South Georgia for help while the rest waited a further 4 months on the Island until they were rescued in August 1916. "NOVEMBER 8, 1915. Hurley dives into the flooded ship to recover the precious glass plates. With Shackleton, he chooses 120 to keep. They then smash the remaining 400 or so, so Hurley isn't tempted to risk his life to return for them later." Source: Royal Geographic Society, https://www.rgs.org/CMSPages/GetFile.aspx?nodeguid=949d8f9d-ffee-474a-a0ad-bbdafcfdf738&lang=en-GB (accessed 27.05.19).

[121] For example Helen Ennis notes that Hurley "sometimes constructed his own images, combining drawing and photography," when discussing Hurley's rendition of the plight of Shackleton's crew after the loss of their ship. "Hurley's fabricated images provided essential information about the men's dire situation as well as memorable atmospheric effects. The southern ights in this instance play a key role as indicators of place and geographic isolation." Ennis, H. *Frank Hurley's Antarctica*, National Library of Australia, Canberra, 2010.

[122] Ryan, J, *Photography and Exploration,* Reaktion Books, London, 2013, 20.

[123] William Hodges is credited with creating the first painting of Antarctica, as official artist on Captain Cook's *Resolution* expedition in 1772. A landscape titled *A View in Pickersgill Harbour, Dusky Bay, New Zealand,* was painted over the original scene containing icebergs. The original image was discovered when the painting was x-rayed and is said to be the 'first eyewitness view of the southern continent ever captured.' Lorenzi, R., 'Cook's crew hid first Antarctica painting,'*ABC Science,* https://www.abc.net.au/science/articles/2004/07/08/1149400.htm (accessed 21.06.19); Lynne Andrews devotes a chapter to early Antarctic imagery in *Antarctic Eye: The Visual Journey,* Studio One, Mount Rumney, Tasmania, 2007, 38–72.

[124] Scott, R.F *The Last Expedition,* Vintage Books, London, 305.

[125] Wilson, D.M *The lost photographs of Captain Scott*, Little Brown, London, 2011.

Lunar photography: historical context

Photography in the early to mid nineteenth century was a specialist undertaking used by a relatively small number of people experimenting with the new medium. Individual photographs were expensive objects that took time to create using cumbersome equipment and complex chemical processing. In 'Science and Fiction: James Nasmyth's Photographic Images of the Moon', Frances Robertson discusses the establishment of an authoritative function of photography in nineteenth-century science noting that the transit of Venus in 1874 was captured photographically: "it was at this moment that French Astronomer Jules Janssen, following the use of his "Daguerreo-type Revolver: to attempt to record the transit of Venus, put forward his famous formulation la photographie est la retinue du savant." [126] (Photography is the retina of the scientist). Jimena Canales refers to the same event describing the debates surrounding the proposal to use photography to record the transit in 1874 following the contested manual recording in 1769. A number of astronomers argued that photography could function as an objective method for recording observations thus addressing the problems with the lack of corresponding data from the previous transit[127]. Following the 1874 transit, it was found once again that different results had been obtained by different observers; despite the use of photography.[128]

The Moon has always been a compelling subject for photographers; Louis Daguerre photographed the crescent Moon in 1839,[129] and John William Draper is credited with creating the first detailed photograph of a full Moon in 1840.[130] In subsequent years a number of astro-photographers strove to capture detailed images of the lunar surface including: John and Tereza Dillwyn Llewelyn[131], John Adams Whipple[132] and Warren de la Rue.[133] Between 1894-1909 Maurice Loewy and Pierre-Henri Puiseux produced an atlas of the Moon's surface *L'atlas Photographique de la Lune* (1910)

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[126] Robertson, F., 'Science and Fiction: James Nasmyth's Photogaphic Images of the Moon', *Victorian Studies* 48, no 4, Summer 2006, Indianna University Press, 602.

[127] Canales, J., 'Photogenic Venus: the "Cinematographic Turn" and its Alternatives in Nineteenth Century France' *Isis*, Vol. 93, No. 4, December 2002, Published by University of Chicago Press on behalf of the History of Science Society, 591.

[128] *Ibid,* 600.

[129] APS Physics, 'This Month in Physics History: January 2, 1839: First Daguerrotype of the Moon, *APS News,* American Physics Society, January 2013, Vol 22, No 1, https://www.aps.org/publications/apsnews/201301/physicshistory.cfm (accessed 19.05.19).

[130] Barker, F. G. *Memoir of John William Draper,* read before the National Academy, April 21 1886*,* National Academy of Sciences, USA http://www.nasonline.org/publications/biographical-memoirs/memoir-pdfs/draper-john.pdf (accessed 19.05.19).

[131] Pritchard, M. *British Photographic History,* 'Exclusive: British Library secures Dillwyn Lewellyn/Story Maskelyne photographic archive', 2012 http://britishphotohistory.ning.com/profiles/blogs/exclusive-british-library-secures-dillwyn-llewelyn-storey-maskely (accessed 19.05.19).

[132] Metropolitan Museum of Art, 'The Moon 1857–60: John Adams Whipple,' https://www.metmuseum.org/art/collection/search/262301 (accessed 19.05.19).

[133] The J. Paul Getty Museum '[The Moon (left) May 12, 1859; (right) Feb. 22 1858] http://www.getty.edu/art/collection/objects/71465/warren-de-la-rue-negative-enlarged-by-beck-beck-smith-beck-beck-smith-the-moon-left-may-12-1859-right-feb-22-1858-british-negative-may-12-1859-and-february-22-1858-print-about-1862/ (accessed 19.05.19).

transferring images from photographic negatives onto etching plates to produce hightly detailed photogravures.[134]

While these photographers were pushing the limits of the medium to create detailed depictions of the Moon; James Nasmyth, an entrepreneur and engineer who became fascinated with the Moon in the mid-1800s[135], took a different approach. He employed the new medium with its contested identity as a tool of scientific authority to create analogies of the Moon. Nasmyth constructed several telescopes and used drawing, photography and plaster model-making to create representations of the lunar surface and to illustrate the theories of its evolution held by him and his co-author James Carpenter. Nasmyth's photographs were reproduced in his and Carpenter's book *The Moon: Considered as a Planet, a World and a Satellite* published in 1874[136]. Nasmyth's work hinged on an interplay between a scientific approach to observing the Moon and a desire to create poetic illustrations to engage and convince his audience. He used photography precisely because of the aura of scientific knowledge and the connection to truthfulness associated with it, while creating analogies of the lunar surface in the form of drawings, models and photographs and which I discuss further in relation to *analogical thinking* in Chapter 2: *Blurred Vision — Analogical Thinking* (p.64.).

In the 1960s, prior to the Apollo space missions, the lunar surface was documented by the Ranger and Surveyor unmanned space missions which provided the closest-range images yet.[137] The purpose of the images was to gain understanding of the materiality of the surface. How would humans navigate landing; would they sink deep into dust or crash into rock? What structures or formations would need to be avoided? How could an ideal landing site be identified? In the later Apollo missions, still photography and television transmission footage became integral to the tasks undertaken by the astronauts. Photographer Michael Light (b.1963) has commented that it was the astronauts themselves who saw the necessity for still photography on their missions arguing to be supplied with

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[134] "The negatives were produced at the Paris Observatory with a camera attached to a telescope. Since the earth and the moon are moving constantly, the camera and telescope had to move accordingly to produce a clear image-no easy feat considering the long exposure times required to take photographs at night. Both were synchronized with the moon's path by a sophisticated preset clock system, and the resulting images… maintained an impressive amount of detail." Photographs Department, The Metropolitan Museum of Art, New York USA source: https://www.metmuseum.org/art/collection/search/265630 (accessed 11.05.19).

[135] James Nasmyth, born in Edinburgh in 1808, learnt to draw as a child studying under his father Andrew, a respected landscape painter. James went on to work as an apprentice toolmaker, developing a broad range of technical skills that he combined with his training in drawing and model-making to pursue later interests in astronomy and photography. Nasmyth, J., Author and Smiles, S. ed. *James Nasmyth: Engineer, An Autobiography,* Project Gutenberg etext published in March 1996 downloaded from http://www.gutenberg.org/cache/epub/476/pg476.html, (accessed 24.07.11).

[136] Nasmyth, J. Carpenter, J., *The Moon: considered as a Planet, a World and a Satellite,* John Murray, Albemarle St London, 1874.

[137] The Ranger spacecraft were designed to fly straight down towards the Moon and send images back until the moment of impact.' The Surveyor craft, landed and transmitted television data back to earth where it was constructed into detailed mosaics. Williams, D. R. 'Ranger (1961 – 1965)', https://nssdc.gsfc.nasa.gov/planetary/lunar/ranger.html (accessed 19.05.19).

specialised photographic equipment and time scheduled to use it in their mission plans stating:

> *NASA's interest in documenting its missions was not always so strong: Mercury astronaut John Glenn for example was forced to buy a cheap 35mm camera at a Cocoa Beach drugstore in 1962 because he alone felt that America's first orbital spaceflight merited some historic snapshots. Over time, however, the agency realised the public-relations value of inflight photography, and by the Gemini program had made a serious commitment to it, giving the astronauts medium-format Hassleblad cameras.*[138]

This investment in photography paid off with gains for mission scientific research as well. Light states, "It is the photographic imagery that has proved most useful over the years to planetary geologists, astrophysicists, and astronomers attempting to reconstruct the history of the Moon..."[139]

The photographs taken by Apollo astronauts on the Moon have become iconic, disseminated across the world. Moon landing images have been used to advertise everything imaginable from watches to Dupont fabrics and sunglasses. For his project *Full Moon,* Michael Light drew on Apollo negatives in the NASA archives to create a narrative of a lunar mission from lift-off to safe return to earth. His large-scale prints that were exhibited at venues around the world[140] in contemporary art galleries and natural history museums, contextualised both as an aesthetic / artistic exercise as well as a project with specific scientific and natural history value. James Elkins has criticised Light's project for failing to recapture the 'awesome thrill and stupendous achievement of the Apollo Moon missions'[141] because 'Light has the eye of an art photographer: every image he chose for the book uses a trick of lighting, framing, symmetry, texture, shadow, focus, occlusion, or parallax that is a stock in trade of art photography.' James Ryan also criticises Light's project in *Photography and Exploration:*

> *Yet there is something inauthentic about these photographs. For in order to achieve an overall consistency of colour, tone and contrast, filmic artefacts particular to specific missions were purposefully eliminated. Much of the messiness that seeps into exploration photographs, a product of the variability in film emulsion, exposure levels, film-processing and copying, as well as environmental traces such as Moon-dust, were cleaned up and homogenized. While some effects such as lens distortion or blurring from camera-shake, such as in Duke's photograph of*

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[138] Light, M. 'The Skin of the Moon,' *Full Moon*, Jonathan Cape, London, 2002, first published 1999, 129.

[139] *Ibid.*

[140] including at the Museum of Contemporary Art in Sydney in the year 2000.

[141] Elkins, J. *What Photography is*, Routledge, London and New York, 2011, 126.

his family portrait on the Moon were reinstated, the question remains as to who decides what should be 'corrected' and on what basis.[142]

I don't necessarily agree that the images fail to recapture the 'awesome thrill', but as I look over Light's images with Elkins' and Ryan's criticism in mind, I see the romantic qualities in the photographs. The is a certain 'manneredness' in Light's photographs; a soft blur on the horizon in many of the images and a painterly treatment of a spacesuit covered in moon dust make me think of calendars featuring highly technical landscape photography and long exposures of misty waterfalls; and resonate with Elkins' comment about Light having the 'eye of an art photographer.' In the context of my research the question of 'who decides' how photographic images are translated is pertinent – every image constructed to represent exploratory experiences is the result of decisions about framing, use of lenses, points of view and image processing. Ryan's use of the term *inauthentic* grates, as I think of the creative approaches Herbert Ponting and Frank Hurley took when constructing images of the extreme environments they were photographing.[143] However, Elkins' and Ryan's criticisms are a reminder that when we look at Light's images, what we see is Light's own imaginary lunar expedition, pieced together from an enormous archive, that could generate as many lunar journeys are there are people in the world to make alternate selections and editing choices. Despite the criticisms, Light's lunar narrative presents an opportunity to consider the use of photography as an expression of analogical thinking, which I discuss in Chapter 2: *Blurred Vision — Analogical Thinking* (p.64.).

This is where engaging with the source material in the vein of James Nasmyth, creating 'faithful' representations comes in. My intention is not to create science fiction, but to find within the source material a means to empathetically imagine and encounter the spaces of exploration, bearing in mind that my own response will also always be skewed and partial.

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[142] Ryan, J, *Photography and Exploration,* Reaktion Books, London, 2013, 174.

[143] There's an obvious difference, in that Light is imagining going to the Moon and Hurley and Ponting were constructing images based on their direct experience in Antarctica. I draw the connection because they are all trading in affect, wanting viewers to have a sense of 'what it feels like.' Helen Ennis has commented on Frank Hurley's process stating: "Composite printing, one of Hurley's favourite techniques, was common in both commercial and amateur photography circles at the time…he aimed to create an effect that was more like the original experience of the scene or event. In other words, an image that was more 'real'. Ennis, H., *Frank Hurley's Antarctica,* National Library of Australia, Canberra, 2010, 11.

Contemporary context for visual art research practice

In the early stages of the research I surveyed the work of artists engaging with Antarctica and the Moon, paying particular attention to artists whose work may have close conceptual links to mine in order to ensure I wasn't duplicating existing research and to establish how my work would form an original contribution to the field. I situate my studio research broadly within the contemporary visual arts as a cross-media practice. Cross-media rather than cross-disciplinary – my practice has links to and is informed by related humanities fields such as history, philosophy and cultural studies, but is located primarily within the visual arts and includes photography, drawing, video, performance, sound and installation-based work.

Contemporary artistic practice and the Moon

There is a vast body of contemporary art inspired by lunar exploration ranging from artists like Vincent Fournier (b.1970) whose poignant documentary and staged photography in *Space project* (2007–continuing)[144] captures both the poetry and banality of the mechanics of space travel, to Agnes Meyer Brandis (b.1973) who took inspiration from English bishop Francis Godwin's *The Man in the Moone* (1602) to train a flock of geese to fly to the moon for *Moon Goose Analogue* (2011)[145]. An alternate astronaut figure that functions outside the stereotype of the all American hero has been employed by artists such as Cristina De Middel (b.1975) whose work *The Afronauts* (2012) merges history with fiction inspired by science teacher Edwuard Mukuka's 1964 plan to start a Zambian Space Agency and train the first African space crew, and taps into the hopes and dreams of a newly independent nation.[146] With *Lost astronaut* (2009) Alicia Framis (b.1967), "left on Earth like all women who were never part of the Moon race,"[147] locates the artist as astronaut, lost in a terrestrial urban environment. Australian Sarah Jane Pell (b.1974) has carved out a niche working directly with space agencies creating works that simulate the physiological experiences of space exploration and function both as performance art and scientific research. Pell has trained as a scuba diver and works in a cross-disciplinary mode where her artistic research contributes directly to space program science.[148]

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[144] Fournier, V. 'Space Project' (2007–continuing), https://www.vincentfournier.co.uk/www/category-portfolio/works/space-project/ (accessed 19.05.19).

[145] Agnes Meyer Brandis, *Moon Goose Analogue*, 2011, https://vimeo.com/38986659 (accessed 19.05.19).

[146] Schwendener, M. 'Cristina de Middel: The Afronauts,' *The New York Times,* September 5, 2013, https://www.nytimes.com/2013/09/06/arts/design/cristina-de-middel-the-afronauts.html (accessed 19.05.19); de Middel, C. 'Website' http://www.lademiddel.com/ (accessed 19.05.19).

[147] Performa, 'Alicia Framis, Lost Astronaut,' November 4, 2009, https://www.youtube.com/watch?v=2x7BaI2mhdE (accessed 19.05.19).

[148] Pell, S. https://www.sarahjanepell.com/ (accessed 19.05.19).

Moving away from the figure of the astronaut to engaging with the environment of the Moon itself, Katie Paterson creates immersive, poetic installations that deal with elemental aspects of the universe. They often employ ordinary materials such as paper and light bulbs to evoke the wonder and magic of space and the lunar environment.[149]

Artists in the polar regions

Getting to Antarctica is difficult and most artists do so as part of an organised program or fellowship, often linked to a government scientific program, and occasionally via independent means. In Australia such notable artists as Bea Maddock (b.1934–2016) in 1987,[150] Jorg Schmeisser (b.1942–2012) in 1992-93,[151] Jan Senbergs (b.1939) in 1987; [152] have travelled to Antarctica under the auspices of the Australian Antarctic Division and Sidney Nolan (b.1917–1992), made his way there with an American group touring scientific and naval bases in 1964.[153] During the twentieth century a body of Australian Antarctic art has grown through these[154] sponsored residencies and some artists' independent research. In recent years the more traditional modes of visual engagement through drawing, painting and photography have expanded to incorporate a diverse range of media with the Australian Antarctic Division sponsoring fellowships for artists such as photographer David Stephenson (b.1955) in 1991,[155] dancer and choreographer Christina Evans in 2009,[156] installation artist David Burrows (b.1965), in 2010,[157] sound artist Philip Samartzis (b.1963) in 2009 and 2015, animator Lisa Roberts in 2001-02[158] and harpist Alice Giles (b.1961) in 2010.[159] The cohort of Australian artists travelling to Antarctica is small with only one fellowship offered annually across the humanities, including visual

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[149] For example: *Lightbulb to simulate Moonlight* 2008, http://katiepaterson.org/portfolio/light-bulb-to-simulate-moonlight/; *All the dead stars,* (2009) http://katiepaterson.org/portfolio/all-the-dead-stars/ and *Dying star doorbell* 2008, http://katiepaterson.org/portfolio/dying-star-doorbell/, (accessed 26.06.19).

[150] Art Gallery of NSW, https://www.artgallery.nsw.gov.au/collection/works/46.2000.a-v/ (accessed 28.04.18).

[151] Australian Antarctic Division, http://www.antarctica.gov.au/about-antarctica/antarctic-arts-fellowship/alumni/1990-1999/jrg-schmeisser-92-93(accessed 28.04.18).

[152] Australian Antarctic Division, http://www.antarctica.gov.au/about-antarctica/antarctic-arts-fellowship/alumni/1980-1989/jan-sensbergs-86-87, (accessed 28.04.18).

[153] Lester, A. *The Age* https://www.theage.com.au/news/arts/a-power-drawn-from-darkness/2006/12/07/1165081093020.html (last accessed 28.04.18).

[154] David Burrows, http://davidburrows.info/ (accessed: 28.05.19).

[155] Stephenson, D. 'About David Stephenson', https://www.davidstephensonart.com/about-david-stephenson (accessed 11.05.19); Boyer, P. 'Capturing the Southern Light,' *Australian Antarctic Magazine*, iss 22, Mawson Centenary Special 2012 source: http://www.antarctica.gov.au/magazine/2011-2015/issue-22-2012/art-and-photography/capturing-the-southern-light (accessed 11.05.19)

[156] Australian Antarctic Division, http://www.antarctica.gov.au/about-antarctica/antarctic-arts-fellowship/alumni/2000-2009/tina-evans-0910 last accessed 28.04.18).

[157] David Burrows, http://davidburrows.info/ last accessed 28.04.18).

[158] Lisa Roberts, http://www.lisaroberts.com.au/; http://antarcticanimation.com/, (last accessed 28.04.18).

[159] Giles, A. https://aliceinantarctica.wordpress.com/ (last accessed 28.04.18).

artists, writers, musicians and journalists. The USA's National Science Foundation Antarctic Artists and Writers Program has sponsored a diverse range of creative practitioners to undertake research at the McMurdo Station and the South Pole base including filmmaker Werner Herzog (b. 1942) in 2006, photographers Anne Noble (b.1954) in 2008, An-My Lê (b.1960) in 2007 and Connie Samaras, (b.1950) in 2004, musician Cheryl E. Leonard in 2008, and sound artist Douglas Quin in 1996 and 1999.[160] A concern for the impact of humans on the fragile environment is evident as are fascinations with how the environment affects the humans that attempt to live and work there.[161]

Of the artists I surveyed, I identified three to investigate further which I discuss in the following chapter. The work of photographers Anne Noble and Connie Samaras, and sound artist Philip Samartzis spans the speculative engagement with Antarctica and the artists' direct experience of being there; makes critical appraisals of Antarctic exploration history, and investigates how Antarctica has been constructed and represented to remote audiences. Through investigating the work of these artists I was able to establish a frame of reference for my studio research, investigate their approaches to working with and responding to archival material, and identify what distinguishes my work, as a remote viewer undertaking a phenomenological investigation of this subject.

[160] National Science Foundation, USA, (https://psmag.com/environment/national-science-foundation-sending-artists-to-the-antarctic-polar-expedition) (last accessed 28.04.18); National Science Foundation, 'Antarctic Artists and Writers Program Past Participants,' https://www.nsf.gov/geo/opp/aawr.jsp?#H (accessed 19.05.19).

[161] The subjects addressed in Antarctic artistic research range broadly from engaging with the life cycles of krill in the case of Lisa Roberts to creating choreography that resonates with the movement of icebergs in the work of Christina Evans;[161]and examining the cultures and human presences on the continent by Werner Herzog in *Encounters at the End of The World* (2007) and Connie Samaras in *V.A.L.I.S* (2005).

Chapter 2

Blurred Vision — Analogical Thinking

Chapter 2 Introduction

In the first section of this chapter I discuss the work of three contemporary artists who have drawn on historical images and texts, challenging and sometimes celebrating, the heroic narratives and sublime tropes embedded in Antarctic exploration accounts. Photographers Anne Noble and Connie Samaras and sound artist Philip Samartzis have all been to Antarctica, and reference heroic era photography and texts. Each operates as a situated researcher speaking through their work as witnesses to propose alternative visions and construct new narratives; 'fleshing out' the imaginary Antarctica; and enabling those of us who have not been there to inhabit this environment vicariously. In the second section of this chapter, *Blurred vision*, I discuss specific historical photographs I investigated through my practice-based research. I focus on ambiguous and evasive images, asking what understanding(s) or insights I could gain into exploratory experiences and spaces that went beyond the images and narratives I was already familiar with. In the third section of this chapter, *Analogical thinking*, I discuss the notion of analogical thinking in relation to photographic practice, through the works I produced as I experimented with creating exploratory landscape analogies in my domestic environment and referencing James Nasmyth and Michael Light's lunar analogues and analogical arguments.

Fig. 2:1. Anne Noble *Piss Poles #1-#6*, Antarctica, (2008) © Anne Noble, source: http://www.creativephotography.org/exhibitions-events/events/anne-noble-search-ecological-sublime, (accessed: 30.06.19)

Anne Noble: Antarctic blindness

> *When we look at Antarctica, from the deck of a ship, or in a make-believe tableau, and fix it in our gaze, what we see is a figment of the imagination. The sight we encounter is a sight already seen, image upon image fixed in the shadow of our dreaming by the medium of photography itself. First seen and drawn by artists, and cartographers (who, because mirages were frequent, mapped whole coastlines that did not exist) then photographed by the great heroic-age photographers Herbert Ponting and Frank Hurley, the Antarctica of our dreams is a visual domain cast in a pattern already set – as a picturesque wilderness (but we are there) and as a photographer's paradise (ice cliffs, and penguins floating on bergs). Photography confirms a 'having been there' that is desirable, touchable, and ultimately purchasable. It becomes the pre-text for travel and loads a geographic imaginary that renders the traveller blind.*
>
> Anne Noble 2011

Over a period of close to twenty years New Zealander Anne Noble (b.1954) has investigated the photographic imagining and construction of Antarctica, destabilising the 'sublime tropes associated with adventure and voyages of discovery.'[162]. She has drawn on the work of heroic era photographers Herbert Ponting and Frank Hurley, tourist imagery, and historical re-enactments and museum displays. In her 2011 book, *Ice Blink*, Noble investigated the Antarctica constructed by and for cruise ship tourists and distant viewers visiting vicariously through dioramas and displays in information centres across the world.[163] The photographs of the fuel lines, recycling depots, empty cable spools and heavy machinery which appear in Noble's 2014 book *The Last Road* draw attention to the work of being in Antarctica as well as the effects of human industry on the environment. In *Piss Poles* (2008) (Fig. 2:1), for example, urine stains in the snow are marked by poles designating an authorised pissing spot. The imagery speaks of the mundane and of necessity, the extreme conditions the inhabitants deal with and the literal marks they make with their presence. This work makes visible an abject human trace in a landscape that is often represented as pristine. As I view Noble's seductive and mildly confronting images the metaphors and associations pile up, I think of the vernacular term 'pissing contests' referring to competitive behaviour, especially forms of masculine one-upmanship and of animals scent-marking their territory; of the other permanent marks being made in and on

[162] Noble, A, *Ice Blink: An Antarctic Imaginary,* Clouds Publishing, Auckland, 2011, 96.

[163] *Ibid.*

Antarctica as drilling for ancient knowledge hidden deep below the surface is conducted in a politically contested space.[164]

In contrast Noble's *Whiteout* series (2008) presents the viewer with something more indeterminate and elusive, calling into question the positions of both viewer and photographer evoking an environment where the notions of up and down, of perspectival space and of land and sky are confused into subtle, shifting surfaces. Lisa Bloom has commented that Noble 'refuses certain typical conventions of discovery, the horizon, the high vantage point, the gaze of acquisitional ownership.'[165] These ambiguous images subvert the heroic tropes by presenting Antarctica as a ganzfeld-like[166] space where horizon, ground and sky merge evoking the cognitive dissonance generated in 'isotropic' spaces.[167] Noble's concern about the blindness with which we approach Antarctica, due to our habits of projecting what we expect to see is articulated through showing us conditions that make Antarctic visitors blind. Questions of how to see with 'new eyes'[168] in order to evade dominant visual constructions of Antarctica pervade Noble's work. By going there repeatedly she has had the opportunity to compare her direct experience of sites documented by early photographers with their images.

Both Ponting and Hurley worked to create scenes where the sense of monumentality and sublime beauty of Antarctica would be apparent to remote viewers. Ponting's desire to construct a dramatic image is referred to by William L Fox as a desire to communicate what it feels like to be there.[169] Commenting on a photograph of Mt Erebus by Herbert Ponting, Fox characterises his use of a

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[164] The claims on Antarctic territory by various countries overlap and add up to more than the total land mass. The Antarctic Treaty "puts aside the potential for conflict over sovereignty by providing that nothing that occurs while the Treaty is in force will enhance or diminish territorial claims. Treaty Parties cannot make any new claims while the Treaty is in force." Source: Australian Antarctic Division, Antarctic Territorial Claims, http://www.antarctica.gov.au/law-and-treaty/history/antarctic-territorial-claims (accessed 10.05.19).

[165] Bloom, L. 'The Aesthetics of Disappearance: Climate Change, Antarctica and the Contemporary Sublime in the work of Anne Noble, Connie Samaras and Judit Hersko', conference paper ISEA Istanbul 2011 source: http://www.conniesamaras.com/DOCs_current/Web_Biblio_pdfs.5.11/2012/03_Bibl_TheAestheticsOfDisappearance_ISEA2011_Istanbul.pdf (accessed: 11.05.19).

[166] "Ganzfeld, i.e., exposure to an unstructured, uniform stimulation field, elicits in most observers pseudo-hallucinatory percepts, and may even induce global functional state changes ('altered states of consciousness')." Wackermann, J, Putz, P, and Carsten, A., 'Ganzfeld induced hallucinatory experience; its phenomenology and cerebral electrophysiology,' in *Cortex* 44, 2008, 1364–1378.

[167] described by William L Fox as 'spaces that appear much the same in all directions' in Fox, W. L. 'Walking in Circles: Cognition and Science in High Places' in eds Cosgrove, D. and della Dora, V. *High Places: Cultural Geographies of Mountains, Ice and Science*, I.B.Tauris & Co, London, New York, 2009, 28.

[168] Anne Noble quotes Marcel Proust: 'The real voyage of discovery consists not in seeking new landscapes, but in having new eyes.' Noble, A, *Ice Blink: An Antarctic Imaginary,* Clouds Publishing, Auckland, 2011. "A pair of wings, a different respiratory system, which enabled us to travel through space, would in no way help us, of if we visited Mars or Venus while keeping the same senses, they would clothe everything we could see in the same aspect as the things of the Earth. the only true voyage, the only bath in the Fountain of Youth, woud be not to visit strange lands but to possess other eyes, to see the universe through the eyes of another, of a hundred others, to see the hundred universes each of them sees, that each of them is; and this we do, with great artists; with artists like these we do really fly from star to star." Marcel Proust La Prisonnière, the fifth volume of *Rememberance of Things Past* source: https://www.age-of-the-sage.org/quotations/proust_having_seeing_with_new_eyes.html (accessed: 11.05.19).

[169] Fox, W. L. 'Walking in Circles: Cognition and Science in High Places' in eds Cosgrove, D. and della Dora, V. *High Places: Cultural Geographies of Mountains, Ice and Science*, I.B.Tauris & Co, London, New York, 2009, 28.

telephoto lens as 'seeking to capture how prominent in, and critical to, our sense of place the landscape verticals were in the Antarctic. While Ponting's photographs could arguably be described as indexical,[170] the decisions about how to photograph, what lens to use, what perspective, what lighting; enabled him to construct the Antarctica of his imagining for remote audiences. Noble responds to Ponting's choice of lens "to foreshorten and compress space, for example in his photograph of a sled and men dwarfed by the Barne Glacier."[171] (Fig. 2:2) She photographs the same landscape (Fig. 2:3), with a wide lens, creating a vast, flat foreground where the dramatic walls of ice depicted in Ponting's image have almost disappeared. It is easy to forget when looking at photographs that the sense of space – of vastness, or closeness, or monumentality can be completely different depending on the photographer's choice of lens.

Fig. 2:2. Herbert Ponting, *Anton Omelchenko stands at the end of the Barne Glacier on Ross Island, in the Ross Dependency of Antarctica, during Captain Robert Falcon Scott's Terra Nova Expedition to the Antarctic, 2nd December 1911.* Source: https://commons.wikimedia.org/wiki/File:Ponting_Barne_Glacier.jpg (accessed: 30.06.19)

Fig. 2:3. Anne Noble, captioned as *The Barne Glacier*, (2001) in *Ice Blink,* and as *Photographing Antarctica* (2002) on the NZ Museums website source: https://www.nzmuseums.co.nz/collections/3332/objects/29745/photographing-antarctica, (accessed 30.06.19)

[170] in that the landscapes, the people and objects photographed were physically there.

[171] Wedde, I, 'In the blink of an eye: Anne Noble's Antarctic photographs', in Noble, A. *Ice Blink: An Antarctic Imaginary*, Clouds Publishing, Auckland, 2011, 102.

Connie Samaras: Peripheral Vision

American photographer Connie Samaras (b.1950) also responds to the dominant modes of imaging Antarctica and the expectations they seed in remote viewers. She has commented on South Pole photographers producing panoramic views using a fisheye lens arguing that the:

> *'normalized lure of the panorama can also be attributed to its longstanding history as the first Western virtual tourist space. Two hundred years ago, Europeans paid to immerse themselves in tunnels of painted panoramas of places to which they could never travel.'*[172]

Like Noble, Samaras casts a thoughtful eye over the Antarctic landscape and the vast human systems, politics and power dynamics that operate on the continent and which inform how it is constructed and represented. Samaras works across analogue, digital and digitally manipulated still photography, and video to create a multi-layered response to the complexities of Antarctica as a culturally and politically imagined space. In her photographs of the *Amundsen-Scott building at the American McMurdo Station* (Fig. 2:4), she counters the panoramic trope with close-cropped deadpan images where facades fill the frame and block any kind of 'view' of the Antarctic landscape.

Fig. 2:4. *V.A.L.I.S. (vast active living intelligence system),* (2005-07), Amundsen-Scott Station, Phase III (triptych), archival inkjet print from film, 120 x 30", edition of 5, (http://www.conniesamaras.com/VALIS.html) (accessed 19.05.19)

In other photographs of buildings at McMurdo, Samaras draws attention to the unrelenting encroachment of Antarctic ice, as well as the 'progress' of human inhabitation. She shows the original 1950s base almost completely submerged, and ventures into the now decommissioned *Buckminster Fuller Dome* (Fig.2:5) built between 1971–73[173] creating an image that's been manipulated so the

[172] Samaras, C. 'America Dreams', *Scholar and Feminist Online*, Barnard Centre for Research on Women, Issue 7:1 Fall 2008, 'Gender on Ice' http://sfonline.barnard.edu/ice/samaras_02.htm (accessed: 11.05.19).

[173] Spindler, B. 'Building the Dome', https://www.southpolestation.com/trivia/history/dome/dome1.html (accessed: 11.05.19).

internal structure appears mirrored, reminiscent of the hall-of-mirrors sets some science fiction films use to create drama and confusion on imaginary space stations.[174]

Fig. 2:5. *V.A.L.I.S. (vast active living intelligence system)*, 2005-07, *Dome Interior (now dismantled),* archival inkjet print from film, 26 x 60", edition of 5, (http://www.conniesamaras.com/VALIS.html) (accessed 19.05.19)

These images are part of *V.A.L.I.S (Vast Active Living Intelligence System),* 2005–07, a body of work that appropriates the title of a Philip K. Dick novel and which Samaras describes as inspired by '…the overall ideas that run throughout Dick's writings of transcendence and technology, the ability to perceive multiple timelines and realities, and the ever-shifting membrane between fiction and the real world."[175] Samaras photographs Antarctica as she experiences it and incorporates signifiers associated with 'off world'[176] spaces and science fictional environments. The works document an actual place and evoke imaginary realms; and in a strange circling back they draw attention to the human practice of shaping our physical world in the images of our imagined utopias.[177]

[174] An effective example of this is *Moon,* Directed by Duncan Jones and written by Jones and Nathan Parker (2009). In the film Astronaut Sam Bell, discovers he is a clone, and encounters a previously unknown room within the station he inhabits that contains all future versions of himself ready to be 'woken up' and put to work. Other famous examples include the space ship in *Alien,* (1979, dir. Ridley Scott) and the Death Star in *Starwars,* (1977, dir. George Lucas)

[175] Samaras, C. 'America Dreams', *Scholar and Feminist Online*, Barnard Centre for Research on Women, Issue 7:1 Fall 2008, *Gender on Ice* http://sfonline.barnard.edu/ice/samaras_02.htm (accessed: 11.05.19).

[176] *Ibid.*

[177] The Polar regions have long been associated with extra-terrestrial, off-world or alien spaces, both in fiction and in the accounts of explorers and visitors. In HP Lovecraft's *At the Mountains of Madness,* the polar region provides a portal into an inner earth, complete with dead city and aterrifying creature in habiting the darkness. (Lovecraft, H.P., 'At the Mountains of Madness,' excerpt printed in ed. Manhire, B., *The Wide White Page,* Victoria University Press, Wellington, 2004, 186–209. When working on an artist residency in the Arctic Circle, artist Rachel Whiteread has commented: "The first moment I came out, I felt like an astronaut – like we'd just landed on this deserted place. You feel you shouldn't actually be there, it's not a place for humans; it's such a hostile environment and if you are not careful, the cold will take your life force in seconds." In eds. Buckland, D, MacGilp, A, Parkinson, S., *Burning Ice: Art and Climate Change,* 2006, 162.

Fig. 2:6. Connie Samaras *V.A.L.I.S. (vast active living intelligence system),* (2005-07), *Night Divide and Contrail Pollution,* archival inkjet print from film, 30 x 40, edition of 5. (http://www.conniesamaras.com/VALIS.html) (accessed 19.05.19)

Fig. 2:7. Connie Samaras *V.A.L.I.S. (vast active living intelligence system),* (2005-07), *South Pole Antennae Field,* archival inkjet print from film, 30 x 40, edition of 5. (http://www.conniesamaras.com/VALIS.html) (accessed 19.05.19)

When Samaras turns her attention to the landscape she evades the romantic visions created by heroic era explorers and more recent wilderness photographers, choosing an ambiguous vista of an icefield that could be read as an ocean at dusk (Fig. 2:6), and a snow field where the fine shadows of antennae remind the viewer of the vulnerable human presences in the environment (Fig. 2:7).[178] The only bodies that appear in Samaras' *V.A.L.I.S* series are those of a Weddell seal featured in a looped video, surfacing through a hole in the ice for air; and the cocooned body of a worker sleeping on a cargo plane, encased in bright red, fur-lined jacket.

Fig. 2:8. Connie Samaras *V.A.L.I.S. (vast active living intelligence system),* (2005-07), *Untitled (Ross Ice Shelf, Antarctica)* video installation still, 4.5 min loop of Weddell seal oxygenating, sleeping Worker on cargo plane video installation still, close-up of projection on floating screen, http://www.conniesamaras.com/VALIS.html, (accessed 19.05.19)

[178] Samaras, C. 'America Dreams', *Scholar and Feminist Online*, Barnard Centre for Research on Women, Issue 7:1 Fall 2008, *Gender on Ice* http://sfonline.barnard.edu/ice/samaras_02.htm (accessed: 11.05.19).

I read the presence of the seal and the man as a visceral reminder of what it means to be a body in this environment, the human animal reliant on external structures to survive, contrasted with the seal in its own element, and yet simultaneously vulnerable as the presence of humans affects its habitat. Lisa Bloom describes both Noble and Samaras' performances behind the camera as engaging with the 'social space of taking photographs' and 'highlighting the sense of dislocation and anxiety involved in living in such an extreme environment.'[179] For Bloom their work counters the heroic masculinity represented in the journals of explorers such as Robert Falcon Scott, where the deprivations of the Antarctic expedition and the dire physical consequences are glossed into a heroic narrative where moral character trumps bodily vulnerability.[180]

[179] Bloom, L. 'The Aesthetics of Disappearance: Climate Change, Antarctica and the Contemporary Sublime in the work of Anne Noble, Connie Samaras and Judit Hersko', conference paper ISEA Istanbul 2011 source: http://www.conniesamaras.com/DOCs_current/Web_Biblio_pdfs.5.11/2012/03_Bibl_TheAestheticsOfDisappearance_ISEA2011_Istanbul.pdf (accessed: 11.05.19), 2. Image source: (http://www.conniesamaras.com/VALIS.html) (accessed 19.05.19)

[180] *Ibid,* 2.

Philip Samartzis: Aural Antarctic

The ordinary or banal aspects of Antarctica revealed by Noble and Samaras resonate with Philip Samartzis'[181]work *Antarctica: An Absent Presence* (2014–2016); originally created as a radio broadcast and developed into a book published by Thames and Hudson with the sound component included on audio CD. The radio version was commissioned by ABC Radio National and France Culture INA-GRM in 2014 and incorporated a spoken monologue in French purporting to be a series of diary entries layered with field recordings from Samartzis' first Antarctic residency in 2009[182]. The format acknowledges the:

> *revered, almost religious place of the journal in Antarctic exploration. It is central to the promulgation of the mythology shrouding Antarctica founded on the much-vaunted heroic age in which qualities of endurance, sacrifice and hardship are heralded*.[183]

Samartzis comments that the notion of a 'heroic narrative' associated with Antarctic exploration contrasts with accounts 'in journals of support crew'[184] that provide insights into the 'numbing banality of life predicated on strict routine and hierarchy.'[185] Underpinning this work is an interest in the prosaic aspects of life in Antarctica, attention to the details and the practical elements of being in such an extreme environment. To investigate this Samartzis documented his journey by making sound recordings which became the raw material to trigger the memories he wrote up as diary entries after the journey concluded.[186] The work comprised a merging of the remembered and the imagined, a faithful account of the experience affected by the inevitable mutations of memory. When the narrator talks about the other people on the expedition there are no mentions of individual names; they might be referred to as 'a field training officer' or the 'station leader'.[187] This device generalises the narrative and gives the listener space for their own imaginings; rather than hearing about this or that specific person, they can populate the narrative with their own characters or they can project themselves into the story. In a nod to the literary work of W.G. Sebald, in particular *The Rings of*

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[181] Philip Samartzis is a Melbourne-based sound artist who has undertaken two residencies in Antarctica as part of the Australian Antarctic Division Arts Fellowship. His practice-led research is informed both by historical imagery and remote frozen fictional wastelands, such as those that appear in Mary Shelly's Frankenstein, H.P. Lovecraft's writing and Howard Hawks' 1951 horror film *The Thing from Another World.*

[182] 'Bogong Sound', http://bogongsound.com.au/artists, (accessed 30.05.19).

[183] Samartzis, P. *Antarctica: An Absent Presence,* Thames & Hudson, Melbourne, 2016, 20.

[184] Samartzis, P. *Antarctica: An Absent Presence,* Thames & Hudson, Melbourne, 2016, 20. and discussed in interview with Philip Samartzis, Thursday 24 November, 2016, RMIT Melbourne.

[185] Samartzis, P. *Antarctica: An Absent Presence,* Thames & Hudson, Melbourne, 2016, 20.

[186] Interview with Philip Samartzis, Thursday 24 November 2016, RMIT Melbourne.

[187] Samartzis, P. *Antarctica: An Absent Presence,* Thames & Hudson, Melbourne, 2016, 46.

Saturn,[188] the book version includes photographs showing close-up details, blurred landscapes through abraded windows and frozen vistas.[189] Samartzis operates as both expert and amateur, his non-professional photography adding another layer to the work and directing the visual attention of the audience as they read and listen.

Fig. 2:9. Frank Hurley, *A Blizzard* (1915), toned gelatin silver ; image 35.5 x 44.8 cm., in the collection of the National Library of Australia, Sir Douglas Mawson Collection of Antarctic Photographs. Source: http://nla.gov.au/nla.obj-141758511/view (accessed: 30.06.19).

On his second Antarctic residency Samartzis took a different approach. Instead of constructing a narrative, he created a field recording that would embody the most direct translation of the experience of being in Antarctica by recording a blizzard. This project was inspired by the photography of Frank Hurley and Herbert Ponting; in particular the striking images both photographers created that capture the power of the wind in Antarctica[190]. Samartzis has commented:

[188] Sebald, W, G., *The Rings of Saturn,* New Directions, New York, 1999.

[189] Samartzis, P. *Antarctica: An Absent Presence,* Thames & Hudson, Melbourne, 2016.

[190] Interview with Philip Samartzis, Thursday 24 November 2016, RMIT Melbourne.

> *I started to go back to the Hurley photographs and his films as well, and they're such striking poetic works that involve some wonderful ideas around the photographic image. That they were in some instances staged, that they were kind of manipulated in different ways, I know that he's been criticised for that, but that's also the thing I love about his work too*.[191]

According to Samartzis much of what we hear of Antarctica when we listen to field recordings is the sound of turbulence against the microphone; wind itself is notoriously difficult to record.[192] In order to address this problem, he worked closely with technicians at an English company, Ryko, to develop specialised windshield equipment in order to be capable of recording the fierce Antarctic weather.[193] Like the heroic era photographers pushing the limits of the technologies available to them,[194] Samartzis has pushed the boundaries of sound recording technologies to bring an immersive Antarctic experience to remote audiences. He has also commented on the desire to remove himself as much as possible from this latest work, facilitating the blizzard recording, but not positioning himself within the work in an autobiographical sense.[195] This contrasts with the earlier work, where Samartzis is visible in some of the *Absent Presence* images performing in front of the camera as the researcher-artist and author.

Samartzis, Samaras and Noble present nuanced responses to the complexities of imagining and imaging Antarctica, investigating the histories of human exploration and inhabitation of the continent and grappling with the direct experiences of being there. As a remote viewer my understanding of Antarctica has been significantly expanded through my encounters with their works; gaining a sense of their fascinations, anxieties and wonder as they inhabit the extreme environment and the human systems that interact with it.

Where historical imagery has been critiqued and/or used as inspiration or a point of departure by contemporary artists, it has predominantly been images that are familiar in the public domain. But these familiar dramatic vistas, icebergs and blizzards are not the only Antarctic photographs, there

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[191] Interview with Philip Samartzis, Thursday 24 November 2016, RMIT Melbourne "You know that these things aren't really possible, particularly then through pure documentary form so he had to reconstruct it in some way to tell the story – and so I was really taken by that idea and used the several photos of the blizzard series as a starting point for the new project which was to document the sound of a blizzard as transparently and as un-mediatedly as possible, in that sense as a composer not to kind of assert my own aesthetic values and judgements over the material but to set up a system and a process that records it and all I do is then present it."

[192] Interview with Philip Samartzis, Thursday 24 November 2016, RMIT Melbourne

[193] I was able to listen to a section of the Samartzis' Antarctic blizzard, at the *Polar Patterns* symposium, RMIT, Melbourne, February 2017.

[194] Herbert Ponting's experiments with flash photography, developing in his own darkrooms on ships and in huts, and experimenting with cinematography is noted by Lynne Andrews in *Anarctic Eye: The Visual Journey,* Studio One, Mount Rumney, 2007 84. Frank Hurley's interest in new lantern slide production and projection technologies is commented on by Robert Dixon who states that "Hurley forund himself at the centre of major advances in the research and development of visual technologies." Dixon, R. in *Photography, Early Cinema and Colonial Modernity: Frank Hurley's Synchroized Lecture Entertainments*, Anthem Press, London, New York, Delhi, 2011, 112.

[195] Interview with Philip Samartzis, Thursday 24 November 2016, RMIT Melbourne.

are others tucked away in boxes in archives that present different opportunities for engaging further with Antarctica as an exploratory space; and starting the process of formulating a kinaesthetic poetics of exploratory spaces.

At this stage in the research I turn to the archives to investigate what can still be drawn from them, looking for material that may belie the heroic narratives constructed and stage-managed for commercial and political ends.[196] What more of the human experience of exploration and construction of exploratory spaces can be extrapolated and empathetically imagined?

[196] Discussed in detail in Dixon, R. in *Photography, Early Cinema and Colonial Modernity: Frank Hurley's Synchroized Lecture Entertainments*, Anthem Press, London, New York, Delhi, 2011, 1–38, 109–146.

Fig. 2:10. Western Inlet in the Ross Barrier, looking south with ice-blink to right, [British Antarctic Expedition, 1907–1909.] Sir Douglas Mawson collection of Antarctic photographs, National Library of Australia, Canberra, PIC Box Q44 #P8098/236 Photograph: gelatin silver 12 x 8.8cm In pencil on verso "Western Inlet in the Ross Barrier, looking south with ice-blink to right, the headland of Western Inlet is about 100 feet in height, near the head of the inlet, the Barrier Cliff is only 20 to 30 feet high", https://nla.gov.au/nla.obj-141775760/view, (accessed: 30.06.19)

blur

/blə:/

verb

1. make or become unclear or less distinct

“tears blurred her vision”

synonyms: make indistinct, make vague, unfocus, soften

noun

1. a thing that cannot be seen or heard clearly.

“the pale blur of her face”

synonyms: indistinct shape, hazy shape, vague shape, something indistinct/hazy/vague, haze, cloud, mist,

smear, smudge [197]

An image that is out of focus or blurred, presents the viewer with some information, but it also makes visible an evasion or avoidance. The blur that is the result of the limits of the depth of field of the camera lens, reminds us that we are looking at a representation mediated by the use of a mechanical object that does not see in the same way we see. The camera makes a still – our eyes are constantly in motion[198]. Blurred vision is often thought of as imperfect – a failure – something wrong with the eye and/or brain. Blur in a photograph can be a failure of the equipment – or a feature of the construction of the image – blur can frustrate and confuse, it can also be used to throw an area into relief and create a focus. This reference to the notion of ‘blur’ is a significant analogy for me. In my research there is a blurring between writing and photography, between scientific research and personal observations, between the multi-layered human stories that occur within the projects of colonial imperialism and state expansion.

Amongst the familiar, dramatic, frozen sea and landscapes in the Sir Douglas Mawson Collection of Antarctic Photographs [1908–1937] there are compelling fragments, dog-eared, stained and marked with traces of hand colouring. I chose to start with this collection because it afforded me the

[197] Google Dictionary, https://www.google.com/search?q=definition+of+blur&oq=definition+of+blur&aqs=chrome..69i57j0l5.4139j0j9&sourceid=chrome&ie=UTF-8 (accessed, 30.06.19)

[198] “There are four basic types of eye movements: saccades, smooth pursuit movements, vergence movements and vestibulo-ocular movements.” ‘Types of Eye Movements and their Functions,’ NCBI Resources, https://www.ncbi.nlm.nih.gov/books/NBK10991/

opportunity to touch and inspect the objects closely. In the Mylar sleeve of one, tiny chips of sky-coloured paint had come away from the surface and settled like confetti in the crease. As I surveyed the Mawson collection,[199] the images that resonated most strongly were those I found mysterious, elusive or evasive. Their unknowable-ness providing a break from the neat illusionism of photography providing a faithful reproduction of the world, or a window into another world.

The library record of one photograph contained the description:

> *Ice blink is the white glare on the underside of low clouds indicating the presence of ice. Blurred person in the foreground of photograph. View across the Ross Sea*.[200]

The *Ice blink* photograph (Fig. 2:10) is unattributed. In this view across the Ross Sea the delicate detail in the cliff face is arresting, while the out-of-focus person in the foreground is elusive, not fully available to engage the viewer. The library record addresses the view into the distance calling attention to the 'ice-blink' on the horizon, drawn from the handwritten description on the back of the print. Perhaps this photograph was used to illustrate that phenomenon in a publication?

I find the stripe of colour across the centre of the photograph to be a strange and striking element. Was the image cropped and just the top half used? Who is the out-of-focus man in the foreground? I respond to the tactility of this object, the smear of some non-photographic substance bisecting it, the ghostly presence of the human figure. I am fascinated by its ordinary strangeness, I don't know exactly what is going on here, but the oddness holds me, and there is an aesthetic beauty: the detail in the icy headland in the background is subtle against an almost uniform sky. That smear of something – paint maybe – breaks open the photograph; It draws attention to the sheen on the surface of the paper, to the depth-of-field in the image and the flatness of the entire object. It holds me because it becomes a painting and reminds me of the presence of bodies. There is a sense the blurred figure in the foreground is looking at the camera, the unseen gaze of this subject regarding the invisible body of the photographer composing this shot, which they developed and printed afterwards, possibly marking the image even later. Then there is my embodied experience handling and viewing the photographic print. I am looking at and into it, I imagine being there, in that place of

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[199] Sir Douglas Mawson Collection of Antarctic Photographs, National Library of Australia – I viewed the prints in the Pictures Room at the National Library, however the images have also been scanned and are available online at https://nla.gov.au/nla.obj-141757707, (accessed 30.06.19).

[200] (1907). Western Inlet in the Ross Barrier, looking south with ice-blink to right, [British Antarctic Expedition, 1907-1909]. http://nla.gov.au/nla.obj-141775760 (https://catalogue.nla.gov.au/Record/3125088) (accessed 30.06.19)

the original shutter blink while I'm here in the quiet of the library. My position as a viewer is not static, I project myself into the image; I imagine myself in the position of the photographer, I take the position of the subject looking out, I look into the photograph from the distance of the present moment, I look at the object as well as into it.

This photograph encapsulates some of the elements of my imagined Antarctica – the distant wall of ice, the visual phenomena encountered in that part of the world, the presence of a mysterious figure. The sense of mystery or evasiveness of the image evokes the actual distance of the place always experienced at one remove and imagined as harsh, almost uninhabitable but sublimely beautiful. It is images that have qualities like this, and the moments in diaries and memoirs when explorers and Astronauts attempt to describe how their sense of self, of space, or perception was challenged that have become the focus of my research[201].

Other photographs add further perspectives; a mysterious ball of some kind of fibre (Fig. 2:12), a series of small objects listed as 'unidentified geological samples' (Fig. 2:11), photographed on what looks like a slab of rock, and the *Very large piece of ice* (Fig. 2:13), pictured below, do not provide horizons, icebergs or distant 'views' of Antarctica. Instead the objects appear modest and unremarkable while the piece of ice becomes an obstacle; blocking the imaginary Antarctica a remote viewer might hope to see. The surface in the foreground glows with light from behind, prompting the questions: has it been artificially lit? Is there a cavernous sunlit space back-illuminating the ice wall? With histories of Antarctica resonating in my mind I see this as a further analogy for the Antarctica I vicariously visit, a confounding image, a wall in front of my face with a promise of something behind; a beautiful and simultaneously impenetrable surface.

Fig. 2:11. Douglas Mawson Collection of Antarctic Photographs, *Photograph of four unidentified geological specimens*, gelatin silver photograph, in the collection of the National Library of Australia PIC Box P808 #P808/261. https://nla.gov.au/nla.obj-141781967/view (accessed 11.05.19)

[201] For example a note from Amundsen's diary: "December 7 – Thursday. Same weather. Heavy snowfall. Sky and Horizon are one. Can see absolutely nothing." And "January 5 – Friday…The land was totally unrecognizable, like I never have seen it before, might mountain chain which I'd never seen before, stretched NW'wards…To travel blindly in such terrain is rather dangerous. I thought I recognized the land yesterday, but this proved to be completely wrong later on." Amundsen, R. *The Roald Amundsen Diaries: The South Pole Expedition 1910-12*, The Fram Museum, Oslo, 2010, 312, 323.

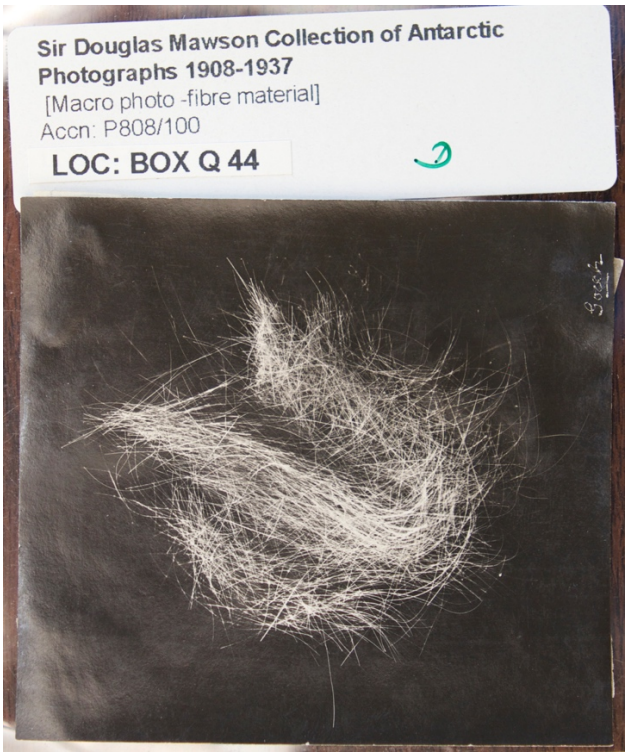

Fig. 2:12.
Fibre material, gelatin silver photograph, in the collection of the National Library of Australia PIC Box P808 #P808/100. The image to the left, is my own photograph of the object taken while researching in the pictures collection at the National Library. The collection has been digitized and this image can be viewed here: https://nla.gov.au/nla.obj-141774966/view
(accessed 11.05.09)

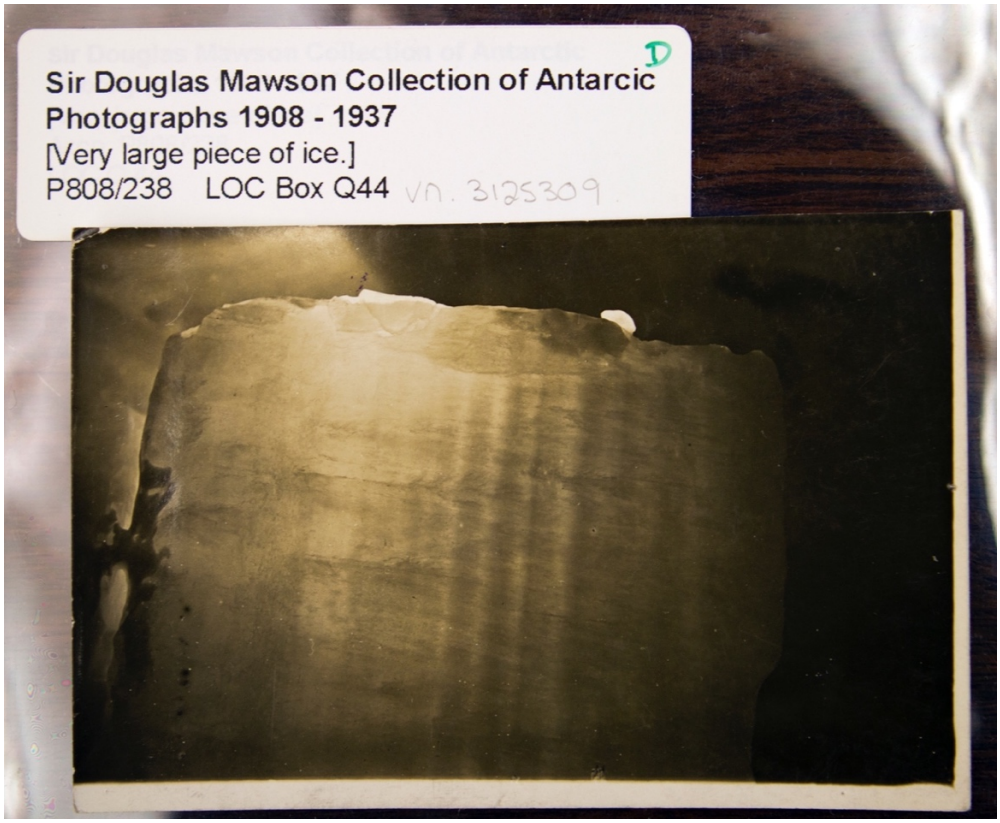

Fig. 2:13. Sir Douglas Mawson collection of Antarctic photographs, Australasian Antarctic Expedition, 1911-1914, *Large piece of ice,* (1911–1914), gelatin silver, 7.6 x 11.5 cm. The image above is my own photograph of the object taken while researching in the pictures collection at the National Library. The collection has been digitized and this image can be viewed here: https://nla.gov.au/nla.obj-141777365/view, (accessed: 30.06.19)

In *What Photography Is,* James Elkins likens photography to an image of a selenite window; selenite being a type of crystal that lets in light – but is not transparent like glass. Elkins states that photography 'promises a view of the world, but it gives us a flattened object in which wrecked reminders of the world are lodged.'[202] The Antarctic ice block reminds me of the selenite window, I find resonances with the ways this image feels resistant. The phrase 'wrecked reminders' speaks of fragments and broken things; but why are they wrecked? Is it because they are partial, because they are fragments? Why is there a 'promise' of a view in the case of the selenite window? Would anyone living with one of these windows have expected a view of the world? One would have to have experienced a glass window in order to have that expectation. It is the viewer that projects an expectation onto a photograph, not the photograph itself making a promise.

Fig. 2:14. Percy E. Corell, Australasian Antarctic Expedition, 1911-1914, *Large mossy covered rocks,* gelatin silver photograph, 16 x 21.9 cm. https://nla.gov.au/nla.obj-141762263/view, , (accessed: 30.06.19)

[202] Elkins, J. *What Photography is*, Routledge, London and New York, 2011, 17.

Taking on an 'exploratory gaze'

The *Douglas Mawson collection of Antarctic photographs*, held in the pictures collection of the National Library of Australia provided examples of different aspects of what I came to identify as an 'exploratory gaze,' a multifaceted mode of looking informed by the explorers' expectations of what they would find and the experience of being there; of the desire to record their experiences and also to impress remote audiences with the most spectacular examples from the new worlds they were encountering. The gazes reflected in the archive were fragmentary. There is evidence of the manipulation of some of the photographs via cropping and hand colouring to create the dramatic vistas that would excite remote audiences as well as other images: scientific documentation of stone, bone and ice samples; mundane, flat seas and prints that look like failures or mistakes. Each fragment contributes to an overall way of seeing showing different aspects of an exploratory gaze, or rather a practice of exploratory gazing; a mode of looking that attempts to encapsulate a broad range of what is seen and encountered, incorporating scientific observation, collection of evidence, recording of presences, looking with awe and wonder at an unfamiliar environment and being confounded by the phenomena that make Antarctica so difficult to grasp.

Fig. 2:15. Kate M Murphy (Ellis Hutch), *Ice #1*, 2011 digital photograph

The gazes at work in the Mawson archive were curious, acquisitive, analytical, wondering, shifting and multiple. They were subject to the cultural framing of the explorers' experiences as well as the physical conditions they were encountering. It was this practice of exploratory gazing that I experimented with in the first bodies of work I made – aiming to generate a dialogue between the images I was surveying and my studio research processes. In my initial studio research, I practiced applying an 'exploratory gaze' to my immediate surroundings to see what could be discovered, and paid attention to how the close examination of the Antarctic images might 'infect' my looking within my domestic environment and bring an imaginary Antarctica to light. The first body of work I created, the *Freezer (*2011) photographs, evoked aerial landscapes or the sensation of peering into caves; they were intended to be ambiguous objects operating along the fault lines and zones of transition between representation and abstraction. Photographs such as *Ice 1 and 2 (*2011) (Fig. 2:15, 2:16), were close-up investigations of icy surfaces exploring the particular qualities of ice while open to be interpreted as having their origins in the landscape; while *From above* (2011) (Fig. 2:17) could potentially be seen as an aerial view of a frozen lake, and *From below* (2011) (Fig. 2:18) was interpreted by one viewer as an image of clouds.

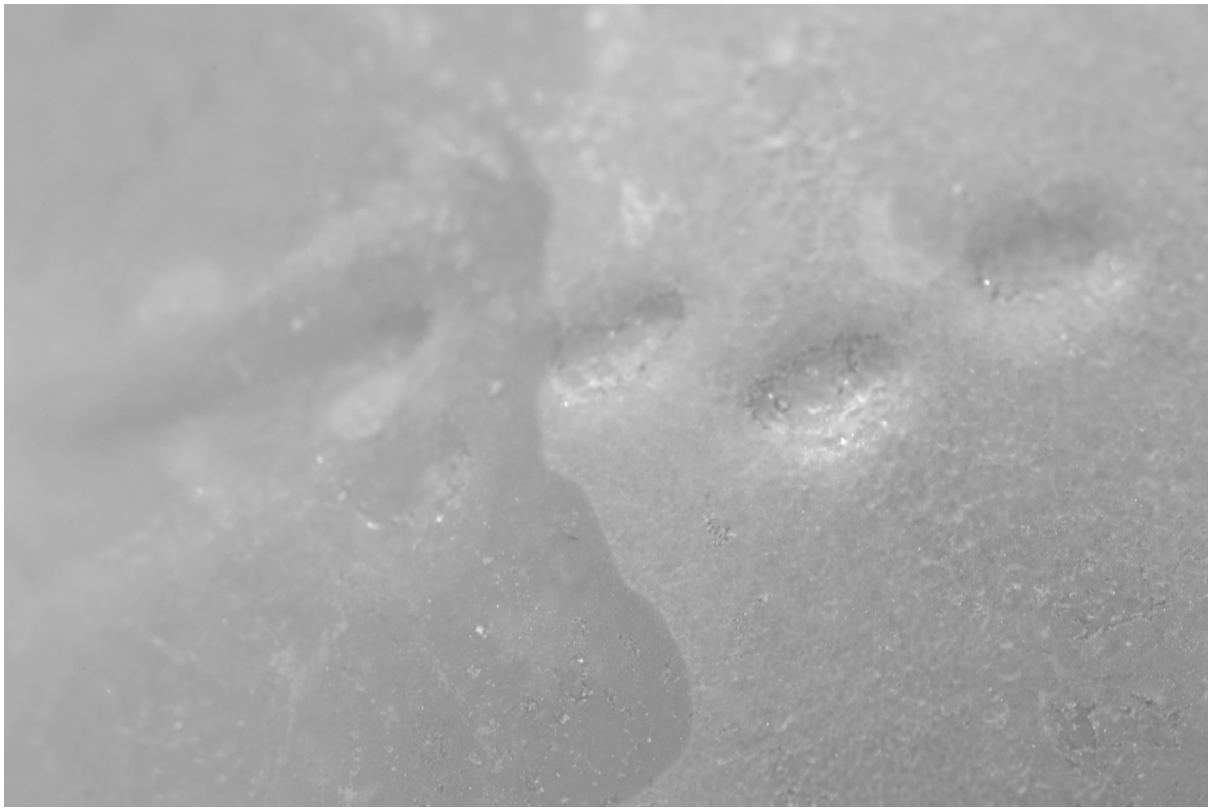

Fig. 2:16. Kate M Murphy (Ellis Hutch), *Ice #2,* 2011, digital photograph

I was not setting out to trick viewers, but to create space for their capacity to interpret for themselves, to leave open the reading of the image. The photographs functioned like working drawings, not fully resolved works of art, but more as transitional objects, each one resulting from an exercise of looking and leading to further investigation, evidence of the process of challenging myself to see differently, to look closely, to notice details; in the way I might if I were encountering an unfamiliar environment. Once removed from the context of my domestic sphere the images operated as analogies for imaginary spaces produced through slippages in scale, perspective and composition.

I used the camera as a device to undertake a reflexive exploration of my seeing, noting the differences between my direct viewing of the phenomena at hand and the limitations and opportunities provided by the camera. In a seeming tautology, pushing the limits of my photographic engagement with my environment, I circled around the idea that vision is more than visual.[203] Experimenting with a macro lens, extreme close-ups and shallow depths-of-field, I produced images that did and did not reflect what I could see with my eyes, and which became imaginary vistas.

Fig. 2:17. Kate M Murphy (Ellis Hutch), *From above,* 2011, digital photograph

[203] Both in the sense that how and what we see is socially, culturally and politically informed, and in the sense that our seeing is a complex mode of sense perception that involves an interplay of eye and brain, with an imaginative capacity to empathetically project ourselves and respond bodily to what we see. Later in Chapter 4: *Becoming an Empathetic Resonator — Walking in the Dark* (p.106.), I note the example of adults who have been blind from birth, coming to sight as a result of an operation, and being unable to interpret the new sensory information they are receiving as they have not learned the *skill* of seeing.

I revisited the basics of photography, returning to lessons learned and half-forgotten many years ago, to ask what elements of the image say in addition to the language of the material being photographed; the blur, what sits outside the periphery, the choice to focus here and not there, the use of a close-cropped zoom rather than a panoramic wide angle. I imposed limits on my use of the camera shooting in natural light or with only the existing lighting in my house, shooting the surfaces of the freezer and the walls without moving objects or interfering with them; looking for what was already there and also what could be invented in the process of photographing, how I could refer to what was actually there and simultaneously create a liminal space for viewers to generate imaginative exploration.

This series of images provided a starting point and a way into thinking with the camera about the images and texts I was investigating. Operating as sketches and first thoughts they did not cohere into a body of work; but provided an opportunity for me to embody the modes of looking and image construction I was encountering in the archives. I felt my engagement with the archive as a series of vicarious encounters with Antarctica which contributed to a deepening of the imaginary Antarctica I had internalised. The question I began ask was how could my adoption of that mode of exploratory gazing be employed in my research to interrogate the construction of exploratory spaces? In the second series of photographs I set about actively constructing images of imaginary exploratory spaces rather than looking for what was already there, providing audiences with opportunities for their own vicarious journeying. In addition to the process of choosing certain lenses, depths of field and framing to breed ambiguity, I sought elements in my environment that evoked the surface of the Moon or Antarctica and incorporated constructed elements to push the illusion further, creating more overt lunar and Antarctic analogies.

Fig. 2:18. Kate M Murphy (Ellis Hutch), *From below,* 2011, digital photograph

Analogical thinking

> *Photography… is able to disclose the world, show us that it is structured by analogy, and help us assume our place within it, because it, too, is analogical. A negative analogizes its referent, the positive prints that are generated from it, and all of its digital offspring, and it moves through time in search of other 'kin*.' [204]

To compare how I might situate my remote observations of exploratory spaces, and the interplay of direct observation and fictional construction in the making of lunar photographs, I considered the approaches of James Nasmyth and Michael Light. Both worked remotely from their subjects and engaged in different modes of analogical investigation. Nasmyth employed analogical methods on multiple levels, combining direct observation of the lunar surface with drawing, model-making and photography to produce convincing analogues; and creating images that spoke about his theories of the formation of the Moon.[205] Nasmyth's exploratory gaze resonated with the gazes I'd encountered in the Mawson archive, expressing a combination of wonder and poetic imagination with an analytical, scientific investigation. Light also engaged with a poetic imagination to construct images of wonder by using photographs taken by the Apollo astronauts, reprinting and restructuring them from multiple lunar missions into a single analogical narrative.[206] Through my second series of work I experimented with bringing constructed elements into the photographs and photographing outdoors, so the time of day became a more significant aspect of the work. I characterised these works as 'serious fictions,'[207] taking inspiration from Nasmyth's "faithful representations"[208] leading to his photographs of constructed objects and Silverman's proposition, quoted above, that the photographic negative 'analogises its referent.'[209] When Silverman invokes *analogy*, she says, "I am talking about the authorless and untrenscendable similarities that structure Being,"[210] and goes on to state that "Photography is the vehicle…through which we learn to think analogically."[211] I disagree with Silverman's claim that we learn to think analogically through photography, and propose instead that photography is a means by which we can recognise our thinking as analogical, reminding us that thinking is not necessarily language-based, but an embodied process that can be made manifest and

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[204] Silverman, K. *The Miracle of Analogy: or The History of Photography, Part 1*, Stanford University Press, Stanford, California 2015, 11.
[205] Nasmyth, J. Carpenter, J., *The Moon: considered as a Planet, a World and a Satellite,* John Murray, Albemarle St London, 1874, 8.
[206] Light, M. *Full Moon*, Jonathan Cape, London, 2002, first published 1999.
[207] Clifford, J., The Predicament of Culture, Harvard University Press, Cambridge, Massachusetts and London 1996, 10.
[208] Nasmyth, J. Carpenter, J., *The Moon: considered as a Planet, a World and a Satellite,* John Murray, Albemarle St London, 1874, 8.
[209] Silverman, K. *The Miracle of Analogy: or The History of Photography, Part 1,* Stanford University Press, Stanford, California 2015, 11.
[210] *Ibid.*
[211] *Ibid.*

communicated through language and other means such as movement and the construction of visual imagery. [212]

Finding the Moon in the archive

In October 2011, I travelled to London to visit the Science Museum, in order to research their collection of James Nasmyth's objects, drawings and photographs. My initial interest was in the relationship between the plaster models and the photographs that were reproduced in *The Moon: considered as a Planet, a World and a Satellite*; I wanted to see the 'originals' and to gain a sense of how the physical object functioned as an analogue for the lunar surface. On arriving at the museum, I was surprised at how small the models were; low relief plaster surfaces, a thin shell on a timber board, yet very carefully constructed with attention to detail and a concern to ensure the features represented were in scale[213]. I was also surprised by his drawings. The Science Museum catalogue lists a number of paintings, which I was invited to view when I visited the storage facility to see the plaster objects and photographs. I was expecting something more akin to paintings on canvas, but instead encountered huge, detailed drawings created from a variety of media – what appeared to be pastel, ink, and gouache. They form an integral part of Nasmyth's research praxis, underpinning the construction of the models and their subsequent photography. Nasmyth was both a skilled draftsman and photographer, employing dramatic lighting to create a sense of the monumentality of a whole lunar landscape from very subtle objects.

[212] An example of embodied analogical thinking can be understood in how we experience and communicate about time. We think of the future as in front of us, and the past behind us. These concepts are spatial and in relation to our bodies., because it takes time to walk somewhere, and we are bipedal creatures that walk forwards. In Australian Sign Language, past and future are codified in signs that use the gestural analogies of *in front* and *behind* to infer *in the future* and *in the past*.

[213] Nasmyth's drawings provided scale measurements along the side – and another reproduction of a plaster model has these same measurements marked on the surface.

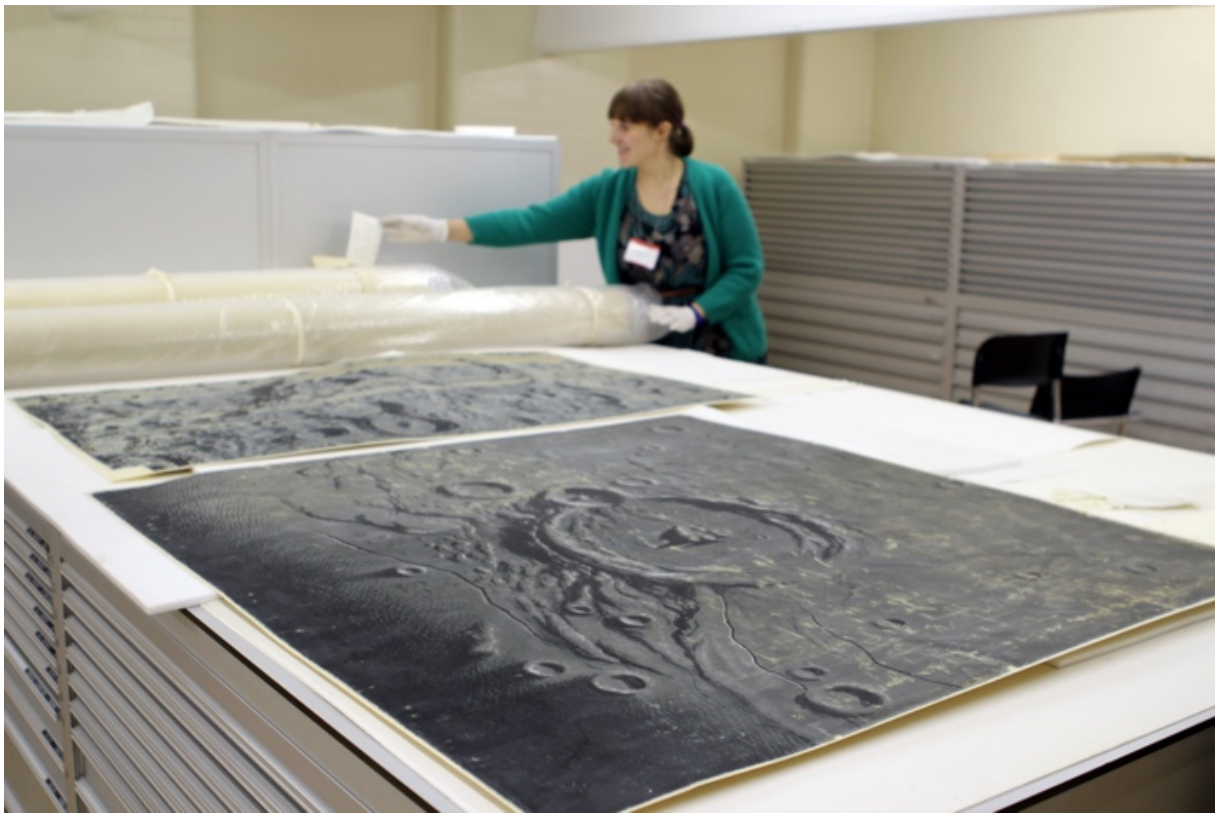

Fig. 2:19. James Nasmyth's drawings held in the collection of the London Museum of Science. Nasmyth's diligent approach was evident in the scale markings along the side, indicating his intention to render them as accurately as possible. From an artistic perspective I found them to be compelling drawings, with great sensitivity apparent in the mark, making and choice of media.

Fig. 2:20 One of James Nasmyth's plaster models and I photographed this plaster model and Nasmyth's drawings in 2011 at the London Museum of Science storage facility.

Fig 2:21 James Nasmyth, Photograph of the relief sculpture presented as an approximation of the lunar surface. (1874) http://web.mit.edu/redingtn/www/netadv/SP20141020.html (accessed 30.06.19)

Nasmyth describes his process thus:

> *During upwards of thirty years of assiduous observation, every favourable opportunity has been seized to educate the eye not only in respect to comprehending the general character of the moon's surface, but also to examining minutely its marvellous details under every variety of phase, in the hope of rightly understanding their true nature as well as the causes which had produced them. This object was aided by making careful drawings of each portion or object when it was most favourably presented in the telescope. These drawings were again and again repeated, revised and compared with the actual objects, the eye thus advancing in correctness and power by assiduous practice, the art of rendering correct representations of the objects in view. In order to present these illustrations with as near an approach as possible to the absolute integrity of the original objects, the idea occurred to us that by translating the drawings into models which, when placed in the sun's rays, would faithfully reproduce the lunar effects of light and shadow, and then photographing the models so treated, we should produce most faithful representations of the original.* [214]

The words 'faithful representation'are key – they convey the idea that the illustration and model can stand in for the actual object – that they can tell us truths and that they are a means of sharing Nasmyth's experience of observing the Moon. Nasmyth makes the point that these images are the results of years of observation. His research process incorporated repeatedly drawing the telescopic views of the Moon over and over again, to increase his ability to see and understand what he was seeing; to see more detail and to develop the skills to reproduce what was seen in order to create representations for an audience. Nasmyth's drawing process could be seen as countering the limits of the telescopic viewing device through which the lunar surface was mediated; by looking repeatedly, looking from different angles and creating multiple drawings, Nasmyth was harnessing the mobile capacity of seeing to build his lunar analogues from afar.

In addition to Nasmyth's observational work, he created two images reproduced in *The Moon* that led me to making a significant connection in the development of my research. They were photographs of a hand and an apple. Rather than being images that depicted what the moon looks like, they were constructed to form an analogical argument in support of the authors' theories about the formation of lunar surface.

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[214] Nasmyth, J. Carpenter, J., *The Moon: considered as a Planet, a World and a Satellite,* John Murray, Albemarle St London, 1874, 8.

In considering the differences between these images and the photographs of the plaster models I identified two modes of analogical thinking through photography. One is with the photograph as an analogue for the subject depicted in the photographic image: Nasmyth's photographs of the plaster models. And the second is in the metaphorical sense, where the image of one thing suggests something else altogether: Nasmyth's hand and apple images. Nasmyth and Carpenters' theory is articulated in the image caption:

BACK OF HAND
TO ILLUSTRATE THE ORIGIN OF CERTAIN MOUNTAIN RANGES
RESULTING FROM SHRINKAGE OF THE INTERIOR

SHRIVELLED APPLE
TO ILLUSTRATE THE ORIGIN OF CERTAIN MOUNTAIN RANGES
RESULTING FROM SHRINKAGE OF THE INTERIOR OF THE GLOBE

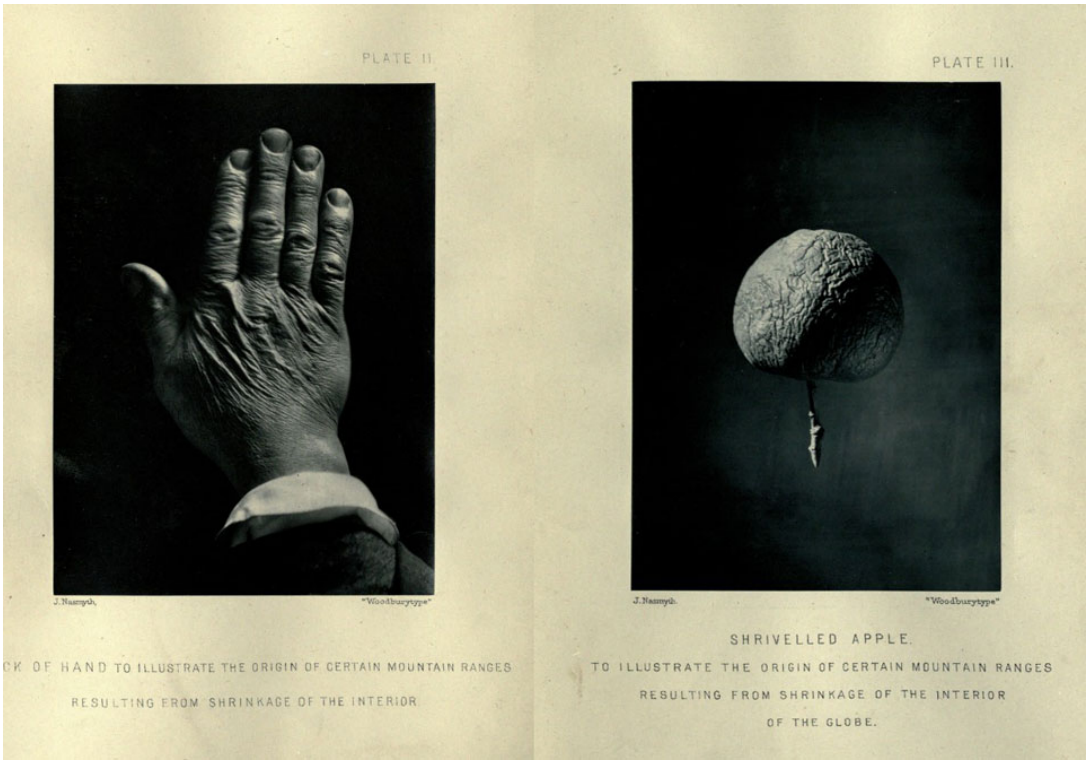

Fig. 2:22. Nasmyth and Carpenter, *To illustrate the origin of certain mountain ranges resulting from shrinkage of the interior of the globe,* Woodburytype, 1874, Image source: http://blog.eastmanhouse.org/2009/07/21/exploring-the-archive-the-moon-imagined/ (accessed 28.06.11)

The hand and apple have aged, the way their skins have wrinkled as the flesh beneath has shrunken, is like the way the surface of the moon buckled and folded around its shrinking core. Nasmyth and Carpenter published these images long before humans had visited the surface of the moon. The hand and the apple are speculative analogies based on partial knowledge gained from remote observation.

In logic, to test an analogical argument, assess its relevance. The question is: is the example being used appropriately relevant to be convincing?[215] Is Nasmyth's argument relevant? Can the analogy of the apple and hand wrinkling and shrinking with age really be used convincingly to argue for his theories of the shaping of the Moon? I'm not convinced by Nasmyth's analogy; but I have the advantage of hindsight and of living in a period post lunar-landing. I am however, convinced by the images. They are compelling and beautiful, I am seduced by their velvet surface and rich tones. As they appear in The Moon they are tipped-in Woodburytypes[216] – so I can inspect the actual surface of the print and marvel that it was created in 1874.

The images in *The Moon* have a kind of double identity, Nasmyth communicated that they were constructed with the use of fabricated objects, and in the case of the hand and apple images, were presented as an analogical argument. He practiced careful observation, took notes and made records – all accepted scientific processes – and relied on a certain scientific quality of the photographic image while at the same time declaring it a fiction. This combination of invoking the scientific aura of the photograph, and clearly articulating of the means of its production, gave it its authority. Viewers can marvel at the power of the photographs without feeling 'tricked' or 'deceived' by their constructed nature.

[215] Warburton, N. *Thinking from A to Z,* Third edition, Routledge, Taylor and Francis Group, London and New York 2007, 12–15.

[216] A Woodburytype is the name for a photographic printing process in which an impression is created in a layer of gelatin on a plate so it can be inked up and printed in an intaglio printing process. According to Dusan Stulik and Art Kaplan writing in *Woodburytype* "The Woodburytype process was invented by Walter Bentley Woodbury (British, 1834–1885) / Joseph Wilson Swan (British, 1828–1914). Patented 1864, working details published 1865. The Woodburytype process was one of the first successful photomechanical processes fully able to reproduce the delicate halftones of photographs. It was often considered the most perfect, most beautiful photomechanical process and inspired a number of books, magazines, and specialedition printings between 1864 and 1910. When attempts were made to adopt Woodburytype to rotary printing, the process could not compete with the quickly developing collotype and halftone photomechanical processes that almost completely replaced Woodburytype by the end of the nineteenth century." When I viewed a copy of *The Moon* in the library at the Australian National University, I was struck by the delicacy and the rich, velvety tones of the tipped-in prints. I was stunned that the first edition (1874) of this publication was sitting on the shelf available to be borrowed.

Midnight to dawn

As I analysed Light and Nasmyth's processes I shifted direction with my own photography – considering how I might also analogize the exploratory spaces that fascinate me, and what aspects of elements of the exploratory experiences I was researching might form the basis of a poetics of exploratory space. In my first body of work I experimented with ambiguity and resistance in the photographs I was constructing, thinking through my doubts about how to engage with remote environments and my interest in spaces that are difficult to perceive and almost impossible to inhabit. As I looked closely at Nasmyth's work I chose an opposite tack in the studio – constructing a series of counterpoints to my earlier images, actively constructing romanticised images of icy vistas.

Fig. 2:23. Kate M Murphy (Ellis Hutch), *Frozen horizon* 2012, inkjet print, 75 x 112cm

Conceptually, my second series of photographs addressed Antarctica and the Moon as empty, blank, pristine, and silent spaces as they are characterised in many explorer and artist accounts. While creating images such as *Frozen horizon* (2012, inkjet print 75 x 112cm) (Fig. 2:21), I was paying attention to descriptions of empty places, environments that evoke a sense of alienation, isolation

and foreignness,[217] and identifying the beginnings of one of the phenomenological themes that I revisited and developed into the final body of work under the title *Animated world*.

Fig. 2:24, 2:25. Kate M Murphy (Ellis Hutch), *Morning series* (2012), inkjet prints, 50 x 74.5 cm. each.

These photographs in the *Morning* and *Midnight* series (2012) employed some of the devices used by contemporary photographers of Antarctica and the Moon, intended to convey a feeling of remote isolation, of a pristine environment untouched by human presences despite being framed and captured by an authorial vision. I added constructed elements by making small paper mountains and leaving them outside overnight to become encrusted in frost, then photographed them at different times of day. Each element in the frame was 'real;' the paper object, the frosty car roof, the sky, the moon. These were photographs of 'real' things that evoked something other, they were truthful but perhaps not faithful in the vein of Nasmyth. There was no digital manipulation or layering of images composited together, but the works evoked fictional environments, thereby exposing the fundamentally constructed and analogical nature of photography and in effect subverting those 'sublime tropes' critiqued by Noble[218]. These were both documentation of how the world is and products of my imagination; idealised spaces I would explore if I could.

As I created these photographs at different times of the day, I paid attention to how the forms of the objects appeared to change in the shifting light. I documented this with the time-lapse work *Dawn* (2012), which shows what appears to be a frozen landscape with the Moon setting as the sky lightens at dawn. The shifting light on the frosty paper surfaces, and the trajectory of the moon, literally

[217] For example a diary excerpt from Robert Falcon Scott, 2 February 1911, *Impressions,* "The sun with blurred image peeping shyly through the wreathing drift giving pale shadowless light. The eternal silence of the great white desert…" Scott, R. F. *The Last Expedition* ed. Leonard Huxley, Vintage Books, London, 2012. 111.

[218] Noble, A, *Ice Blink: An Antarctic Imaginary,* Clouds Publishing, Auckland, 2011, 96. And discussed by Lisa Bloom in 'The Aesthetics of Disappearance: Climate Change, Antarctica and the Contemporary Sublime in the work of Anne Noble, Connie Samaras and Judit Hersko', conference paper ISEA Istanbul 2011 source: http://www.conniesamaras.com/DOCs_current/Web_Biblio_pdfs.5.11/2012/03_Bibl_TheAestheticsOfDisappearance_ISEA2011_Istanbul.pdf (accessed: 11.05.19).

animated the work and created an overt interplay between the constructed paper 'mountain' and the changing conditions in the environment.

I considered the works successful in capturing a sense of an imagined place, to be convincing enough that a casual viewer may perceive them to be Antarctica or the Moon. In fact, viewers visiting the exhibition *Crossing the Rubicon*, at ANCA Gallery (24 October to 4 November 2012) asked me about my time in Antarctica. This fulfilled one of my aims which was to create works that provided a point of departure for audience members to go on an imaginative journey. It felt like the beginning of something, scratching a surface but not going far enough. Something I had not addressed in the making of these images was whether to construct a narrative, or to incorporate the narratives I was researching. The images were rootless, self-contained and somehow vacant, but also too illustrative to hover in those uncomfortable spaces I found so compelling in the photographs I found in the Mawson collection.

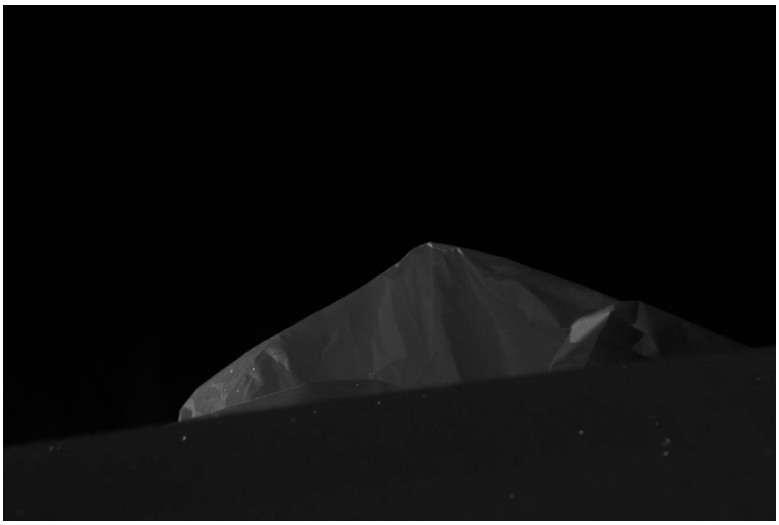

Fig. 2:26, 2:27. Kate M Murphy (Ellis Hutch), *Midnight series* (2012), inkjet prints, 50 x 74.5 cm.

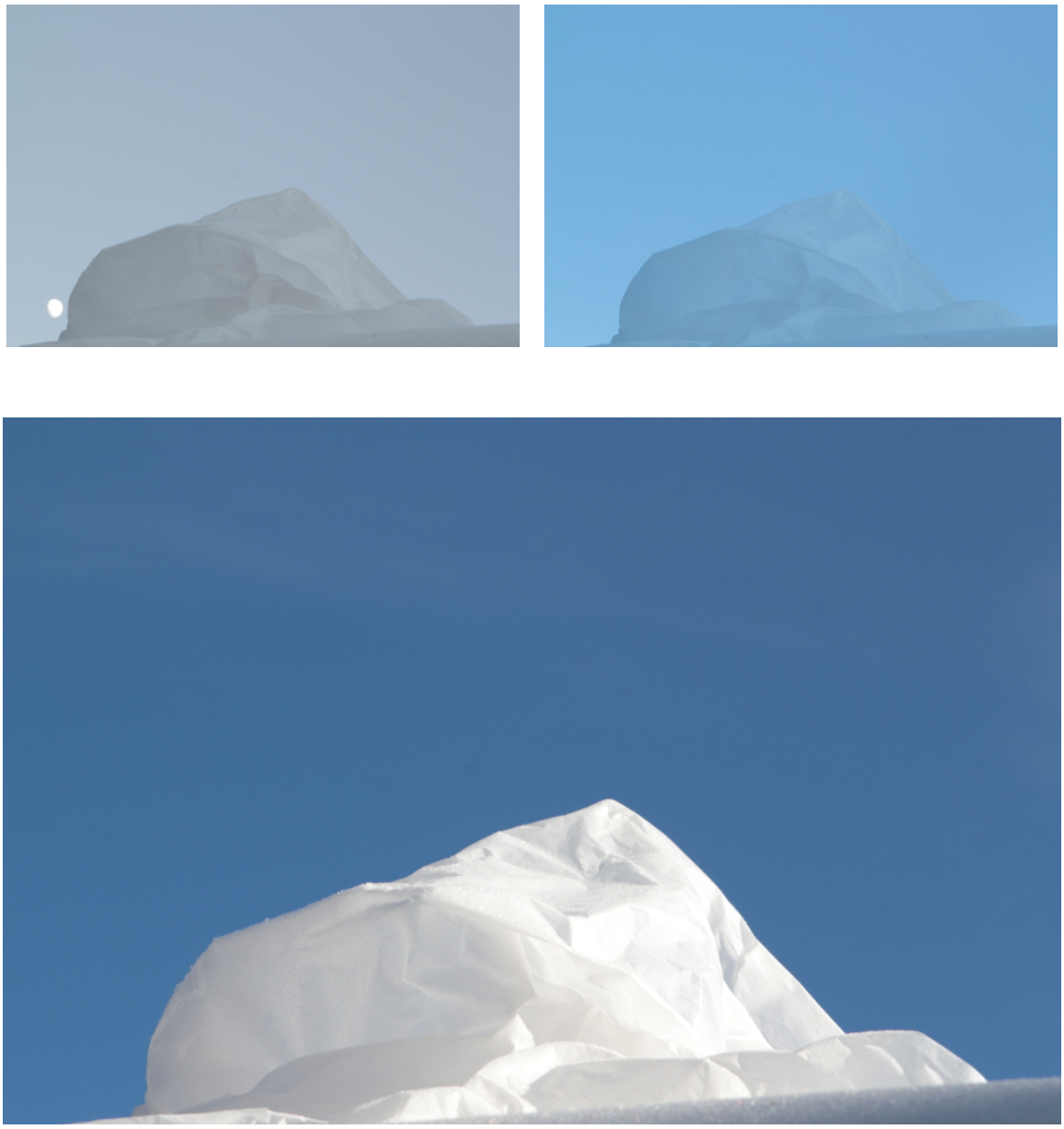

Fig. 2:28. Kate M Murphy (Ellis Hutch), *Dawn,* stills from time-lapse animation tracking the moon setting and changing light at dawn.

Imaginatively flying to the Moon with Apollo

Like James Nasmyth, Michael Light is a remote viewer of the Moon, constructing images mediated through the use of lenses to make close observations. Unlike Nasmyth, Light used photographs taken directly of the lunar surface. Where Nasmyth observed and drew, Light hunted through the archive making selections to build a narrative composited from multiple lunar expeditions. Light is not using photography to make a scientific case, but rather, to take audiences on an imaginary journey. As mentioned in *Chapter 1: Methodology, Methods, Context* (p.36.) Light has been criticised for the 'arty' qualities in his presentation of the images he has selected. I acknowledge this criticism, but am also interested in Light's project because he engages with the archive in a way that resonates with the populist agendas of early Antarctic explorers, where they were presenting multimedia spectacles to large theatre audiences in the early twentieth century.[219]Light has used the platform of art gallery and museum to create a space for public audiences to imaginatively experience the awe and wonder of lunar exploration.

Within Light's image selection there were particular photographs that stood out for me. These were images that expressed something of the materiality of lunar travel and the embodied experiences of the astronauts. The famous lunar footprints[220], give a sense of the dusty surface, that compresses; taking on the rectangular impressions of the soles of the astronauts' boots. And a blurred image of Ross Taylor's[221]dirt smeared face evokes the laborious work of lunar exploration, not visible when we see the outside of a pristine space suit.

In April 1972, Apollo 16 Astronaut, Charles Duke placed a photograph (Fig. 2:30) of himself and his family on the surface of the Moon, facing upwards, and photographed it. A number of news reports quoted Duke explaining it was a way of taking his kids to the Moon with him and was due to him being stationed away from his family while undertaking astronaut training, and wanting to share the experience.[222] In the photograph, (Fig. 2:29) the Duke family are gathered outdoors, the parents seated side by side and the children standing in front. The children have their hair brushed and the oldest wears a tie, the youngest with a hand resting on each parent's leg leans slightly towards his

[219] As described by Dixon, R. *Photography, Early Cinema and Colonial Modernity: Frank Hurley's Synchroized Lecture Entertainments*, Anthem Press, London, New York, Delhi, 2011, pp 1-39 and 109-146; Ryan, J.R. *Photograhy and Exploration,* Reaktion Books, London, 2013, 1–38, 109–146.

[220] The whole sequence can be viewed on Light's website: http://www.michaellight.net/fm-images, (accessed 30.06.19).

[221] Image available on Michael Light's website: http://www.michaellight.net/fm-images/bf5e2271220akgn28sfz4czz5s9ipy, (accessed 30.06.19).

[222] Orwig, J., 'There's a hidden message written on the back of this family portrait that an Apollo astronaut left on the moon. *Business Insider Australia,* 2015, https://www.businessinsider.com.au/apollo-16-hidden-family-portrait-on-the-moon-2015-10, (accessed 30.06.19).

father. There is a feeling of informality about the group – this is no stiff studio portrait, and yet it is not a candid snapshot either.

Fig. 2:29. Charles Duke, Duke family, April 1972, source: https://www.businessinsider.com.au/apollo-16-hidden-family-portrait-on-the-moon-2015-10 , (accessed 26.06.19)

Duke's second photograph shows the print of his family located just below the centre of the image surrounded by grey lunar dirt. In the top left-hand corner, the imprint of tyre tracks from a vehicle are apparent, and the impression of what appears to be Duke's own footprint can be seen entering the frame at the bottom left.

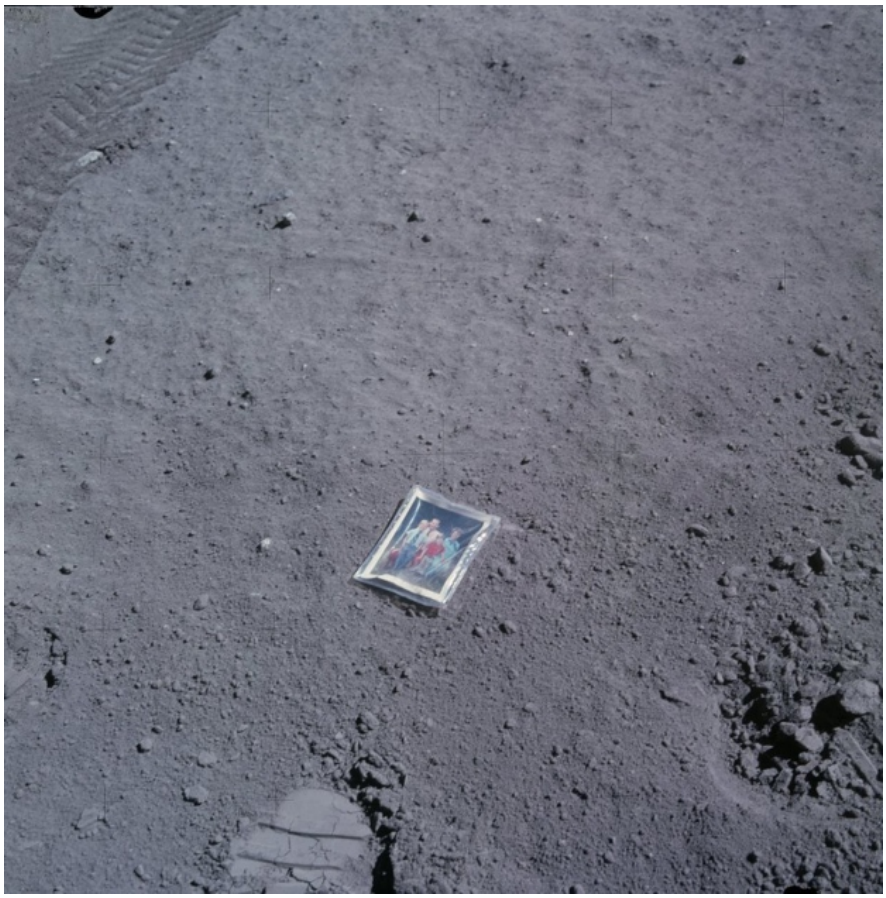

Fig. 2:30. Charles Duke, *Duke family portrait on lunar surface,* (1972) http://www.apolloarchive.com/apollo_gallery.html, (accessed: 30.06.19)

The family portrait is recognisable, wrapped in a plastic cover, slightly wrinkled. It is the only source of colour in the image. The portrait print looks tiny, like something discarded; a lost thing. And yet we know because of the story surrounding it, that it was placed there intentionally and that it is the only known family photograph on the Moon[223]. Duke's photograph is part of the personal narrative of the Astronauts – it gives us an indication of their experience of the Moon landings beyond their official roles. Duke was making a statement though action – placing an image identifying his family and signifying his connections to them, a symbolic and sentimental act, metaphorically taking them with him and leaving evidence of his actual and their imaginary presence. Duke's gesture was performative, an expression of thinking in movement and an acknowledgement of the potential for remote audiences, in this case his family, to empathetically resonate with the experience of space travel.

[223] Orwig, J., 'There's a hidden message written on the back of this family portrait that an Apollo astronaut left on the moon. *Business Insider Australia,* 2015, https://www.businessinsider.com.au/apollo-16-hidden-family-portrait-on-the-moon-2015-10, (accessed 30.06.19).

Chapter 2 Conclusion

Through my analysis of historical documents and investigation of the three contemporary artists making work in response to Antarctica, I identified a gap in the field of knowledge where I decided to situate my project. Most of the artists I surveyed engage with Antarctica do so by going there. They respond to the archival material through a lens of direct experience and then produce their own responses. For the majority of humans, our primary connection with Antarctica is at a distance, and it is this remote encounter that I'm focussing my research around.

Rather than attempting to go to the environments and bear witness, I am positioning myself as a remote observer of the construction of exploratory spaces. I'm not going beyond the archives to verify what's 'really' there, or focussing on the indexicality of the images, or the veracity of diary accounts or concerned with finding another, more essential, 'truth.' Instead I am investigating what further analogical 'truths' can be discovered and drawn out of existing documents and what phenomenological themes can be identified to produce a poetics of exploratory space. Within the archives there is still more to discover and rich material from which to begin building a poetics of exploratory space.

This led me to the next problem to tackle in the research relating to how I as a remote observer empathetically imagine going to Antarctica or the Moon. In the following chapter I consider the kinds of embodied experiences explorers and astronauts have in extreme environments and immerse myself in an investigative process of 'thinking in movement' to engage with and respond to the performative gestures of explorers in a reflexive practice of research-in-performance.

Chapter 3

Thinking in movement — Imaginary Space Exploration

Fig. 3:1 NASA, *Aldrin's boot and bootprint in lunar soil,* (1969) JSC scan, http://www.apolloarchive.com/apollo_gallery.html, (accessed 30.06.19)

Imagine this:

> *You know when you are approaching the surface of the moon. From the air it looks like grey rock. But when you land you realise that the top layer is a fine dust. It coats your boots and your suit. It works its way into the instruments and covers everything with a kind of dirty grime.*
>
> *When you first set foot on the surface you leave deep clear prints, as you move around you leave scuff marks – areas of disturbance – everywhere you go becomes a field of disturbances – foot prints, scuff marks, tyre tracks.*

Chapter 3 Introduction

The text above is a paraphrase of the response of audience member Kate Hodges[224] to the work-in-progress performance *Lessons for astronauts*. Kate has not actually been to the moon and her response encapsulates a key area of interest in this research project, the imaginary or empathetic journey undertaken by a viewer who forms part of a remote audience for images and texts created by explorers.

I remember the first moon landing, despite the fact that I was born in 1973; I remember like Kate the sensation of landing on a surface that I expected to be rocky and discovered was layered in dust. It is possible to form empathetic memories of events not directly experienced, to imaginatively inhabit historical events, and to engage with histories from the outset as embodied in contemporary subjects. What we often think of as stories that come from and exist in the past, are very much present and part of us. The memory of the imagined event is real – but it is not the real thing – it cannot be equated with a direct experience but it forms another order of experience; empathetic, imaginary, projective. This capacity for empathetic imagining makes it possible for remote audiences to engage with the materials produced by Astronauts and Explorers phenomenologically and for the work of art as a form of practice-led research to function as phenomenological research.

In this chapter I discuss the second research phase where I incorporated performance, projections and sound recordings to produce the Space series performances: *Lessons for astronauts* (2013), *Folding* (2013) and *Team training exercise* (2014). These were undertaken as studio-based experiments and presented to live audiences. I used performance to approach the archival source material from a different angle, situating myself physically inside the work, simultaneously creating, presenting, analysing and observing. The phenomenological research was conducted on two levels: the first being the engagement with the source material as a remote observer, empathetically imagining and translating the experiences of astronauts and Antarctic explorers. The second was as a direct first-person process, undertaking a phenomenology of my own actions in order to critically analyse the process, ask questions and observe the outcomes of each performance.

The questions I investigated in the making of the performances included: what specific skills and experiences are required to become a 'space body'? How did astronauts perform for their remote

[224] Paraphrased from conversation with Kate Hodges, audience member attending *Lessons for astronauts* after the performance – 15.03.2013, Kate has given written permission to be included in this exegesis.

audiences during their expeditions and via post-expeditionary performative gestures, so viewers could empathetically imagine the experience of being in outer space and themselves as 'space bodies'?

A parallel strand addressed questions of method: can phenomenological research be conducted through performance, and can a performance or other visual work function as an expression/outcome of phenomenological research?

Imaginatively following in their footsteps: becoming a space body

The source materials that formed the points of departure for the three performances and provided evidence of ways in which astronauts train to become 'space bodies,' included a story about Japanese astronaut candidates undergoing psychological testing by folding a thousand paper cranes[225]; footage of Buzz Aldrin 'kangaroo hopping' on the surface of the Moon[226]; and a list of criteria of personal qualities for successful astronaut candidates.[227]

My use of the term 'space body' is informed by the practice-led research of dancers Rachel Sweeny and Marnie Orr,[228] conducted through their long-term choreographic collaboration, ROCKface, which includes a series intensive site-specific projects undertaken across the UK and Australia since 2007. Sweeny and Orr distinguish between a 'dance body' and a 'working body' in the discussion of their performance workshop, to describe how participants' inclinations to move in certain ways, more 'work-like', were directly informed by the kind of environment their group was working within and in response to. In their example, the group participating in the *Mapping Project 2* (Dartmoor, UK 2007) *was* situated in "an abandoned sandstone quarry, known as Haytor Quarry"[229], where the history of excavation and hard physical labour was evident in their surroundings. The performers responded to the kinds of actions historically undertaken at that site by the 'working bodies,' who significantly

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[225] Roach, M. *Packing for Mars: The Curious Science of Life in the Void*, W.W. Norton and Company, London 2010, 23.

[226] Smithsonian Air and Space Museum, youtube page, Buzz Aldrin Mobility Experiment, https://www.youtube.com/watch?v=Ptx_c7g4Lsg (accessed 01.05.17).

[227] Mary Roach mentions "Capacity to Tolerate Boredom and Low Levels of Stimulation" and "Ability to Function Despite Imminent Catastrophe" Roach, M. *Packing for Mars: The Curious Science of Life in the Void*, W.W. Norton and Company, London 2010, 28-30.

[228] Orr and Sweeny, Marnie Orr (Middlesex University, UK) & Dr Rachel Sweeney (Liverpool Hope University, UK), 'Surface Tensions: Land and Body Relations Through Live Research Inquiry: ROCKface,' Source: http://www.doubledialogues.com/article/surface-tensions-land-and-body-relations-through-live-research-inquiry-rockface/ (accessed: 19.05.19).

[229] Orr and Sweeny, Marnie Orr (Middlesex University, UK) & Dr Rachel Sweeney (Liverpool Hope University, UK), 'Surface Tensions: Land and Body Relations Through Live Research Inquiry: ROCKface,' Source: http://www.doubledialogues.com/article/surface-tensions-land-and-body-relations-through-live-research-inquiry-rockface/, (accessed: 30.06.19).

altered the site, and whose bodies would have been changed in the process of working in and transforming that environment.[230]

For the following series of performances, I investigated how gaining insights into how astronauts become 'space bodies', could progress the research into how we experience exploratory spaces empathetically, and construct them imaginatively. This exploration of research-in-performance asked the question of how an intentional method of 'thinking in movement' informed by Sheets-Johnstone and Kozel,[231] could be employed to conduct research into the experience of astronauts and explorers through performance.

Folding a paper crane was used as a device to create a focal action around which the three performances could take shape. I drew on journalist Mary Roach's description of observing Japanese astronaut candidates living in confined quarters, isolated from the outside world, folding a thousand origami cranes as one of their training assessment tasks.[232] The candidates were given a deadline and required to demonstrate their ability to maintain manual dexterity and focus under pressure while completing a boring and repetitive task. As they made the cranes they attached them to a thread so the assessors had a chronological measure of the task outcomes and could assess whether quality was consistent.[233] Making paper cranes approximates some of the emotional and physical skills required to operate in space without replicating an actual space task. It is practical and poetic, scientific, aesthetic, useless and useful. I used this idea to start thinking how a remote observer without access to a personal anti-gravity device or the opportunity to be literally blasted into space, might gain an insight into the process for becoming an astronaut.

A second source was Buzz Aldrin's 'kangaroo hopping' performance on the lunar surface conducted as a mobility experiment.[234] The NASA footage of Aldrin gives an insight into how the astronauts

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[230] Orr and Sweeny refer to Zygmunt Bauman's identification of the "pilgrim" and "tourist" as possible modes of life in which intent and identity mesh with physical expression, perception, and movement patterns or *habitus"* they take on the notion of the "pilgrim body" and "tourist body" – expanding to include examples such as a "pedestrian body", and "soldier body" stating "Each approach has its own degree of temporal and spatial content, and will alter as the individual experiences different terrains, external weather patterns, as well as according to what in Bodyweather terms is seen as the internal "weather" or map of sensations of the person." Orr and Sweeny, Marnie Orr (Middlesex University, UK) & Dr Rachel Sweeney (Liverpool Hope University, UK), 'Surface Tensions: Land and Body Relations Through Live Research Inquiry: ROCKface,' Source: http://www.doubledialogues.com/article/surface-tensions-land-and-body-relations-through-live-research-inquiry-rockface/, (accessed: 19.05.19).

[231] Sheets-Johnstone, M. *The Primacy of Movement,* John Benjamins Publishing Company, Amsterdam/Philadelphia, 2011, 426–7. Kozel, S. *Closer: Performance, Technologies, Phenomenology*, Massachusetts Institute of Technology Press, Cambridge, Massachusetts; London, England 2007, 53.

[232] Roach, M. *Packing for Mars: The Curious Science of Life in the Void,* W.W. Norton and Company, London 2010, 53.

[233] *Ibid,* 26.

[234] Smithsonian Air and Space Museum, youtube page, 'Buzz Aldrin Mobility Experiment', https://www.youtube.com/watch?v=Ptx_c7g4Lsg, (accessed 01.05.17)

approached moving on the moon, providing a visual record and including the sound recording of Aldrin's description and comments on his movements as he carried them out. Watching the footage today we see and hear the process Buzz used to learn to move in the new environment, starting with familiar postures from within his normal range of motion on Earth. The movements he practiced were tied to certain activities and analogies; these ranged from lateral steps and leaps reminiscent of football footwork, to the seemingly absurd kangaroo-hop; not a movement that humans use for any practical purpose at home; but experimented with on the Moon, with the awareness that a different environment may require different movements. Aldrin's 'trained' body'[235] was establishing new parameters for movement and expanding its lexicon to adapt to lunar perambulation. The result was to become a 'space body', something he had been training for on Earth but which could only be achieved by direct extra-terrestrial experience. This mobility experiment can be described in the words of Sheets-Johnstone as observing "phenomenologically and empirically what is going on."[236] Aldrin was paying attention to the specific qualities of moving on the moon, testing out the parameters of his 'space body' and describing the experience, performing for a remote audience. He was sharing what it feels like to be an astronaut on the moon and his perception was framed with existing human experiences and analogies. He described the movement and showed its subjective qualities by performing for the camera.[237]

In 'Middle America, the moon, the sublime and the uncanny,' Darren Jorgensen makes reference to a 1960 episode of The Twilight Zone, 'The Monsters are Due on Maple Street,' where residents of a middle American suburb are transported by aliens to the moon, their street still intact. The residents are so involved in their small lives and an altercation with each other they don't notice their wider surroundings have changed.[238] Jorgensen equates this with the Apollo astronauts, so focussed on their job of collecting rocks and documenting the surface that they are blind to the larger, sublime experience of being on the moon, commenting that: "Busy with their own anthropocentric purpose, Aldrin and Armstrong, like the residents of Maple Street, avoided an encounter with the extra-terrestrial void that surrounded them."[239] In contrast to Anne Noble's concerns that the 'sublime tropes' presented in Antarctic photography would prevent the capacity to see what is actually

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[235] As an astronaut, Aldrin had undertaken years of training in order to adapt to being a 'space body' when he arrived on the surface of the Moon. The training included practicing every aspect of moving that could be anticipated; from repairs to the lunar module, planting the flagpole, to moving around in the cumbersome space suits. Training processes and simulation exercises are discussed in many astronaut memoirs and in detail in Roach, M. *Packing for Mars: The Curious Science of Life in the Void*, W.W. Norton and Company, London 2010.

[236] Sheets-Johnstone, M. *The Primacy of Movement,* John Benjamins Publishing Company, Amsterdam/Philadelphia, 2011, 215.

[237] Smithsonian National Air and Space Museum, 'Apollo 11 – Buzz Aldrin Mobility Experiment (kangaroo hop)' https://www.youtube.com/watch?v=Ptx_c7g4Lsg, (accessed, 30.06.19)

[238] Jorgensen, D. 'Middle America, the moon, the sublime and the uncanny' in Eds. Bell, D. and Parker, M., *Space Travel and Culture: From Apollo to Space Tourism,* Malden, MA, Wiley-Blackwell Sociological Review 2009, 182.

[239] *Ibid.*

there[240], Jorgensen's critical attention is on the domesticating of the lunar environment and the absence of a sense of wonder expressed by the astronauts.[241] His comment about the astronauts' lack of wonder in their environment is a criticism of their lack of outward expression of a personal and emotional response, and the framing of their engagement with the lunar environment as it was televised. He describes the impersonal language used by the astronauts as they were communicating with mission control and characterises them as "technocratic zombies"[242].

Aldrin's kangaroo-hopping however was a direct engagement with the lunar environment, if not an outward expression of an encounter with the sublime. It was a means of addressing the actuality of being there and processing the embodied experience of lunar gravity. Aldrin was performing for multiple audiences – the NASA scientists interested in conditions on the Moon, the administrators and managers invested in the success of the mission, and popular audiences watching the Moon landing as spectacular entertainment. Several Apollo astronauts have written in their memoirs about being overwhelmed by wonder while orbiting the Earth or the Moon; or being overcome by a sudden sense of their own smallness or fragility. Such reflection highlights a contrast between how the astronauts perceived their experiences and the scientific and administrative requirements they were acting within. Likewise it shows the differences between how the Moon landings were viewed as transmitted via a televisual medium at the time, and how the astronauts recounted them later.[243]

Materials and formal choices

In earlier bodies of photographic work, the research was located in my domestic environment and I used materials I had to hand. Conceptually I situated myself as an 'armchair traveller,' someone fascinated by the remote reaches of space and imagining them through a frame of the world I was already familiar with. The choice to work with simple, low-tech and accessible materials continued with the shift from still photography into live performances, working with what was near-by in order

[240] Wedde, I, 'In the blink of an eye: Anne Noble's Antarctic photographs', in Noble, A. *Ice Blink: An Antarctic Imaginary*, Clouds Publishing, Auckland, 2011, 95–96.

[241] Jorgensen, D. 'Middle America, the moon, the sublime and the uncanny' in Eds. Bell, D. and Parker, M., *Space Travel and Culture: From Apollo to Space Tourism,* Malden, MA, Wiley-Blackwell Sociological Review 2009, 183–84

[242] *Ibid,* 183.

[243] "You suddenly start to realise you're in deep space, that planets are just that, they're planets, and you're not really connected to anything any more. You're floating though this deep, black void." *Edgar Mitchell, "*It didn't seem like a very friendly or welcoming place. It made one wonder whether we should be invading its domain or not." *Michael Collins,* "Suddenly, from behind the rim of the moon, in long, slow-motion moments of immense majesty, there emerges a sparkling blue and white jewel, a light, delicate sky-blue sphere, laced with slowly swirling veils of white, rising gradually like a small pearl in a thick black sea of mystery. It takes more than a moment to fully realize this is Earth…home." *Edgar Mitchell,* In ed. Kelley, K, W., *The Home Planet: Images and reflections of Earth from Space Explorers,* Queen Anne Press, London, 1988, 38, 39, 42.

to construct an imaginary 'out there'. The performers' suits were made from curtain fabric, a material with a rubberised lining that gave the surface a space-suit like texture; or were simple overalls reminiscent of the clothing worn by astronauts in training labs on Earth. The helmets were made from cardboard and papier-mâché. The fabric of the performances, physical and conceptual, was patched together from fragments, a sketchy exploration of imaginary spaces with no attempt to create a seamless whole or a structured narrative. This work was not intended as a faithful or direct replication of lunar exploration, it did not seek to simulate the actual training conditions of astronauts or put the performers through the same rigours. Rather, the material choices reflect an engagement with exploration in the realms of imagination, reminiscent of childhood games played out in real neighbourhoods transformed imaginatively into remote frontiers, where local storm-water drains become raging rivers and cubby houses become mountains or spaceships.

Fig. 3:2. Kate M Murphy (Ellis Hutch) *Lessons for astronauts,* (2013) still from performance with Amy Fiveash, Steven Holland, and Caroline Huf at QL2 Dance Theatre, Gorman House, Canberra

Descriptions of performances: Space series

The three performances, *Lessons for astronauts* (2013), *Folding (*2013) and *Team training exercise* (2014), were created using an improvisational approach.[244] *Lessons for astronauts* was performed at QL2 Dance Theatre, Gorman House in March 2013. I introduced three collaborating performers:

[244] Sheets-Johnstone, M. *The Corporeal Turn: An Interdisciplinary Reader*, Imprint Academic, Exeter UK 2009, 29–40. Sheets-Johnstone discusses dance improvisation as a "paradigm of thinking in movement," describing the process of improvising as a process of observing, responding, exploring withough language, but with the capacity to make decisions, communicate to dancing partners and make discoveries. Sheets-Johnston states: "As one might wonder about the world in words, I am wondering the world directly, in movement. I am actively exploring its possibilities and what I perceive in the course of that exploration is enfolded in the very process of my moving."

Steven Holland, Caroline Huf and Amy Fiveash,[245] to the research source materials and we responded in the theatre space, experimenting with movement, use of visual imagery and an evolving discussion about what constitutes a space body. In particular we asked what skills do astronauts need to function in outer space and how do they move? Each participant drew on their awareness of movement and the capacities of their already articulate bodies,[246] informed by their individual experiences as object-makers (sculpture, gold and silver-smithing, woodwork) and as performers/movers in the realms of performance art, theatre and circus in the development of the performance.

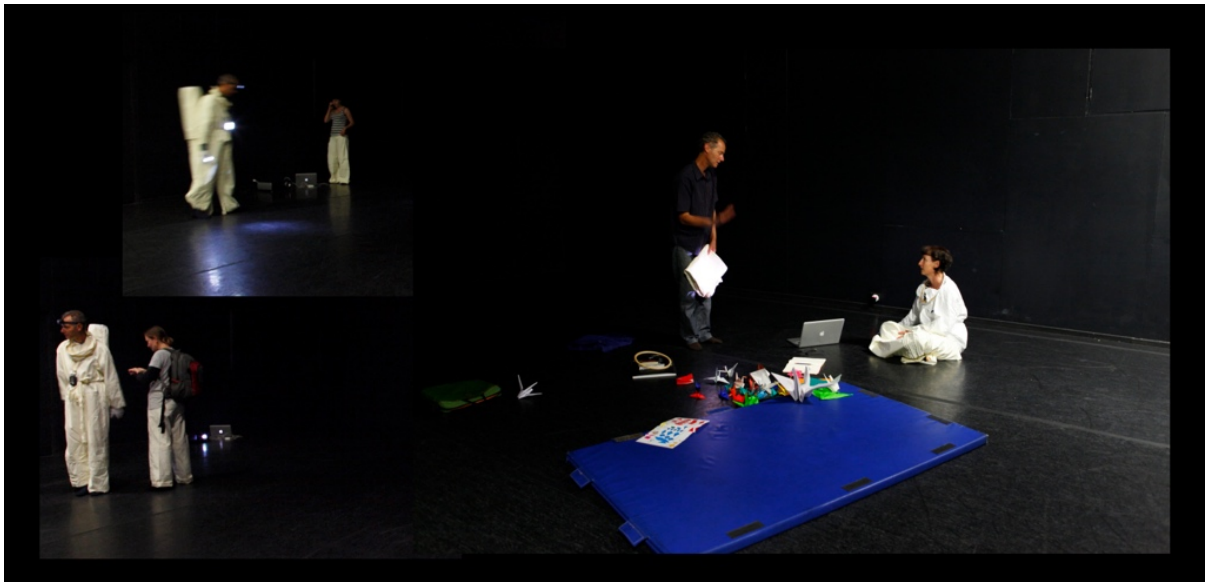

Fig. 3:3. Kate M Murphy (Ellis Hutch), *Lessons for astronauts*, 2013 stills from performance in development with Amy Fiveash, Steven Holland, and Caroline Huf at QL2 Dance Theatre, Gorman House, Canberra

During *Lessons* two performers wearing white spacesuits entered the dark theatre moving at a very slow pace and proceeded to unroll several large sheets of paper, tape them together, and fold the resulting three-metre square into an origami shape, which was eventually recognisable as a large paper crane. The task required the performers to engage with their whole bodies, not as a re-

[245] Caroline Huf, Amy Fiveash and Steven Holland have given permission to have their participation in the performance discussed in this exegesis and for their names to be included.

[246] As described in *Chapter 1: Methodology, Methods, Context* p. 24. Over the course of this research I have engaged in a practice of training myself to become more aware of my existing processes of *thinking in movement,* and to develop a skill base for doing so intentionally and articulately. One of the means to expand my capacity of intentional thinking in movement has been to attend a number of Bodyweather workshops with Linda Luke and Tess De Quincy in Sydney and Melbourne between 2012 and 2016. The term articulate body is drawn from the work of Tess de Quincy, a highly respected researcher, performer and\ teacher of Bodyweather in Australia. Bodyweather is a philosophy and mode of practice established by Butoh dancer Min Tanaka in Japan in 1978. De Quincey trained with Tanaka and brought the method to Australia where she has been researching, performing and teaching for over twenty years. Bodyweather promotes the idea of the human body as an open vessel, constantly changing like the weather, and employs immersive processes of inhabitation, duration and exposure." Source: Orr and Sweeny, Marnie Orr (Middlesex University, UK) & Dr Rachel Sweeney (Liverpool Hope University, UK), 'Surface Tensions: Land and Body Relations Through Live Research Inquiry: ROCKface,' Source: http://www.doubledialogues.com/article/surface-tensions-land-and-body-relations-through-live-research-inquiry-rockface/ (accessed: 19.05.19).

enactment of the original Mary Roach story, but riffing off the idea and generating a new performative image that provided a challenge for the performers, requiring their concentration, teamwork and physical dexterity to complete. A second pair of performers wearing home-made helmets with reflective visors navigated the space, alternately tracking each other's movements and shining a spotlight onto the other performers. Their actions mimicked those of astronauts training for or undertaking a space-walk; slow, meandering and mysterious. One of the helmets contained a small data projector which projected an image of earth-based satellite dishes across the walls and floor of the theatre as they moved around. A second projector threw a time-lapse sequence of the Apollo 11 Moon landing onto a side wall. As well as incorporating specific imagery into the performance the projectors were used to facilitate an interplay between the performers' bodies and their much larger shadows.

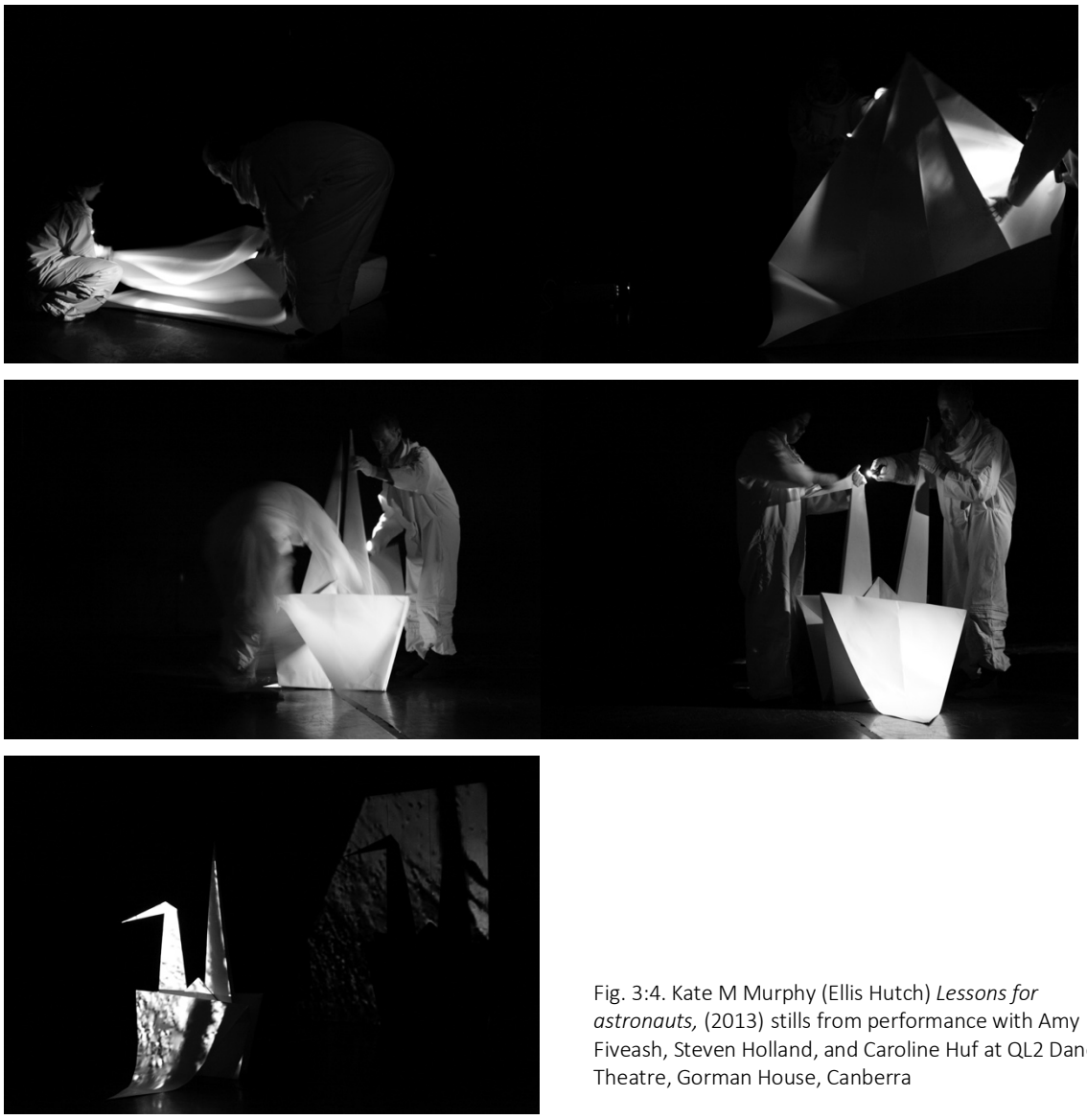

Fig. 3:4. Kate M Murphy (Ellis Hutch) *Lessons for astronauts,* (2013) stills from performance with Amy Fiveash, Steven Holland, and Caroline Huf at QL2 Dance Theatre, Gorman House, Canberra

In *Folding* I undertook a solo durational experiment over four days in the clean and laboratory-like environment of Photospace at ANU School of Art and Design in June 2013. My purpose was to develop ideas arising from *Lessons* about how to conduct phenomenological research through performance and explore further whether a performance could function as a phenomenological document. I took a physical task that I could immerse myself in over several days choosing to make origami cranes for the same reason it was given to the astronaut candidates. It required concentration, a basic level of physical skill and would take many hours to complete. I cleared my environment of distractions; no internet, phone, television, or the tasks of daily life. I paid attention to my physical, emotional, and perceptual experiences and documented my observations by taking notes and through time-lapse photography. I took another tack on the question of what it takes to become a 'space body' and focused on the training aspect, framed by the question: what does it feel like to undertake a boring task over a long period of time; and what could be discovered by undertaking such a task? Referencing 'The Cheat Sheet: Tips for Acing the Astronaut Test', item number 5. 'Capacity to tolerate long periods of low stimulation and boredom.'[247]

Team training exercise was performed at Canberra Contemporary Art Space, Gorman House in October 2014. It was devised though a critical reflection on *Lessons for astronauts*. It functioned as a further investigation into the notion of thinking in movement, engaging with a process, much like a dance. Within an established framework, the action in the performance was generated in a moving dialogue with collaborator Lucy Quinn, incorporating elements of improvisation and non-verbal communication. The paper crane folding action from *Lessons* was the starting point, as it presented a physical challenge for two performers who negotiated working together with an unwieldy material, to create a planned outcome. I chose to revisit this element of the earlier performance in order to engage with this particular action in a different space and with a new audience, and to address some of the critical responses from audience members to *Lessons,* which are discussed below in relation to the performance outcomes.

[247] The 'Cheat Sheet: tips for acing the astronaut test' – insert url – the list includes 1. Perseverance; 2. A sense of humour; 3. Strong interpersonal skills: appropriate assertiveness, ability to relate to others, openness and warmth; 4. Ability to function despite threat to personal safety or in the face of imminent disaster; 5. Capacity to tolerate long periods of separation from loved ones; 6. Ability to tolerate stress; 7. Ability to tolerate isolation and periods of separation from loved ones; 8. Flexibility, the ability to adapt; 9. Ability to be a team player; 10. A high degree of cultural sensitivity; http://www.astralgia.com/webportfolio/omnimoment/machine/test/cheat.html (accessed 05.05.2013)

Performance outcomes

Lessons for astronauts was presented at a very early stage as an experimental work-in-progress in order to test out ideas and images with little 'rehearsal.'[248] Outcomes of the performance fell into two categories: the first obvious practical and technical issues came to light, issues with the duration of the performance, the sound, interruptions by latecomers etc; the second category was in the form of how the poetic and the abstract elements came together and whether the performance successfully engaed with the subject/themes. Links through the performance elements were made to the history of exploration, to popular culture conceptions of astronauts and performers, to the sense of having to be patient and to enter a kind of meditative space in order to wait out the duration of the performance. My analysis of the 'success' of the performance was mixed, I felt there were equally strong elements and problematic aspects. The seeming lack of a narrative structure generated both a quiet space and an enjoyment of the slowness and the meditative nature of the experience; but also a feeling of boredom and lack of cohesion.

My critical reflection was that *Lessons* formed a significantly useful part of my research process but was flawed as a performance. I had directed the participating performers to slow their pace after an earlier rehearsal, but from my position on the 'inside' I felt the pace was too slow, the performers folding the crane were moving unnaturally slowly resulting in an oppressive sense of time dragging. The actions of the second pair of performers were underdeveloped and didn't communicate their internal logic for the audience. I believe they could have been absent from the performance without a great loss to the overall effect. Interestingly, the edited video documentation of the performance addresses the issues with pace and duration and operates as an immersive short film in its own right. *Lessons* was useful in the questions generated from the collaborative conversation with the other performers in the development of the work. These questions probed what it takes to become a space body and how the figure of the astronaut, as a symbol or archetype constituted through media representations, could be explored through movement responding to archival source material. This engagement with the notion of becoming a space body had implications for the wider question of how to construct a phenomenology of exploratory space, because it is through our embodied experience in the world that we have a conception of 'space' in the first place.[249]

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[248] The process of developing the work was improvisatory, but the presentation to the audience was not pure improvisation as there were key images and ideas we wanted to present in order to gain feedback. This shifting back and forward between a process of exploratory investigation and a refining of ideas into a structure for presentation, that still allows for the work to be responsive to the conditions and audience, has been a productive mode of inquiry in the practice research.

[249] This links to Sheets-Johnstone's notion of thinking in movement, as it is through our movement that we develop spatial awareness and concepts: "…empirical research validates the claim that infants are *thinking in movement*…Precisely by *thinking in movement*, infants are

Returning now to the criticisms of the sublime tropes represented by Antarctic photographers. Through *Lessons,* I considered how the experience of wonder and the mundanity of the necessities of life coexist in a complex web of movement, perception and cognition, that is human subjectivity. The questions arising in the making of the performance (which were addressed in the following two performances) were:

> *Did this constitute phenomenological research?*
> *What constitutes thinking in movement?*
> *And how can that mode of thinking be used to progress the research to generate a poetics of exploratory space?*

In addition I sought to address the problematic aspects of the performance from the audience perspective, in order to develop work that would be more successfully engaging.

Fig. 3:5, 3:6 Kate M Murphy (Ellis Hutch) *Folding,* (2013) stills taken during performance in ANU School of Art and Design Photospace, Canberra

Folding was devised to address questions arising from *Lessons* and investigate how to do phenomenological research. It was structured around applying and interrogating Susan Kozel's proposed method for conducting a phenomenology in performance. [250] Kozel describes two aspects

gaining knowledge of 'objects, motion, space and causality,' –and, we could add, of time." Sheets-Johnstone, M. *The Corporeal Turn: An Interdisciplinary Reader*, Imprint Academic, Exeter UK 2009, 44.

[250] Kozel's instructions include: 'Take your attention into this very moment; suspend the main flow of thought; call your attention to your body and what it is experiencing; witness what you see, hear, and touch, how space feels, and temperature, and how the inside of your body feels in relation to the outside...' the instructions continue at length, incorporating a process for observing and reflecting, and for recording these observations and reflections in a variety of media including text, images, sound, recordings etc; then sharing the observations and revisiting them to construct a resulting phenomenology which could take the form of a text or be presented in some other media. Kozel, S., *Closer: Performance, Technologies, Phenomenology*, The MIT Press, Cambridge, Massachussetts, London 2007, 55.

of phenomenological praxis; the first is doing the phenomenological research via a mode of observing and documenting an experience, employing a method of '*bracketing'* to remove oneself from the *'natural attitude'* in order to pay close attention to the experience in the moment.[251] and the second is sharing the results of the research via a chosen medium, which could be text, but could also be a performance or other form of communicated experience.[252]

In *Folding* I engaged the first mode, conducting phenomenological research of my experience to think through my responses to the source material. As I focussed on folding cranes I encountered a mental space that generated strings of reflections, performing – in Maxine Sheets-Johnstone's words – as an 'existentially resonant body.' [253] Making cranes in this context was one way of 'wondering the world'[254], engaging with a specific activity in order to generate an empathetic encounter and to establish a space for unpredictable or unexpected connections to be made.

Fig. 3:7. Kate M Murphy (Ellis Hutch), *Folding,* 2013 durational performance, Photospace, ANU School of Art and Design

[251] *Bracketing* is a process identified by Husserl as a means to focus attention on a specific act, "…a kind of detour or reduction, a series of methodological attempts to neutralise, or suspend, or put out of court the thetic character of our intentional acts to focus attention on the modes of consciousness in which objects appear. Since they cannot actually or literally be 'unplugged', they can be neutralised only by a kind of 'bracketing' or suspension of the thesis of the natural attitude. This stepping back is different from the normal or critical standpoint, which belongs to the natural attitude and is coloured with its prejudices…" eds. Moran, D., and Mooney, T., *The Phenomenology Reader,* Routledge, London and New York, 2002, 15. The *natural attitude* is defined by Kaufer and Chemero as "The normal pre-philosophical attitude in which we attend to objects and accept our experience as veridical." Chemero and Käufer, *Phenomenology: An Introduction,* Polity, Cambridge UK and Malden USA 2015, 48.

[252] Kozel, S., *Closer: Performance, Technologies, Phenomenology*, The MIT Press, Cambridge, Massachussetts, London 2007, 55.

[253] Sheets-Johnstone, M. *The Corporeal Turn: An Interdisciplinary Reader*, Imprint Academic, Exeter UK 2009, 35. "An existentially resonant body creates a particular dynamic world with no intermediates. The world it creates is neither the given world nor an immutable of factitious world, but a protean world created moment by moment. It is a world experienced as an elongated or ongoing present…"

[254] *Ibid,* 31.

The kind of thinking and observing I undertook during the exercise has parallels with Kozel's description of the experience of a dancer immersed in the flow of the dance, and simultaneously observing and adjusting, critically analysing while doing.[255] I also faced the small challenges of getting bored, having a sore back and neck; and vision impairment,[256] resulting from staring at white walls and white objects for days until I felt everything blurring together in an indeterminate glow. The materials brought from the previous performance, including the three-square-metre unfolded paper crane I hung on one of the walls, were transformed into new objects that did not convey narratives of exploration, but could be used to explore certain perceptual conditions and experiences and generate 'imaginary liminal spaces,' with more abstract qualities.

Through *Folding,* I came to distinguish between doing a phenomenology of my experience of the performance itself, 'autophenomeonology,'[257] and doing phenomenological research into the experiences of others, 'heterophenomenology.' I discovered that undertaking an autophenomenology of my experience contributed to the wider heterophenomenology. That is, as I observed my sensations and wandering thoughts over the duration of the performance, I was able to use this to gain empathetic insights into the experiences of astronaut trainees.

Fig. 3:8. Kate M Murphy (Ellis Hutch) *Folding,* (2013), wall drawing done during performance in ANU School of Art and Design Photospace, Canberra

Fig. 3:9. Kate M Murphy (Ellis Hutch) *Folding,* (2013), stills showing folded paper cranes, taken during performance in ANU School of Art and Design Photospace, Canberra

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[255] Kozel, S., *Closer: Performance, Technologies, Phenomenology*, The MIT Press, Cambridge, Massachussetts, London 2007, 53–55.

[256] These experiences resonate with the descriptions of Antarctic explorers and astronauts managing the boredom of being stuck in a confined space for long periods of time, the repetition of training exercises and rote maintenance work carried out in space or while overwintering in Antarctica. Astronaut Gene Cernan joked "Funny thing happened on the way to the moon: not much," Roach, M. *Packing for Mars: The Curious Science of Life in the Void*, W.W. Norton and Company, London 2010, 27. Roald Amundsen wrote of the challenges of seeing in cloudy weather stating: "This grey haze, presumably a younger sister of fog, is extremely disagreeable. One can never be certain of One's surroundings. There are no shadows, everything looks the same. In a light like this…[One] does not see the inequalities of the ground until too late until he is right on them. This often ends in a fall, or in desperate efforts to keep on his feet…This light is also very trying to the eyes, and one often hears of snow-blindness after such a day." Roald Amundsen, quoted in Guly, H, R., 'Snow Blindness and other Eye Problems During the Heroic Age of Antarctic Exploration,' in *Wilderness and Environmental Medicine,* 23, 2012, 77-82.

[257] As discussed in the *Chapter 1: Methodology, Methods, Context* p.19–24.

Fig. 3:10. Kate M Murphy (Ellis Hutch), *Folding,* 2013 still from performance, Photospace, ANU School of Art and Design

For *Team training exercise*, my collaborator Lucy Quinn[258] and I established a working relationship similar to that of dancers, where I took on the role of the 'lead' and Lucy performed the role of the 'follow.'[259] She was less familiar with folding a paper crane so she was relying on my non-verbal cues to collaborate on the fold. In some instances, she mirrored my actions completing the corresponding folds on the opposite side of the sheet, and in others she followed, reinforcing the fold or assisting me with manoeuvring the paper object in order to complete the next fold. We discovered that it was easy for us to communicate during the folding process, despite not talking or making eye contact. Using peripheral vision and proprioceptive awareness we completed the fold smoothly. Our performance appeared choreographed, we worked smoothly as a team, appeared to know what we were doing and to be acting as if 'we had done this before'. The fact that we did not make eye contact or talk gave the impression the performance was rehearsed.

[258] Lucy Quinn has provided written consent to be discussed in this exegesis and has been provided with a copy of this chapter.

[259] This terminology borrowed from partner dancing where one partner leads, directing the follow, for example in ballroom or swing dancing. This differentiates what we were doing from improvisatory movement practices such as contact improvisation where the leading and following is more of a conversation between the participants and the dynamic shifts during the practice/performance.

Fig. 3:11. Kate M Murphy (Ellis Hutch) and Lucy Quinn, *Team training exercise*, (2014), still from performance, Canberra Contemporary Art Space, Gorman House, October 2014

From the perspective of the performer I felt very aware of Lucy's attention and movements. I could see where she was in my field of vision, even when not looking directly at her and could sense when she paused and was watching to follow my movements. The exercise was useful to observe how thinking in movement can work; that without using language it is possible to work as a team, to make decisions, to respond to another's actions and to share an emotional response. While the outline of the performance had been planned in advance – a number of decisions were made during that were not discussed beforehand. These included exactly how we handled the paper, when we walked on the paper or got down on the floor to use hands and knees, the exact pacing, when we each acted or stopped and observed. The palpable sense of energy, focus, hesitation, decisive action, the awareness of the audience – a certain amount of 'playing to the audience'[260] – all occurred as thinking in movement without any translation to or from spoken language, until after the performance had been completed.

[260] While the focus of the performance was on the task of folding – the awareness of the presence of the audience also informed my decisions in the moment – choosing to orient myself in certain directions so they could see the projections on the paper – or pausing in a particular position to extend the tension or because they were responding with amusement.

Team training exercise analogised astronaut training processes whereby the trainees spend months and even years practicing tasks they will undertake in space, in order to become successful space bodies. The fact that we had practiced by playing sport together prior to creating the performance, enabled us to use our already articulate bodies and adapt them to completing a defined task.[261] As a performance for an audience *Team training exercise* distilled the more successful elements of *Lessons*. The duration was shorter and the audience's attention was focussed on a single pair of performers, the gallery space was lighter and audience members could move around easily if they chose. In this instance most chose to remain seated, and in conversation afterwards reported that it was well-paced and they were engaged throughout.

Chapter 3 Conclusion

The three performances discussed in this chapter investigated phenomenological research, as an active practice of dialogue with the source material, and means of constructing imaginary exploratory spaces. By incorporating movement, sound and time-based praxis into the research, I expanded on the notions of space I'd begun to address with the still photography. Where the photography had explored blank, empty and pristine spaces, the performances centred around the embodied experiences of astronauts and the articulation of space through those exploring bodies. A question that arose from the three performances was in relation to the notion of becoming an 'empathetic resonator.' While I encountered this term in the making of the performances, I was focussed on analysing the stages of Kozel's method and did not pursue this concept in-depth at the time. While participating in Bodyweather training with Tess De Quincey the concept of having an 'articulate body' was discussed (as outlined in *Chapter 1: Methodology, Methods, Context* p.24–25). One question I began to ask through the making of *Lessons* and *Folding*: is do I have enough capacity as an articulate body, to perform as an effective 'empathetic resonator' in order to construct a kinaesthetic poetics of exploratory space? This question provided a starting point for the fieldwork component of my research, which is discussed in the following chapter.

[261] I have since experimented by folding a crane with another performer with whom I did not have the practice/training relationship I had with Lucy and the outcome was completely different. My later collaborator equired explicit directions and expressed a preference to rehearse the performance in order to remove the improvisatory elements; which we did several times.

Chapter 4

Becoming an Empathetic Resonator: Walking in the Dark

Fig. 4:1. The view from my window at the Arteles Creative Centre , Haukijärvi, Finland (2013)

Chapter 4 Introduction

This chapter discusses the fieldwork conducted in Finland through an artist residency at the Arteles Creative Centre in 2013 and the resultant bodies of work completed on return to Australia, the: *Aurorae* (2014) series of still photographs, video *First light* (2014) and performance *A case of polar depression* (2015). The fieldwork addressed the notions of: 'autophenomenology'[262] whereby I conducted a phenomenological analysis of my direct experience in order to develop my capacity as an 'empathetic resonator'[263] and 'articulate body'[264]; and 'heterophenomenology'[265] where I took on the

[262] As discussed in Chapter 1 *Methodology, method and context* Susan Kozel discusses this concept in *Closer: Performance, Technologies, Phenomenology*, The MIT Press, Cambridge, Massachussetts, London 2007, making reference to the work of Daniel Dennett who problematizes first-person phenomenology, arguing that "it isn't science until you turn your self-administered pilot studies into heterophenomenological experiments." Dennet, D. C. 'Who's On First? Heterophenomenology explained,' Journal of Consciousness Studies, Vol 10, no. 9, 2003, Imprint Academic, Exeter, 19–30.

[263] Kozel, S. *Closer: Performance, Technologies, Phenomenology*, The MIT Press, Cambridge, Massachussetts, London 2007, 56.

[264] Tess De Quincey used this phrase numerous times during a Bodyweather intensive I attended in Melbourne in 2013. In the context of the workshop we were working on increasing our capacities as 'articulate bodies'. This increase spanned our range of movement, mobility, flexibility and also the range of qualities of movement we were capable of; awareness of our own perceptual sensations and states and capacity to empathetically resonate with others through interactive exercises and improvisations.

[265] Dennet, D. C. 'Who's On First? Heterophenomenology explained,' *Journal of Consciousness Studies*, Vol 10, no. 9, Imprint Academic, Exeter, 2003, 19–30.

role of functioning as an empathetic resonator with the experiences of others. My aim was to spend a concentrated period of time living and moving in a colder and darker place than I had previously encountered, have new perceptual experiences, observe my responses to the environment; and investigate ways to translate and share qualities of these experiences with art gallery audiences. By undertaking this autophenomenological research I created a frame of reference for approaching the question: how can I as a remote observer operate as an empathetic resonator and conduct a phenomenological analysis of someone else's experience?

Walking practice – developing capacity as an empathetic resonator

> *Walking is the best way to go more slowly than any other method that has ever been found.*[266]

The process I devised to increase my capacity as an 'empathetic resonator'; to observe my perceptual experiences and investigate sharing them was structured around walking at different times each day. By the end of a month I had walked at all times during a 24-hour daily cycle and in a variety of weather conditions. There were two main considerations to my walking that established it as an enactive process of autophenomenological research: the first was to undertake journeys that would expand my internal lexicon of physical/emotional sensations, walking in ways and environments that were unfamiliar; the second was to 'think-in-movement' paying attention to non-verbal discoveries and actively questioning, analysing and finding ways to 'language'[267] those experiences. A parallel process was to situate the walking practice within a framework of the theories and histories of walking and in the context of artistic production and to articulate a heterophenomenological connection between my walking exploration in dialogue with the archival source material; and consider how the research walks might inform the next phase of studio research.

> *Peripatein is a Greek verb meaning 'to walk', but it also has the meaning 'to converse', 'to engage in dialogue while walking.*[268]

My walking was undertaken as a dialogue between my observations of my direct experience and the explorers experiential accounts. While this dialogue was grounded in a process of finding out what it

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[266] Gros, F. A *Philosophy of Walking,* Verso, London 2015, 2.

[267] Sheets-Johnstone, M. *The Primacy of Movement*, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2011. 466–70.

[268] Aristotle was nicknamed 'the walker,' possibly for a practice of walking while teaching,[268] and as Frédéric Gros notes in Gros, F. *A Philosophy of Walking*, Verso London 2015, 130.

feels like to walk in cold dark places and comparing my perceptions with the descriptions and images of my source materials; it also operated on a philosophical and theoretical level. The autophenomenological and heterophenomenological research were conducted simultaneously, the processes and moving/thinking practice were layered and multifaceted. I was conscious that while walking is a fundamental human action and a way of inhabiting the world for most people, how it is enacted can be political, a reinforcement of social norms, an act of transgression; and in the case of explorers, a means of expanding knowledge and making territorial claims. My passage across fields in Finland was not just the result of my physical capacity to walk, but my economic means to get me there, my acquisition of the appropriate protective clothing and a local legal framework that allows for access by walkers to 'private land' providing they tread lightly and do no permanent damage to the places they are navigating through known as 'everyman's rights' or 'freedom to roam'.[269] The social and political framing of walking is investigated by Rebecca Solnit in *Wanderlust: A History of Walking* (2002) who discusses restrictions and freedoms of movement across territories in Europe, and the influence of an aesthetic engagement with walking in the romantic period commenting:

> *It seems, in its origins, a trivial history of the idle aristocracy and their architecture, but in its results it created some of the most subversive and delightful places and practices in the contemporary world. The taste for walking and landscape became a kind of Trojan horse that would eventually democratize many arenas and in the twentieth century literally bring down the barriers around aristocratic estates.*[270]

In the context of visual art, walking as a mode of artistic research and practice has been employed by numerous artists.[271]While my walks were not framed as works of art or performances undertaken for a direct audience, but as a means of conducting autophenomenological research, I found it useful to investigate the walking practices of other artists to consider how their approaches could provide me with relevant frames of reference. Domenico De Clario's notion of the 'mindful beginner' was a useful concept when commencing. De Clario has conducted long walks in Australia that engage with

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[269] National Parks Finland, 'Hiking in Finland: Rights and Regulations,' Metsähallitus 2019, https://www.nationalparks.fi/hikinginfinland/rightsandregulations (accessed: 22.05.19).

[270] Solnit, R. *Wanderlust: A History of Walking,* Granta, London 2014, 76.

[271] Teching Hsieh's *One year performance,* (1981) was structured on the premise that the artist would live outside in New York for one year, seeking no shelter and walking the city. Hsieh's work was a transgressive act – rewriting the city 'Teching Hsieh – One Year Performance,' *Walking Artists,* http://walkingartists.altervista.org/tehching-hsieh-performance-art-m/, (accessed: 30.06.19)
Perhaps the most famous example is the work of Marina Abramovic and Ulay who walked towards each other along the Great Wall of China for The *Lovers: the Great Wall Work,* in 1988, a performance which ultimately marked the end of their romantic and collaborative relationship. In Richard Long's *A line made by walking*, it is the effect of the human presence in the environment that is recorded in the walked line, and also the ultimate ephemerality of that presence as the line eventually disappears.

histories of migration and relationship to place, one example being *Walking slowly downhill* commencing from Mount Kozsciusko in 2015 (FN)[272]. In describing one of his walks De Clario said:

> *What is a mindful beginner? To my mind a mindful beginner regards knowledge accrued through previous experiences as a distinct disadvantage, because knowing seeks only to confirm recognition of itself. The mindful beginner attempts to give complete attention to whatever flows from the now.*[273]

I attended to an action (walking) that has been part of my sense of self, often unconscious for almost my whole life with the aim of 'giving complete attention to whatever flows from the now'. I traversed a paradoxical space – aiming for the openness of approach that De Clario describes as the 'mindful beginner' which enabled me to make discoveries; but within the context of becoming an 'exploring body' in the vein of Orr and Sweeny[274] and being aware that I can't step outside my existing cultural frames to completely let go of pre-existing knowing. As I walked, thoughts relating to my research would surface despite my aim to walk as a 'mindful beginner'. Through employing practices associated with meditation and immersive physical training I was able to be acutely present, paying attention to my movements, my bodily sensations and the surrounding environment. In my diary entries I describe the experience of walking and the meandering strands of thought forming complex patterns of association, connection and diverging thoughts.[275]

As I had done in the *Folding* performances I employed Susan Kozel's suggested steps of: 'bracketing' focussing on a particular activity or experience; describing the experience in writing; taking a break; revisiting the writing and looking for patterns and themes; contextualising the writing with regard to

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[272] Domenico Declario 'Walking slowly downhill,' http://domenicodeclario.com/walking-slowly-downhill/ (accessed 5.5.18).

[273] *Ibid.*

[274] As described in *Chapter 3: Thinking in Movement — Imaginary Space Exploration,* p.80–82.

[275] For example: *Time: 6.14pm Temp: -6 Degrees Celsius Date: not recorded*
Where a kind of twilight allows for walking to become seeing and for each footfall to be a reach and a touch a finding of balance that is more conscious than normal when walking is a means of getting to the bus stop or home. This walking is a conversation with the road, with the snow, the ice and the mud. This walking is a searching and a documenting/noting/means of paying attention. This walking is a way of seeing when vision is limited. I cannot really imagine what it would be like to be blind – yes I can close my eyes and I can go walking in the dark, but I will never know the experience of blindness unless I become blinded. But what I have learnt from walking as the light disappears – and different from going for a walk after dark – is the shift in my own perceptions and awarenesses of space – in how the dominance of my vision becomes muted by a need to feel my way to think with my feet and to both be alert but also relaxed to have a softness in my being that allows for slipping and tripping to not move quickly. And moving quickly is so much a part of who I am.
10.12.13 Temp: -8 Short 30 min walk
…Walking and thinking – the thoughts – what do they do – drift into my awareness – surface from somewhere below – circle around – all the ways I have of thinking about thinking are associated with movement – with thoughts being objects or impulses that come from somewhere and go to somewhere…
…As I turn up the road into the forest I am struck by a new darkness as the trees have shed their snowy blankets the woods became blacker the world becomes darker and the cloud makes the tops of the trees (into) shadows shifting in the breeze. Shadow itself is a curious phenomenon today. Diffused light does not cast strong shadows but the world itself appears made of shadows as the trees and buildings emerge from and retreat into the fog…

phenomenological theory; preparing a phenomenological document that can be shared with an audience.[276] I recorded my observations in a 'stream-of-consciousness' mode of descriptive writing that formed the second stage in the process following the first stage of direct experience. I wrote by hand rather than typing to establish a reflective state of mind and record deliberately slowly; imaginatively re-living the walks as I wrote. I did not take any documentation equipment – no camera, pen, paper, or sound recorder – to make as much space as possible for non-linguistic perception at the time of walking and 'writing-up' the walks retrospectively.

Fig. 4:2. Looking towards Lake Parilanjärvi from Arteles Creative Centre, Haukijärvi, Finland (2013)

> *At night, new orders of connection assert themselves: sonic, olfactory, tactile. The sensorium is transformed. Associations swarm out of the darkness. You become even more aware of landscape as a medley of effects, a mingling of geology, memory, movement, life.*[277]

[276] Kozel, S. *Closer: Performance, Technologies, Phenomenology*, The MIT Press, Cambridge, Massachussetts, London 2007, 53-55.

[277] Macfarlane , R. *The Wild Places,* Granta Books, London, 2007, p.193; "Noctambulism is usually taken to mean sleepwalking. This is inaccurate: it smudges the word into somnambulism. Noctambulism means walking at night, and you are therefore etymologically permitted to do it asleep or awake." Macfarlane, R. *The Wild Places*, 192.

Walking in the dark

> Diary entry:
> 8.12.13, 6.14pm, -6 degrees Celsius
> *Tonight, it was dark when I left – but with a pale glow on the horizon – a strange sensation walking in immediate darkness while being able to see light in the distance.*

Over the course of the month observations of qualities of light and darkness and my bodily sensations formed the core discussion in my diary. I noted how walking in varied conditions, from dark moonless nights to white foggy cloud, limited my capacity to see, to judge distance, and perceive a range of environmental hazards. Even when I could see fairly well, some the surfaces I walked on could not be judged purely by looking and had to be felt as I attempted to traverse them. My sense of the spaces around me expanded and contracted. I began to feel that I was 'seeing with my feet.'[278] I became more attuned to the subtle qualities of darkness and light. As I walked on moonless nights I allowed my gaze to soften, paid attention to my peripheral vision and became alert to the limits of what I could and couldn't see, how far I could see, what I thought I knew, and what knew I was guessing. The qualities of light and dark changed with the presence of snow. On a moonlit night with a blanket of snow, sparkling frosts created networked structures among the trees that disappeared on moonless nights during the thaw. The architecture of my visible world changed over the course of the month depending on the presence or absence of the moon and snow, cloud cover and shadow.

Listening, hearing, perceiving

On a number of occasions, I noted how much my sense of hearing affected what I could perceive. Two incidents provide illustrative examples: one day while walking, I felt unusually warm, the temperature had risen and I removed my hood and beanie and continued down the middle of a narrow dirt road through the forest. With my ears uncovered I heard rain, and yet I couldn't feel it; there was an unmistakeable light, steady, patter; but the sky above was clear. I followed the sound and realised that it was raining only amongst the trees. The warmth had caused a thaw and the snow was melting out of the tree branches, falling as a light 'rain,' producing a disconcerting disconnect

[278] Diary entry, Finland, 8.12.13, time and temperature not recorded: "I move to walk in the soft snow at the side of the road I walk in the ditch and find my feet plunging different depths into soft or wetter snow, sometimes I step on a plant or rock – with darkness limited vision I am forced to rely on my sense of balance to feel my way with my feet."

between what I expected of what I could hear and what I could feel kinaesthetically.[279] On another occasion I was walking late at night in a dark section of forest surrounded by very tall trees, finding my way in the dark with my attention focussed on the ground beneath me. The trees formed threatening walls on either side, filled with dense shadows. I stopped for a moment to draw breath and noticed the sound of the wind: "The trees so still at their bases are shifting in the wind at the top; looking up triggers a strong sense of vertigo"[280]. In the moment I noticed the sound, the space was transformed, my attention to the muddy road and the threatening shadows on either side replaced by a towering sense of verticality as I looked up and listened to the wind snaking through branches high above. My awareness of space expanded outwards at that tree-top level as I heard the wind rushing through the trees from what sounded like a great distance, coursing above and moving onwards. Standing on the ground, shifting from one frozen foot to another and making little jumps to keep warm, my attention was up in the tops of the trees and down towards the lake and up over the next ridge as I 'felt' the wind travelling without feeling the movement of a breath on my face, my immediate surroundings utterly still.

This shifting sense of spatial perception is consistent with Chemero and Käufer's statement that:

> *Like bodies and the world, one can have an objective conception of space – roughly the conception of space employed in physics and geometry – and an existential conception of space. Merleau-Ponty starts the main argument about perception with an analysis of existential space. His main claim is that 'far from my body being for me merely a fragment of space, there would be for me no such things as space if I did not have a body.'* [281]

Merleau-Ponty's words, 'if I did not have a body' imply a Cartesian subjectivity. Considering this notion from another angle I rephrase it: if I was not an animated sensing body I would not have formed concepts of space or be able to experience those as shifting and contingent to my being and moving. This 'existential conception of space' provides a ground for 'empathetic resonance' between my practice of walking in Finland and the descriptions and images of the explorers. As I expanded my perceptual capacities and experiences by walking in dark, frozen spaces I came to have a more nuanced understanding of the explorers' descriptions and images. My bodily process of making new

[279] Diary entry, Finland, 11.12.13, Time: 12pm, Temp: +1 degrees Celcius, "I hear rain…The rain is not falling from the sky or on me – the trees are raining as they shed their whites the melting snow rains down creating a gentle pattering sound and 1000 of tiny holes in the snow so it becomes pocked all over…"

[280] Diary entry, Finland, 13.12.13, no time or temp recorded

[281] Chemero and Käufer, *Phenomenology: An Introduction,* Polity, Cambridge UK and Malden USA 2015, p.104.

spaces for myself helped me to imagine the spaces constructed through the activities of the explorers' Antarctic bodies and space bodies.[282]

Fig. 4:3. Kate M Murphy (Ellis Hutch), *Branches* (2013), Haukijärvi, Finland

Walking though fear

I felt a particular kind of tension when walking, a kind of focussed anxiety; there were always unseen elements that posed risks, even during the day when the visibility was at its best. I experienced a heightened awareness of my bodily sensations[283], surges in fear and struggles to get a grasp on the surroundings, the sudden shock of slips and falls, 'small frights'[284] as conditions and visibility changed.

[282] For example, I had a more nuanced appreciation of these excerpts from Apsley Cherry-Garrard's diary after having walked in very cold weather and heard my own hair crackling, of witnessing an aurora, and of hearing the lake 'groan' as the temperature dropped; "…you know that it is getting colder. Your breath smokes forming white rime over your face, and ice in your beard, if it is very cold you may actally hear it crackle as it freezes in mid-air." And "A hard night: clear, with a blue sky so deep it looks black: the stars are steel points: the glaciers burnished silver. The snow rings and thuds to your footfall. The ice is cracking to the falling temperature and the tide crack groans as the water rises. And overall, wave upon wave, fold upon fold, there hangs the curtain of the aurora." Cherry-Garrard, A., *The Worst Journey in the World,* Vintage Books, London, 2010, First published in 1922 by Constable and co. 196,

[283] The bodily sensations included the sudden dropping in my guts, or a clenching feeling in my chest – a prickling sensation on my skin and the feeling that my heart was beating faster. I observed my breathing rate increase – made more apparent by the temperature of the air I was breathing chilling my lungs. At times when I received a shock, such as slipping on the ice there would be a residual tension in my body as I felt my system slowly regain equilibrium. When my attention was drawn to the environment around me, the awareness of my bodily sensations shifted and I'd realise I was walking faster or holding my shoulders in a more hunched way without noticing and would refocus on my immediate sensations to consciously regulate them.

[284] These feelings of fright and fear had a significant impact on me, and it was in reflecting on these that I began to formulate one of the themes I explore in the final body of work which comes under the title of *Momentary infinite.*

I paid attention to the automatic responses and internal struggles to resist falling over. Learned habits from years of skiing and roller skating kicked in, my body memory bringing existing skills to bear in the new environment. I commented in my diary on a loss stability and the sensations of 'unbalancedness' when I slipped on the ice[285], at times I couldn't trust my feet on the ground and became curious if that momentary sense of falling/slipping could be extended. Sometimes it was my lack of attention, being distracted by something in the distance, that resulted in a fall; at other times it was the ground itself. On three occasions what appeared to be a solid surface gave way, landing my feet in icy mud or water and resulting in a cold trudge home. On the last occasion, after I had completed my month of solo walks, I was standing on a creek bank with friends when the ground gave way plunging me to my waist in icy, fast-flowing water. A nearby companion grabbed my arms – thrown upwards in an instinctive reaction to save my camera – and hauled me out before my feet found the creek bed. These moments gave me further insights into descriptions of explorer experiences – where the known world suddenly falls away, where the ground disappears and there's a split-second between the event and the realisation of what is happening, or the onset of pain, where the emotion of fear is born. I will never know exactly what it is like to be jumping on the moon and to fear for a moment that my space suit will be breached as I fall[286] and I'm potentially seconds away from death, or the feelings at moment of falling into a crevasse, but my 'small frights' in Finland and the longer meandering threads of dread and anxiety while walking gave me the chance to distinguish the difference in feeling bodily sensations directly and imagining them as the reader of a text.

Another order of threat came in the form of imagined dangers inspired by the environmental conditions encountered on moonless nights in forests, near frozen lakes, and on frozen roads. Dark forests are realms of magic, lurking creatures and confounding mazes. Feelings of being watched from the shadows, that I might be attacked by a beast or human, that there was some kind of deep danger waiting in the dark surfaced repeatedly during the night walks. I was curious about where these fears came from and how they contrasted with the physical hazards that gave me an immediate shock did

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[285] Diary entry of 11.12.13: "…as I make my way along the roadside I find one or the other of my feet suddenly slipping sideways on the ice – throwing me off balance – I experiment with this feeling of instability seeking out icy patches – but it is when they take me by surprise – in that moment when my body is out of control that is most interesting, it's like being jolted awake an unpleasant shock but with a unique quality. While the very brief moment of losing my balance my whole system is struggling to regain control, once it is over I wonder if there would be a way to prolong that experience of unbalancedness – to be able to encounter it without the urgent reflex response and the struggle – can one exist in a state of true unbalancedness?"

[286] This happened to Apollo 16 Astronaut Charles Duke: "When I jumped, I fell over backwards. And that was scary because the backpack is not designed for impact, even at one-sixths gravity. It could have been fatal. I could have broken the plumbing, the pumps, the regulator. If anything fails and you lose pressure in the suit, you're gone. So it was a scary moment. But I was able to roll right and break my fall. You can watch me trying to get my balance in the video, but finally I disappear behind the rover so Mission Control didn't see me hit the ground. My heart was pounding, I have to admit." Clash, J., 'A Walk on the Moon with Apollo 16's Charlie Duke', *Forbes,* 16.01.17 https://www.forbes.com/sites/jimclash/2017/01/06/a-walk-on-the-moon-with-apollo-16s-charlie-duke/#2e83d2a37d12, (accessed 30.06.19), also discussed by Charlie Duke on the podcast *Infinite Monkey Cage: Astronaut Special,* hosted by Brian Cox and Robin Ince, *BBC Sound*s, https://www.bbc.co.uk/sounds/play/b08x8y1g, (accessed 30.06.19).

not inspire the same feelings of dread. While the risks of slipping and breaking an ankle or hip and being stranded in a dark cold place with no one knowing my whereabouts were far more likely than an attack by an imaginary wolf, I felt the sensations of fright born of the psycho-emotional projections as immediately and intensely.

In writing up the walks I experimented with how to translate and articulate my actions and sensations. Sheets-Johnstone describes this as a challenge of 'languaging experience'[287] and says:

> *Carrying out the phenomenology however, poses a challenge. Bona fide phenomenological insights into archetypal forms and relations challenge us to exact descriptive renderings of corporeal concepts and in so doing challenge us to language experience; that is, they challenge us to describe what is experientially present in terms that elucidate precisely the essential nature of the archetypal corporeal-kinetic form or relation in question.*[288]

My diaries reveal interwoven strands of thought, developing over the course of the month forming variations on several themes. These include qualities of light, twilight and darkness and their psycho-physical effects; the aural environment and the impact of sound on shifts in my awareness; feelings of fear, the bodily sensations of immediate shocks and the fears born of walking into unknown spaces and meeting the nameless threats emerging in the dark; and observations that circulated around sensations of awe and wonder. Through writing-up the walks I practiced 'languaging' these experiences, observing the gaps between what I was feeling and what it was possible to articulate, remembering the comments in astronauts and explorers' diaries discussing these gaps between perceiving and describing.[289] The diary entries range from detailed descriptions of sensations to lists of words, fragmented thoughts, stream of consciousness writing and more evocative/poetic responses. One such list of fragmented phrases formed the basis of a poem:

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[287] Sheets-Johnstone, M. The Primacy of Movement, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2011, 436.

[288] Sheets-Johnstone, M. The Primacy of Movement, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2011, 436.

[289] Fieldwork diary entry: Walk: Time: 6.14pm: Temp: -6 Degrees Celsius: Date: not recorded (December 2013) *As I turn to walk back to the road I begin to think about disappearing about how much my work plays with spaces where presence is dissolving or where absences are somehow articulated. I step into the road and pay attention to how I'm internally describing my sensations to myself – I'm thinking about language and the act of translating experience into language —Something to work on here – the ACT of translating experience into language — How can I explore this idea in my own work – it seems that this is what fascinates me about explorers and astronauts – the act of describing of setting up an image using language that can be imaginatively inhabited by readers – by remote audiences.*

Black ice

There is a road disappearing

forgetting the 'scape of the land
pushed by wind and stumble-slipped sideways on black ice
facing forwards unable to see in the wall-void-velvet dark
craning upwards to catch the darting sound of tiny birds

Eyes follow, skimming the forest in sharp saccadic spurts
saccade, from the French
saquer
to pull
I fear in saccades, a series of violent pulls in my gut

walking on ice, clouds racing above

shadows threaten
imaginary beasts
and dark endings

A dog barking way off over there
beyond silhouettes of trees and woodpiles
bewitched by a lake
frozen beams of yellow the only colour visible

The wind drops

A square of blond light elongates on the morning wall
as the dream of clinging to the roof of a train
charging down the night-mountains
under a sky pulsing with an emerald aurora
recedes

In the darkness of dawn
the night walk
the dream
the sensations of fear linger

As the room becomes a camera

Learning to 'see with different eyes'

Oliver Sacks and Marius von Senden[290] have both described how formerly blind adults responded to seeing for the first time after receiving cataract operations. These people had grown up blind and learned to navigate and perceive through the use of their non-visual senses. On gaining sight they reported delight at seeing colour but had great difficulty making any sense of what they could see. They had not learnt to interpret visual information in order to judge distance, three-dimensionality, and space; and the world appeared as a jumble of colours, entirely confusing. It took time for them to learn to interpret the visual information they were receiving and make sense of it.

As I walked across the 24-hour daily cycle in different weather conditions I learned to 'make sense,' expanding my range of experiences and as a result, my perceptual abilities; I could literally see, hear and feel more at the end of the month than I could at the beginning. My 'exploring body' was becoming practiced at inhabiting a previously alien environment, adapting to the conditions; becoming more adept at navigating and perceiving. This expanded my bodily 'lexicon' of experiences: of walking, of cold, of subtle qualities of light and darkness, of fear, of wonder. In the context of phenomenological research my walks in the dark operate as 'noetic,' providing me with specific experiences that form the 'noesis' of my work where the 'noema' is the wider meaning of shared human experiences of walking in the dark[291]. My experience was directed toward gaining an understanding that could expand my *noetic* engagement with the writings and images of explorers.[292]

On returning to Australia I observed how the shifts in my sensory perception translated to the familiar environment of home. Arriving early in the morning on a hot, dry New-Year's day, the airport was a blinding, noisy jumble of glass, white tiles and metal surfaces; a huge contrast with the quiet, dark places I'd been inhabiting. For the first couple of weeks I mostly stayed inside with curtains drawn, having difficulty adapting to the heat and light of home. I became cognisant of light phenomena I hadn't noticed, coloured patterns shimmering across the ceiling reminiscent of aurorae and bars of flickering light moving down the walls. The breeze in the trees outside and the breath of air stirring the curtains combined to create a strange hovering, dancing colour-fields above me. It was a

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[290] Sacks, O., 'To See and Not See', *An Anthropologist on Mars: Seven Paradoxical Tales,* Vintage Books, 1995, 108. and Von Senden, M, *Space and Sight: The Perception of Space and Shape in Congenitally Blind Patients, Before and After Operation,* The Free Press, Glencoe, Illinois, 1932,

[291] Referencing Husserl's analysis of subjective experience – where the experience is observed, and specific and then the meaning applied is open to external validation – the noesis is the "specific, intentional, conscious act", and the noema is "the meaning of an act, Noemata are general, that is, several distinct acts can have the same noema." Käufer, S., and Chemero, A., *Phenomenology: an Introduction,* Polity Press, Cambridge UK, 2015, 48.

[292] Käufer, S., and Chemero, A., *Phenomenology: an Introduction,* Polity Press, Cambridge UK, 2015, 36.

reminder that seeing is not automatic, the we learn to interpret what we see over time and as we move around, our kinaesthetic senses developing our capacities to interpret the visual input. Even when our visual mechanics are functioning we can be blind, unable to make sense of the information available to us. On returning home I was *seeing with new eyes*,[293] making discoveries in a familiar environment and also making associative connections informed by my experience in Finland.

Fig. 4:4. Looking out the window, Arteles Creative Centre, Haukijärvi, Finland (2013)

Aurorae

Rather than attempting to 'language' this experience I grabbed the camera, responding intuitively to a new world opening up in a familiar space, I photographed the 'aurora' dancing on the bedroom ceiling and the wash of pink light in the living room. I videoed a shimmering band of early morning light on the bedroom wall, doubling and mirroring the images to create something that hovered on the edge of abstraction but which was also a 'capture' of what was there in front of me. The still photographs and the two-channel video that make up the *Aurorae* series were created to record a moment when my sense of the known and the familiar inverted and doubled; here was something

[293] Noble, A, *Ice Blink: An Antarctic Imaginary,* Clouds Publishing, Auckland, 2011, 96.

completely new, which I must have been seeing but been blind to, for years. Images such as *Aurora, Queanbeyan* (2014) above, if seen individually are ambiguous and could be interpreted as an aurora as the title prompts; however, viewed in a series it becomes possible to recognise the surfaces of walls and the occasional visible power cord, light fitting or cornice which acts to anchor the images in a domestic environment.

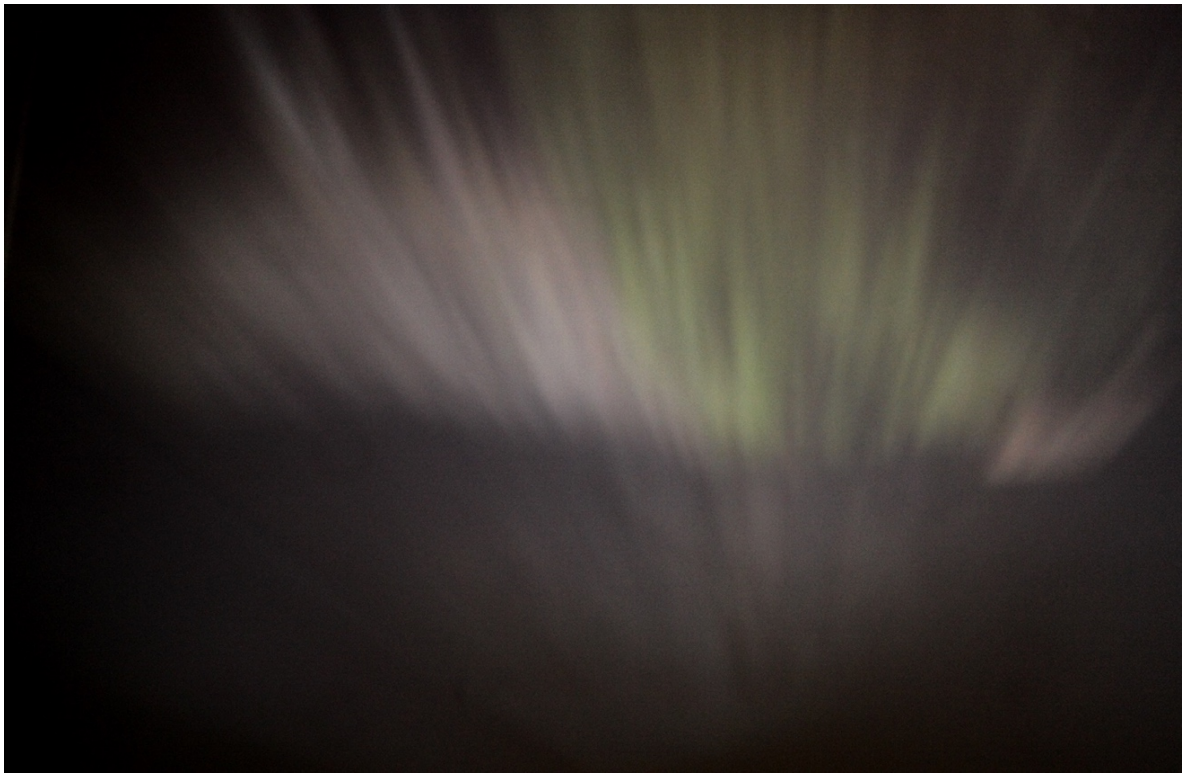

Fig. 4:5. Kate M Murphy (Ellis Hutch), *Aurora, Queanbeyan* 2014, inkjet print on Ilford Pearl photographic paper, 78 x 111.5 cm.

These works function as a stage in the phenomenological research, they are documents attesting to an embodied response to the surroundings. They were not intended to evoke or fake an Antarctic or lunar environment the way the earlier series *Frost* (2011), *Dawn* (2012), and *Midnight* (2012) did, but to externalise my kinaesthetic thinking; tracking shifts in awareness and functioning for audiences as ambiguous objects. They inhabited a space between straightforward representation and abstraction as analogical objects, shaped by my recent experiences in Finland rather than a desire to construct visual approximations of remotely imagined environments.

I propose that these works are phenomenological documents because they were a distillation and translation of a phenomenological research process consistent with Susan Kozel's argument that the

outcomes of a phenomenological investigation "…can range from the scholarly to the more poetic, and the document can be visual, physical, written or spoken."[294]

While the photographs are presented as images of something, they also act as prompts or provocations for the viewer to pay attention to the structures of their own observational experience – noticing how they first interpret the image and what they discover on a closer or second look.

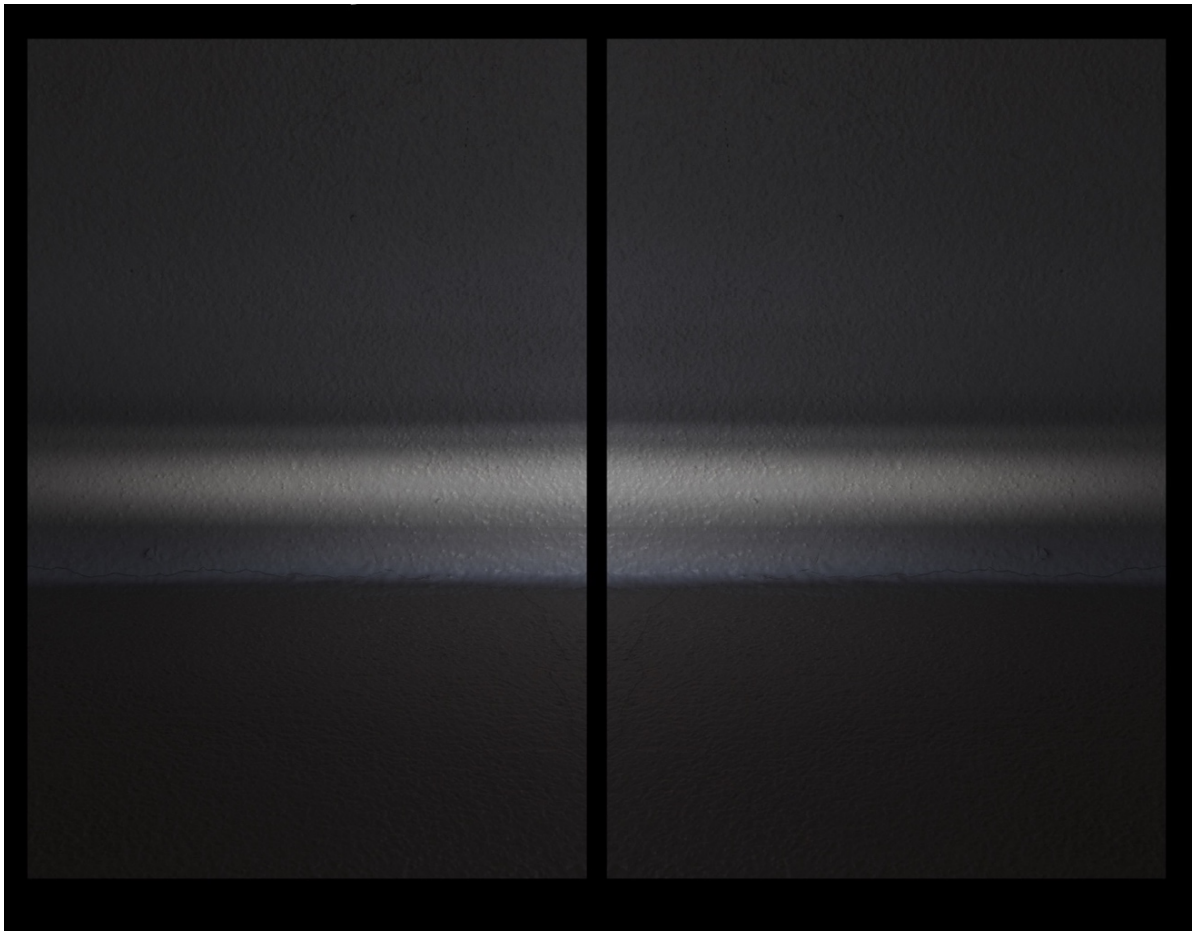

Fig. 4:6. Kate M Murphy (Ellis Hutch) Mirror L, R, 2014, inkjet print on Ilford Pearl photographic paper, 2 prints 87 x 61cm each

[294] Kozel, S. *Closer: Performance, Technologies, Phenomenology*, The MIT Press, Cambridge, Massachussetts, London 2007 p.55, This process also resonates with a Husserlian phenomenological reduction whereby there is a "shift in focus from the object of experience to the structures that constitute the act in which that object can be experienced." Käufer, S., and Chemero, A., *Phenomenology: an Introduction,* Polity Press, Cambridge UK, 2015, 35.

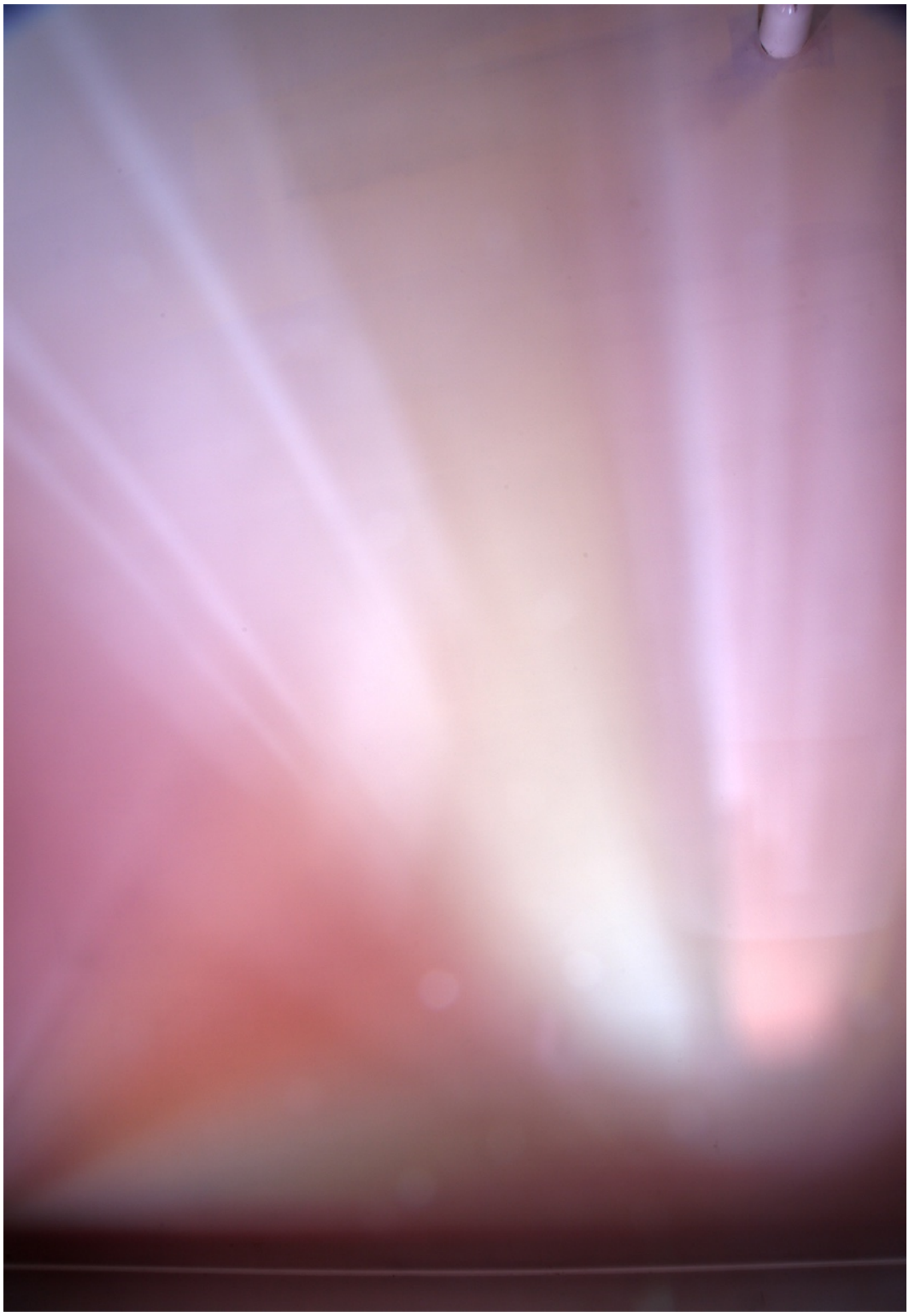

Fig. 4:7. Kate M Murphy (Ellis Hutch), *Facing west, Queanbeyan* 2014, inkjet print on Ilford Pearl photographic paper, 111.5 x 78 cm.

A case of polar depression

The *Aurorae* series functioned as a meditation on shifts in my kinaesthetic awareness post-fieldwork and an outcome of the autophenomenological research. While I was pursuing this strand of thought I returned to the archival source material in order to bring my expanded awareness to bear on the explorers' documents to conduct heterophenomenological research functioning as an 'empathetic resonator' with the experiences of others. For the next work, the performance *A case of polar depression* (2015) the 'others' were Sydney Jeffryes and Douglas Mawson, two Antarctic expeditioners who described the same series of events from vastly differing perspectives.

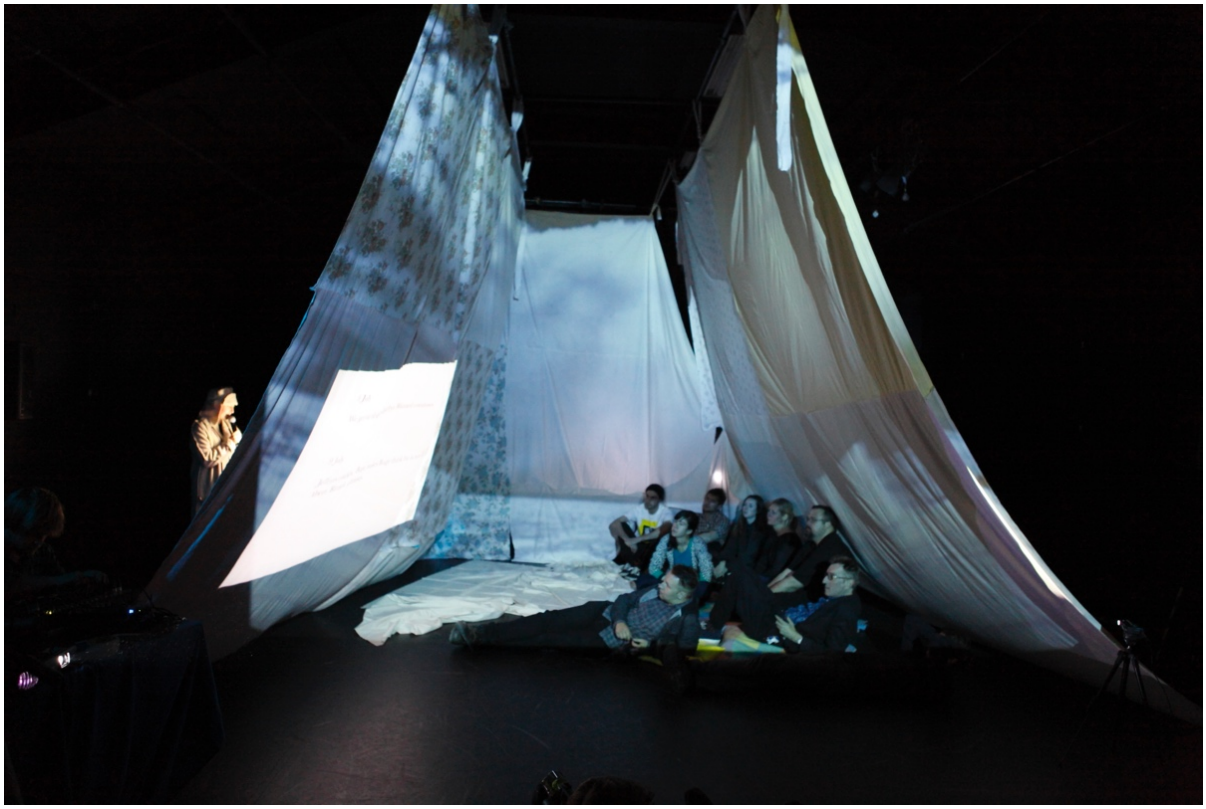

Fig. 4:8. Kate M Murphy (Ellis Hutch), *A case of polar depression,* still documentation of performance, October 2015 as part of *Playful Sound* presented by Danny Wild, Ralph Wilson Theatre, Gorman House Canberra

A case of polar depression was performed in October 2015 as part of *Playful Sound* presented by Danny Wild at the Ralph Wilson Theatre, Gorman House Canberra. It was staged as an experimental improvisatory performance that merged truths and fictions 'mashing-up' accounts and images from multiple polar expeditions. The audience were seated in an oversized cubby house of bedsheets sewn together and immersed in projections of footage shot by Herbert Ponting on the British Antarctic Expedition led by Robert Falcon Scott in 1910–1913. As they read text transcribed from Douglas

Mawson's Australiasian Antarctic Expedition diary of 1913[295] projected onto the fabric walls, they could hear an unseen performer (myself) reading a letter written by the radio operator Sidney Jeffryes describing the same set of events. Expedition leader Mawson was concerned about Jeffryes' increasingly erratic and paranoid behaviour; while Jeffryes believed that Mawson had 'cast a magnetic spell on him'[296] and that the other men on the expedition were plotting against him.[297]

By situating the audience on the floor in an environment that had associations with play and childhood, I invited them to enter an ambiguous metaphorical space where contrasting accounts of a set of events were dramatized in order function as a 'serious fiction'[298]. A third element was a soundscape improvised live by Danny Wild over the duration of the performance incorporating sound fragments of field recordings I'd made over the preceding two years in locations as diverse as Finland and Kangaroo Island. The sound recordings of wind and walking on ice were mixed and played to the audience to add to the immersive atmosphere and be suggestive of an Antarctic environment.

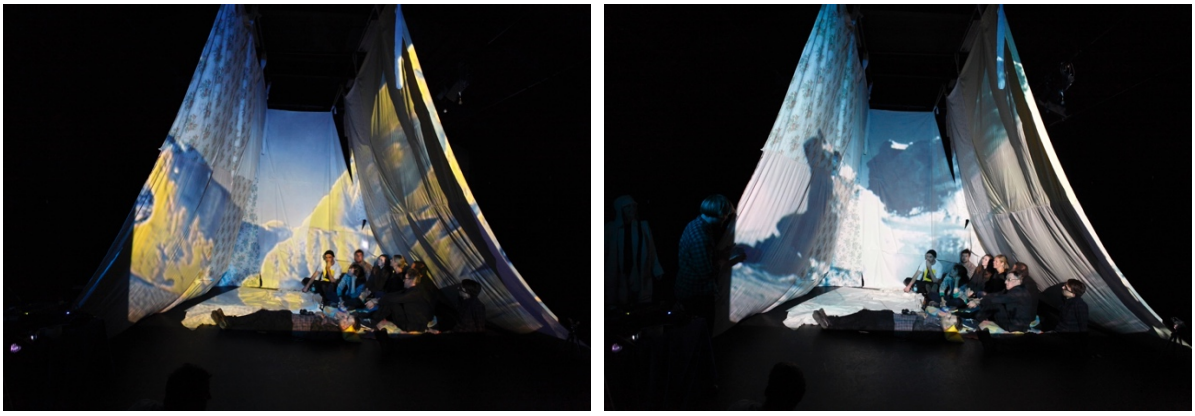

Fig. 4:9. Kate M Murphy (Ellis Hutch), *A case of polar depression,* still documentation of performance, October 2015 as part of *Playful Sound* presented by Danny Wild, Ralph Wilson Theatre, Gorman House Canberra

[295] Mawson, D., eds Jacka, E. and Jacka, F. Mawson's Antarctic Diaries, Allen and Unwin, Crows Nest NSW 2008 (first published in 1988). 182–217.

[296] Sidney Jeffryes, 'Miss Eckford – Letter received July 1914(?) from Sidney N Jeffryes, in a mental institution at Ararat, Victoria, containing an account of his time as radio operator during 1913 on the Australiasian Antarctic Expedition 1911 – 1914, unpublished, held in the collection of the State Library of NSW (MLMSS 7064)

[297] *Ibid.*

[298] Clifford, J, *The Predicament of Culture,* Harvard University Press, Cambridge, Massachusetts and London 1996, 10.

Chapter 4 Conclusion

Up until this point in the studio research I circled around the stories of individuals but did not directly re-tell them. As I made each body of work, I acted as an empathetic resonator with the stories investigating and sharing those resonances via predominantly visual means with varying degrees of abstraction. While the narratives were not transmitted to the audience via the studio work, I would tell them to anyone who would listen in conversation. For *A case of polar depression*, I undertook an experiment by incorporating language and foregrounding the narrative making it directly accessible by the audience even if not entirely easy for them to access. This was not a simple transmission of the original texts and through them the expeditioners' experiences but a construction where the source material had been mediated and manipulated by me performing as heterophenomenologist to create the vibration that ripples through to the audience. The format challenged the audience who were presented with projected diary entries to read and live audio to listen to simultaneously, having to choose where to focus their attention and how to make sense of the two contrasting texts. The narrative arc provided by Jeffryes' letter took the audience on a metaphorical journey and created a framework for the performance. The general response of the audience to this work was one of more satisfaction to that of the earlier *Lessons for astronauts* which left some audience members frustrated and bored by the lack of entry points to engaging with the work.

One of the key outcomes of this work was to shift my focus towards individual explorer narratives. Bringing in the stories of Mawson and Jeffryes to the forefront provided the opportunity to pay attention to the truth of each individual's account. This was not a case of establishing an objective truth – but to explore the truth of each person's experience as they articulate it. While the work was successful in presenting two different accounts of the same series of events and investigating how differently individuals interpret and remember it also raised a concern; by juxtaposing the two accounts there is the possibility that one will be seen as more 'right' or more 'true' than the other. Thus, one person's narrative could become the privileged or authoritative version of the story. In this instance Jeffryes was already a marginal figure; his presence in Mawson's published narrative *Home of the Blizzard* is minimal[299], and despite the expedition being quite well documented, I have only found a single photograph of his face[300]. To address this concern about the authorial weight of each

[299] Mawson, D. *The Home of the Blizzard: Australiasian Antarctic Expedition 1911–1914,* Australian Antarctic Division 2015, http://www.antarctica.gov.au/about-antarctica/history/exploration-and-expeditions/australasian-antarctic-expedition/mawsons-book/home-of-the-blizzard (accessed: 02.06.19), First published in two volumes by William Heinemann, 1915.

[300] Australian Antarctic Division, 'Sidney Jeffryes', *Home of the Blizzard: The Australasian Antarctic Expedition,* https://mawsonshuts.antarctica.gov.au/site/assets/files/1330/sidney-jeffryes.1024x0.jpg (accessed 30.06.19)

voice in the final phase of my research I generated each of the studio works from the text and images of a different individual so each work empathetically engaged with a singular narrative and functioned as one element contributing to in a kinaesthetic poetics of exploratory space.

Fig. 4.10. John King Davis papers, State Library of Victoria,, *Sidney Jeffryes,* https://mawsonshuts.antarctica.gov.au/cape-denison/the-people/sidney-jeffryes/, (accessed: 26.06.19)

Chapter 5

A (kinaesthetic) poetics of exploration

> *When ideas are communicated there is a choice: we can preserve them in rigid taxonomies or present them like organic matter, like metaphors or temptations, inspirations that others may take on board to better understand, create and communicate their own experiences. The ideas do not come after the experience, they do not come before, they permeate it like tendrils, like the web of connective tissue*.[301]

Chapter 5 Introduction

The final stage of the research was conducted through the making of the body of work: *Bringing back new worlds*[302], in which each element contributes towards a kinaesthetic poetics of exploration[303]. The spaces I invoke with the soundscapes *Magnetic spell*, *Iceberg*, *Small frights* and the installation *Into silence*, are the most remote and extreme environments humans have attempted to inhabit. Each work, apart from *Small frights*, which has been generated from my own diary entries, draws on a single piece of archival material or one individual's account. Using a narrow focus, I immersed myself in specific aspects of exploratory experience, scaffolded by the expanded awareness I developed during the fieldwork and the knowledge gained during developmental stages of the PhD practice research. I chose the fragments for their 'stickyness'[304]. These were images, documents or texts that

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[301] Susan Kozel uses connective tissue as an analogy for the transmission of phenomenological research; she says "Connective tissue, expanding the tomographic analogy, is nonvisual and nonlinear. It permits a way to think of both a physicalized notion of the pre-reflective and a means of communication of a phenomenology. As ever, what is sought is a dynamic and fluid approach to the construction and dissemination of thought, according to which a set of living, breathing notions, of experiences captured in media or in words will be constructed, transmitted, and then digested by others." Kozel, S. Closer: Performance, Technologies, Phenomenology, Massachusetts Institute of Technology Press, Cambridge, Massachusetts; London, England 2007, 29.

[302] Holmes, R. *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science*, Harper Press, London, 2009, 43.

[303] Where Bachelard draws on poetry, I draw on images and texts of astronauts and Antarctic explorers. I choose the term *kinaesthetic* over *visual* poetics as I refer to the ways in which explorers attempt to share their bodily experiences, including but not limited to the visual sense, and the ways our kinaesthetic imagining resonates with exploratory experiences and spaces. My use of *kinaesthetic* is also informed by Sheets-Johnstone's notion of the *primacy of movement* and is used rather than the term *embodied* which does not have the same associations with movement/animation. Sheets–Johnstone argues that: "The term embodied is a lexical band-aid covering a three-hundred-fifty-year-old wound generated and kept suppurating by a schizoid metaphysics. It evades the arduous and (by human lifetime standards) infinite task of clarifying and elucidating the nature of living nature from the ground up….Embodiment deflects our attention from the task of understanding animate forms by conceptual default, by conveniently packaging beforehand something already labelled ' the mental' or 'mind' and something already labelled 'the physical' or 'body' without explaining – to paraphrase Edelman (1992, p.15) "how 'the package' got there in the first place." Sheets-Johnstone, M. The Primacy of Movement, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2011, 311.

[304] I refer to them as 'sticky' because, as I surveyed a wide range of material in the early stages of the research, certain documents and images continued to resonate for me. These were fragments that 'stuck' with me, that my thoughts kept circling back to, that I ruminated

played on my mind, that I kept circling back to, and finding more to investigate over the course of the research period. I looked into each one in-depth, teasing out distinct aspects of exploratory experience and constructing my own categories or types of 'phenomenological space'[305] to identify them with. *Magnetic spell* revisits Sidney Jeffryes' letter to Miss Eckford and circulates around the theme of a space which is both shelter and trap, a fraught psychological space, a refuge, and an occupied territory, encapsulated in the theme I have given the title: *explorers' hut*. Through making *Iceberg* (2019), inspired by *Endurance* expedition Captain Frank Worsley's description of the sounds of an iceberg, I formulated the theme: *metaphorical space*. With this work I explored the intersections of language and perception, spaces made knowable through familiar imagery and the imaginary journeys that metaphorical constructions can precipitate. *Small frights* (2019) drew on my diary entries from walks in Finland and explorer descriptions of slips and falls generating the concept of the *momentary infinite* – the spaces that open up in the moments we experience fear or fright. The final work *Into silence* (2018) is comprised of a large-scale installation incorporating drawing and stop-motion animation sourced from Herbert Ponting's 1924 film *Great White Silence.*[306] With *Into silence* I moved away from the narrative structure of the soundscapes to investigate the non-linguistic space of the *Animated world,* to consider exploratory spaces that are ungraspable, undefinable, and in flux; and the human desire to both go beyond the limits of the familiar and our drive to make knowable everything 'out there.'

Gaston Bachelard's *The Poetics of Space* (1958), is a touchstone and operates as a point of departure for this section of the exegesis.[307] The authorial voice in *Poetics* is subjective, framed within a phenomenological method seeking transsubjective[308] validation, and calling up deep historical and archetypal resonances. Bachelard focussed on the affective qualities of 'felicitious'[309] spaces evoked in the imagery of European poetry; addressing themes such as 'the house from cellar to garret',

over. These were the fragments that I entered into a dialogue with in the studio which generated questions, made connections and led to the identification of the phenomenological themes discussed in this chapter.

[305] Bachelard argues that to attempt a purely 'scientific' and 'objective' point of view is an 'insufficient basis on which to found a metaphysics of the imagination' stating 'These subjectivities and transsubjectivites cannot be determined once and for all, for the poetic image is essentially variational, and not, as in the case of the concept constitutive. Bachelard, G. *The Poetics of Space,* Beacon Press, Boston 1992, first published in French under the title La poétique de l'espace, Presses Universitaires de France, 1958, xiv.

[306] Herbert Ponting, *The Great White Silence* 1924, restored and republished by the British Film Institute Archive 2011.

[307] In 1958 French philosopher Gaston Bachelard published *The Poetics of Space.* Having started his career as a philosopher of science, Bachelard shifted focus to explore realms of the imagination, art and aesthetics pushing a phenomenological method to its furthest reaches writing on subjects such as *Water and dreams*, *The Earth and the Reveries of Rest* and *The Psychoanalysis of Fire*. Arguing that the "poetic image has an entity and a dynamism of its own; it is referable to a direct ontology," Bachelard focuses on this ontology in his study. Bachelard, G. *The Poetics of Space,* Beacon Press, Boston 1992, first published in French under the title La poétique de l'espace, Presses Universitaires de France, 1958, xii.

[308] This call for transubjective engagement with the research as a means of validating it is discussed and supported in the arguments of Varlea and Shear, Kozel, Sheets-Johnstone and Van Manen

[309] Bachelard, G. *The Poetics of Space,* Beacon Press, Boston 1992, first published in French under the title La poétique de l'espace, Presses Universitaires de France, 1958, xxxi.

'nests', 'roundness' and 'intimate immensity'[310]. This choice to investigate only spaces constructed as 'felicitous' leaves open the opportunity for further phenomenological investigations into human imagining and construction of spaces. The practice of exploration requires the explorer to go beyond their familiar environment where they grapple with spaces that are not 'felicitous' but instead may be expansive, threatening, dangerous, limiting, unstable and inspiring of awe or wonder, amongst many other possibilities. While not spaces of refuge and reverie in the vein of Bachelard, the spaces I have imaginatively encountered through my research are profoundly affecting and warrant phenomenological investigation.

Soundscape : soundspace

While we can look at images, we cannot listen at sound.

> *Sound does not describe but produces the object/phenomenon under consideration. It shares nothing of the totalizing ability of the visual. It does not deny visual reality but practices its own fleeting actuality, augmenting the seen through the heard.*[311]

Sound is rarely decoupled from vision unless we are listening to music or the radio. And even then, unless we close our eyes, we may be simultaneously interacting with a huge range of visual stimuli. Sound has a different kind of power and affective quality to vision; we can close our eyes, but not our ears; "We have no ear lids."[312]This is not to say that we have no choice in what we hear; anyone who has 'tuned out' a boring lecture or background noise in order to focus on something in particular, will know that we are not simply passive receivers of our aural surrounds. Sound also has its own temporality, it exists in the hearing but does not remain static in front of us, once a word is spoken it has disappeared.

In *Chapter 4: Walking in the Dark* (p.100.), I described how I expanded my aural sensibilities walking in the dark in Finland. The listening I practiced in Finland drew on lessons learned through attending a field recording workshop with Douglas Quin[313] at the Wired Lab in near Cootamundra, in NSW (June

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[310] *Ibid,* contents, xxxii–xxxv.

[311] Voegelin, S., *Listening to Noise and Silence,* Bloomsbury, London, New York, New Delhi, Sydney, 2010, 10.

[312] Schafer, M, 'Open Ears,' in eds. Bull, M. and Back, L., *The Auditory Culture Reader,* Berg, Oxford and New York, 2003, p.25

[313] Douglas Quinn is a sound recordist, designer, composer and teacher. He did the sound design for Werner Herzog's *Encounters at the End of the World* (date) and has made numerous field recordings in Antarctica, including spectacular underwater hydrophone recordings of Weddell seals. His work was presented along with that of Philip Samartzis and Lawrence English at Liquid Architecture's event *Antarctic Convergence* 2012, Realtime, 'Sonic Antarctic,' iss 109, June–July 2012, https://www.realtime.org.au/sonic-antarctic/, (accessed 30.06.19).

2012). Prior to learning about omni-directional microphones and binaural earphones, we spent time, 'deep listening'[314]undertaking a 'listening walk'[315]through the rural environment. During the walk, I noticed the sounds close to me, the wind in the grass, my feet on the ground, and then shifted attention to sounds further and further away. I became aware of drone of a vehicle engine far away, outside the valley we were walking in. I was surprised to hear the mechanical noise, travelling a long distance to meet my ears. I became acutely aware of the difference between listening and hearing; I would never have noticed that vehicle if I had not been actively opening myself up to the subtlety and complexity of the aural environment.

As I began constructing the soundscapes discussed in this chapter, I considered how to situate listeners, and investigated the strategies employed by a range of artists working with combinations of field recordings and/or spoken narratives in their work. I noted the conventions employed by artists who create 'soundwalks' such as Janet Cardiff (b.1957) and George Bures Miller (b.1960), and Zoe Walker (b.1968) and Neil Bromwich (b.1966), [316] where audiences are invited to take a journey across a specific terrain, while inhabiting a parallel sound-world delivered through earphones. I was drawn to works where there was 'space' to experience silence, and noticed how my attention shifted between recorded sounds I was hearing and my surrounding aural environment. This was particularly powerful when listening to *Spirale 4* (2010) by Eric La Casa (b.1968). The composition constructed from field recordings made around, on and in Lake Guy in the Victorian Alps, generated an immersive experience for audiences by requiring them to listen while sitting in a canoe on the lake itself.[317] I found investigating these works useful to consider how a soundscape can be constructed and the

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[314] 'Deep listening' is a term coined by composer Pauline Oliveros which she described as: "*Deep* coupled with *Listening* or *Deep Listening* for me is learning to expand the perception of sounds to include the whole space/time continuum of sound— encountering the vastness and complexities as much as possible. Simultaneously one ought to be able to target a sound or sequence of sounds as a focus within the space/time continuum and to perceive the detail or trajectory of the sound or sequence of sounds…Such expansion means one is connected to the whole environment and beyond." Oliveros, P., *Deep Listning: A Composer's Sound Practice,* iUniverse inc. New York, Lincoln, Shanghai, 2005, xxiii

[315] The *listening walk* is a practice where the walker turns their attention specifically to their audio perceptions while walking, noticing mindfully what is going on around them, their own bodily sounds, those nearby, and those further away. Schafer, R, Murray, *Our Sonic Environment and the Soundscape: the Tuning of the World,* Destiny Books, Rochester, Vermont, 1977, 212–213.

[316] Cardiff and Millers's work is carefully produced to generate an intimate experience for the audience. Listening to one of their works on headphones, a voice is quietly be speaking to my left, I hear the sound of waves and the voice sharing a childhood memory, "I'm on a beach on Lake Heron…". The voice shifts closer to my right and asks "are you awke now?" and another voice close to my left answers. It's like I'm right between these two people having an intimate conversation, and I'm hearing both their aural environment and the sounds they are invoking in their conversation. The work locates me bodily inside it. (*A large slow river* 2000), https://www.cardiffmiller.com/artworks/walks/largeslow_river.html, (accessed 25.06.19). Zoe Walker and Neil Bromwich's *Celestial Radio*, presented in a number of locations including Sydney Harbour for the Biennale of Sydney in 2012, transmits sound from a small yacht via an FM radio station – so listeners on the shore can walk and listen to sounds and stories collected by the artists and broadcast locally. https://www.walkerandbromwich.org.uk/work#/celestial/, (accessed 25.06.19)s

[317] In November 2014, while participating in a field recording workshop with Philip Samartzis and Madelynne Cornish at the Bogong Centre for Sound Culture, I had the opportunity to paddle out to the middle of Lake Guy to listen to Eric La Casa's *Spirale 4*, constructed from field recordings made in the environment around Bogong Village and the lake itself. La Casa's soundscape mixed with the surrounding environment, and at times, I slipped off the headphones to check if what I was hearing was coming from the soundscape, or the world outside. I loved the way this work attended to a fully embodied experience, I felt the rocking of the boat, the air on my skin, the warmth of the sun, and the sensation of drifting over the water, while hearing sounds that took me imaginatively above, below, and off into the distance.

various modes of transmission available. Some works operated more like ambient musical compositions[318], some had clear narrative arcs[319] and others provided an immersive sensory experience.[320]

I also sought the work of artists who have been to Antarctica, attending a Liquid Architecture event in Sydney, *Antarctic Convergence* (2012) where the soundscapes by Lawrence English (b.1976), Doug Quinn, and Philip Samartzis, were presented[321]. Sitting surrounded by speakers on low stools in a cold, dark, room with a concrete floor, listening to wind, ice and Weddell seals, was both a fascinating and uncomfortable experience. Each composition of field recordings was distinct and generated its own aural atmosphere and spatial dynamics. Elements of the works were immediately recognisable and had a familiarity about them, sound of wind, ice and water in particular. Others were mysterious, Douglas Quinn's recordings of Weddell seals made with hydrophones (underwater microphones) located under the sea ice were reminiscent of science-fiction movie sound tracks, otherworldly tweets, swishes, groans and hums; while Philip Samartzis' ice and ocean sounds were more recognisable.

Where the artists mentioned above have created sound walks and sound scapes from recordings of the places they were responding to, I have constructed works that invoke remote environments, using my field recordings to seed imaginary spaces. I employ some of their strategies to create my compositions, including: using binaural microphone/headphones in order to spatialise the sounds I'm recording, and in doing so, locate the audience member in an intimate relationship with the work; and working with recorded voices to generate narratives that weave in and out of the field recordings to create 'aural collages.'

Through the process of surveying a range of sound works, I returned to Philip Samartzis, whose rendition of *Antarctica: an absent presence* in the form of a book containing accompanying CDs, I discussed in *Chapter 2 Blurred Vision: Analogical thinking* (p.50). A further iteration of this work was commissioned for broadcast on French radio[322] and Samartzis' retrospectively constructed diary entries[323] were translated into French and voiced by a female actor. The shift in gender further

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[318] As in the work of Melbourne-based Kristian Roberts; https://soundcloud.com/kristian-m-roberts, (accessed 30.06.19)

[319] Such as Hildegard Westerkamp's *Kits Beach Soundwalk* (1989) discussed further in this chapter p.130.

[320] Such as Chris Watson's (b.1952) spectacular compositions of fieldrecordings, https://chriswatson.net/category/downloads/ (accessed 30.06.19)

[321] https://liquidarchitecture.org.au/wp-content/uploads/2015/11/Antarctic-Convergence-Program-20121.pdf (accessed 30.06.19)

[322] Commissioned by France Culture, in association with INA-GRM and ABC Radio National

[323] Aslo discussed in *Chapter 2: Blurred Vision — Analogical Thinking,* p.50

removed the text from a specific association with Samartzis, and located it in a fictional space, layered with the expedition field recordings to create a one-hour long soundscape; a new object built from the same, original source material. When listening to this version at Bogong in 2014, the narrative was unintelligible to me, and I sunk into a reverie where the tones of the voice and the sounds of the Antarctic journey opened up an imaginary space, listening with my eyes closed and entering another world. As a radio broadcast, the work required audiences to make the decision to tune in and listen at a specific time and did not provide them with the option of pausing and coming back later. In a world where we consume 'on demand,' this limiting of the boundaries of the work asked the listener to *come to the party*, so to speak, to invest their time and attention or miss out. Samartzis' mode of delivery reinforces the fleeting and temporal nature of sound and invites the listener to actively engage with the radio broadcast rather than employing the medium as background noise and space-filler.

Like Samartzis, I invite the audience to sit and listen. In the gallery environment the visitor may engage for however long they choose, taking the place of the 'armchair traveller' mentioned at the beginning of this exegesis,[324] and becoming an 'empathetic resonator with the experiences of others'. My soundscapes are designed to be listened to via headphones, so the audience member is receiving the work one-on-one, in an intimate relationship with the sounds and spoken text. The space of the work is the space of their body and the imaginary space they construct and inhabit in their interaction with the work. The works reverberate, literally and metaphorically, shifting away from vision and the visual as the primary mode of perception.

I invoke Bachelard's employment of Eugene Minkowski's notion of reverberation when he argues:

> *…the poet speaks on the threshold of being. Therefore, in order to determine the being of an image, we shall have to experience its reverberation in the manner of Minkowski's phenomenology.*[325]

For Minkowski the "auditive metaphor" of "reverberation (retintir)" is "a dynamic and vital category, a new property of the universe". The notion of reverberation[326] provides a connective thread

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[324] *Chapter 2: Blurred Vision — Analogical Thinking,* p.83 – ' I situated myself as an armchair traveller.'

[325] Bachelard, G. *The Poetics of Space,* Beacon Press, Boston 1992, first published in French under the title La poétique de l'espace, Presses Universitaires de France, 1958, p.xii

[326] "…in this reverberation, the poetic image will have a sonority of being," Bachelard, G. *The Poetics of Space,* Beacon Press, Boston 1992, first published in French under the title La poétique de l'espace, Presses Universitaires de France, 1958, xii.

between Bachelard's poetics and my approach of functioning as an 'empathetic resonator' seeking these reverberations from my subject matter, and to generate works that in turn produce reverberations for and in the listener.

A further motivation to extend the work into the realm of sound was to make explicit an unacknowledged thread running through the research up until the creation of *A case of polar depression* discussed in *Chapter 4: Becoming an Empathetic Resonator — Walking in the Dark* (p.111). (Insert p#). I had been drawing on narratives in the studio research but not explicitly transmitting them through the works. My non-narrative works synthesised ideas from multiple sources to generate evocations of exploratory spaces, inhabiting zones of ambiguity and suggestion; aimed at resonating with audiences on a non-linguistic and kinaesthetic level. Employing an explicit narrative provided another avenue to investigate the shared human experiences and constructions of exploratory spaces through the specificity of an individual account. One of the compelling reasons to focus on the story of Sidney Jeffryes is because of his absence from the mainstream story of Australian Antarctic exploration. As researchers Elizabeth Lean, Ben Maddison and Kimberley Norris have reported in a recent article on Jeffryes;' commenting on his role on Mawson's expedition:

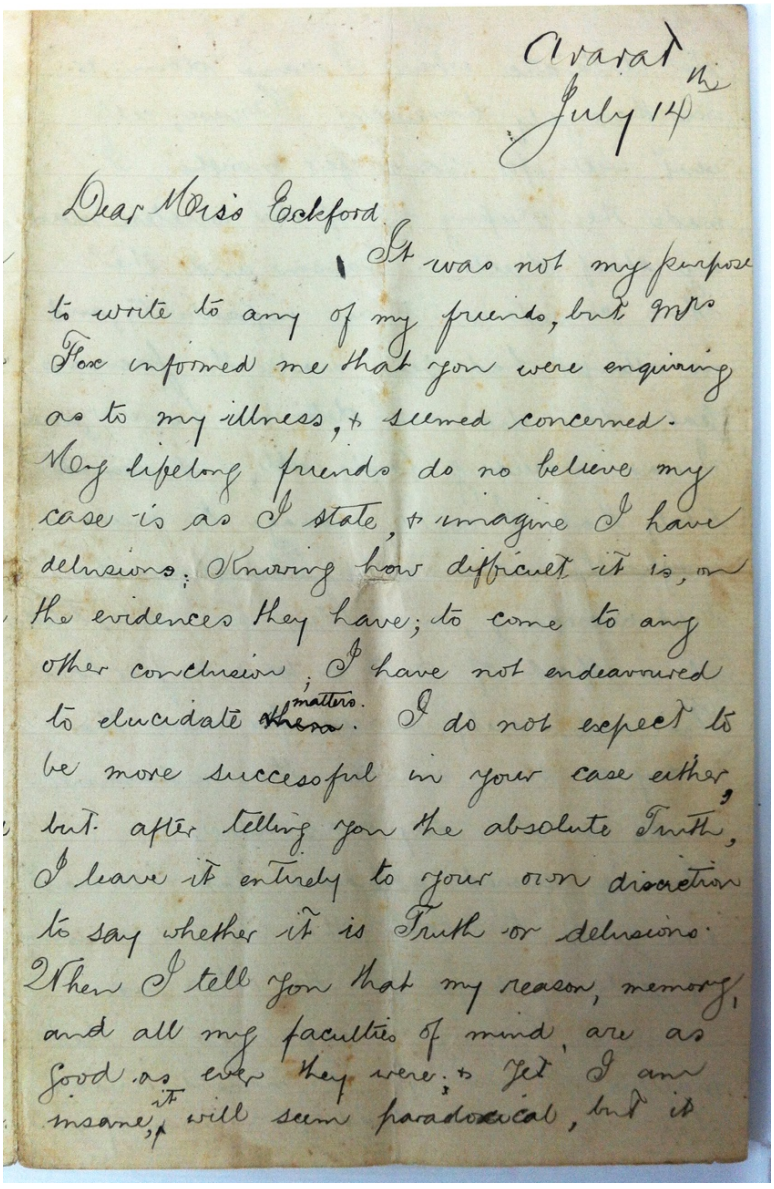
> *He was a ring-in, incorporated into the expedition halfway through, and only then by dint of circumstance; and he was a radio operator, taking no part in the scientific or sledging programs that have typically been seen as the core historically significant Antarctic activities*.[327]

They go on to make the point that Jeffryes' mental illness was "publicly framed at the time as a form of 'weakness', Jeffryes became the antithesis of the heroic masculinity epitomised by his erstwhile leader." His account is compelling because it is not a ghost-written memoir for public consumption, and operates as a counterpoint to the dominant heroic narrative of Antarctic exploration.

[327] Leane, Maddison and Norris, 'Beyond the Heroic Stereotype: Sidney Jeffryes and the Mythologising of Australian Antarctic History,' Australian Humanities Review iss. 64, May 2019, http://australianhumanitiesreview.org/2019/05/27/beyond-the-heroic-stereotype-sidney-jeffryes-and-the-mythologising-of-australian-antarctic-history/

Explorers' hut: a space of refuge, a trap, an occupied territory

In *A case of polar depression*, I used Sidney Jeffryes' letter to Miss Eckford,[328] as a device within a layered assemblage of images and sounds, presenting a counterpoint to the projected text from Mawson's diary. The letter to Miss Eckford functions as a vehicle to prompt a complex and layered imaginative process in listeners. Jeffryes wrote compellingly about his experience overwintering in Antarctica, reaching out to someone he saw as an ally. It provides a fascinating insight into how it felt to be Jeffryes, in that space at that time; and in how he imaginatively constructed the space of the hut retrospectively through his letter.



Ararat Vic
July 14th

Dear Miss Eckford,

It was not my purpose to write to any of my friends, but Mrs Fox informed me that you were enquiring as to my illness, & seemed concerned. My lifelong friends do no believe my case is as I state, & imagine I have delusions. Knowing how difficult it is, on the evidences they have; to come to any other conclusion. I have not endeavoured to elucidate ~~them~~ matters. I do not expect to be more successful in your case either, but after telling you the absolute Truth, I leave it entirely to your own discretion to say whether it is Truth or delusions. When I tell you that my reason, memory, and all my faculties of mind are as good as ever they were; & yet I am insane, it will seem paradoxical, but it

Fig. 5:1. Sidney Jeffryes, 'Miss Eckford – Letter received July 1914(?) from Sidney N Jeffryes, in a mental institution at Ararat, Victoria, containing an account of his time as radio operator during 1913 on the Australiasian Antarctic Expedition 1911 – 1914, unpublished, held in the collection of the State Library of NSW (MLMSS 7064)

[328] I have included a transcript of the entire letter in the Appendix p.157.

The blizzards Kept increasing, and blew for weeks Together at a speed of 80 to 100 miles per hour. This wind rarely ceased for more than a day or so & even in the midsummer months a calm day was rare...

…I unhinged what remaining good was left in the others, and they used all the arts within their compass to drive me from the hut…

…they endeavoured to break down my nerves by Keeping me awake at night, and trying to get me to leave the hut.

…or being themselves weather-made, & jealously obsessed; suddenly changed round and succeeded in a measure, in gaining my confidence. They then made every effort to hypnotise me, although I could not make out what they were up to at that time, having no knowledge whatever of occult sciences.

…My will & all my faculties remained exactly as they were before and the change which I actually felt traverse my brain & which seemed to strengthen, exposed my thoughts and feelings to all and sundry, in the hut.

Excerpts from Sidney Jeffryes' letter to Miss Eckford[329]

[329] I have included a transcript of the entire letter in the Appendix p.157.

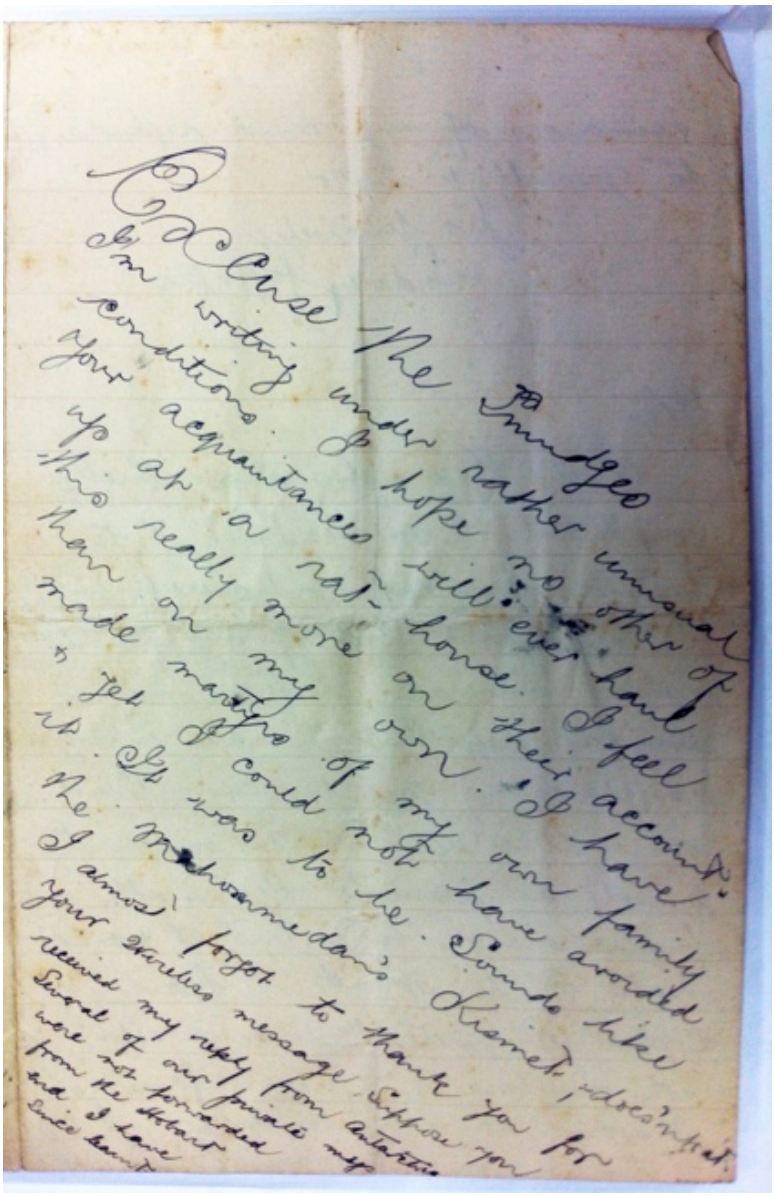


Fig. 5:2. Sidney Jeffryes, 'Miss Eckford – Letter received July 1914(?) from Sidney N Jeffryes, in a mental institution at Ararat, Victoria, containing an account of his time as radio operator during 1913 on the Australiasian Antarctic Expedition 1911 – 1914, unpublished, held in the collection of the State Library of NSW (MLMSS 7064)

A Magnetic spell

In *A magnetic spell*, the listener hears two voices reading the letter.[330] The voice of a man of a similar age to Jeffryes, which could be interpreted as his internal monologue; or Jeffryes reading the letter aloud to himself prior to sending it. The second voice, a female reader of indeterminate age, presents a more ponderous rendition of the letter, slower, and in some places, hesitant or meditative. The female voice could be a reader in the library, like myself; or the Miss Eckford of the letter, absorbing its content. The listener hears the same narrative with different pacing and inflections opening up a

[330] In the recording for *Magnetic spell,* the letter is read by Chris Endrey and Caroline Huf

space for multiple interpretations. The heroic narratives of Antarctic exploration were predominantly those of male voices and male life experiences, but when I read the letters and diaries I also imagine myself as the protagonist. This interplay of gendered voices in the work is generated from my imagining myself as both Jeffryes and Miss Eckford; and acknowledges my subjectivity within the research. It also serves to bring the letter into the present, rendered by contemporary voices while operating as a portal to another space.

Other sounds become apparent throughout the narrative, these are subtle and generated from the imagery evoked by Jeffryes: birdcall and moving air, aurally locating the work somewhere in Australia; quiet murmurs and movements that could be the interior or a hut; and sounds reminiscent of the exterior, Antarctic winds. The background sound has been kept deliberately subtle, to prompt the listener into imagined spaces, but not to operate like a radio play with a foley soundtrack, producing a complete audio universe. The sound provides hints or suggestions, walking the line between creating images for the listener and giving them space to embark on their own imaginary journey.

Sidney Jeffyres' use of language is evocative. The first time I read his letter in the Mitchell Library in Sydney I was transported to that hut in Antarctica. I visualised the psychological space he inhabited in close quarters with six other men[331] and the ways in which the energy between them would have ebbed and flowed as they worked and waited through that long, dark winter. *Magnetic spell,* gives the listener the opportunity to focus solely on Jeffreys' experience, imagining the living quarters and surrounds as he may have perceived them, inhabiting a complex and fraught place within the social and physical space of the *explorers' hut*. The phenomenological theme emerging from the imaginary *explorers' hut* is approached through his singular experience. This is not Bachelard's "hut dream," which he describes as "…well known to anyone who cherishes the legendary images of primitive houses…"[332] evoking images of a refuge in the dark woods of the human imagination, a place of both safety and solitude, a welcoming light in the dark and a quiet escape.

In conjuring the imaginary hermit's hut Bachelard invokes a refuge, but later in *Poetics* he also warns against forming the habit of setting spatial concepts in opposition to one another; drawing attention to the 'implicit geometry' associated with the concepts of inside and outside, and arguing that:

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[331] The winter crew included: Dr Douglas Mawson, Lieut. Robert Bage, Alfred J. Hodgeman, Sidney N. Jeffryes, Archie L. McLean, and Cecil T Madigan, Mawson, D., eds Jacka, E. and Jacka, F. Mawson's Antarctic Diaries, Allen and Unwin, Crows Nest NSW 2008 (first published in 1988), 390.

[332] Bachelard, G. *The Poetics of Space,* Beacon Press, Boston 1992, first published in French under the title La poétique de l'espace, Presses Universitaires de France, 1958, 31.

Outside and inside form a dialectic of division, the obvious geometry of which blinds us as soon as we bring it into play in metaphorical domains. It has the sharpness of the dialectics of yes and no, which decides everything. Unless one is careful, it is made into a basis of images that govern all thoughts of positive and negative.[333]

The space Jeffryes constructed through his specific process of inhabiting was ambiguous; he acknowledged his perspective was at odds with others, but argued for his 'truth'.[334] Within Mawson's hut, Jeffryes felt under attack; but one of the worst things that could happen would be, to be forced out into the wind and Antarctic night. Nowhere was safe, inside and outside were both dangerous; presenting Jeffryes with different orders of threat. He invoked a hut that was simultaneously a shelter and an unstable space of shifting energies and veiled threats; a close physical space, crowded with conflicts. Jeffryes was an extreme example of the odd man out. His story shows us that paradoxically exploratory spaces are always human spaces. Wherever we go – we are ourselves – and the spaces are contingent on our processes of inhabiting; our strengths, weaknesses and vulnerabilities, however comfortable or uncomfortable.

Metaphorical space

The area of dangerous pressure as regards a ship, does not seem to extend for more than a quarter of a mile from the berg. Here there are cracks and constant slight movement, which becomes exciting to the traveller when he feels a piece of ice gradually upending beneath his feet. Close to the berg the pressure makes all sorts of quaint noises. We heard tapping as from a hammer, grunts, groans and squeaks, electric trams running, birds singing, kettles boiling noisily, and an occasional swish as a large piece of ice, released from the pressure, suddenly jumped or turned over.[335]

Captain Frank Worsley

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[333] Bachelard, G. *The Poetics of Space,* Beacon Press, Boston 1992, first published in French under the title La poétique de l'espace, Presses Universitaires de France, 1958, 211.

[334] "…but after telling you the absolute truth, I leave it entirely to your own discretion to say whether it is Truth or delusions. When I tell you that my reason, memory, and all my faculties of mind, are as good as ever they were; & yet I am insane, it will seem paradoxical, but it is really so." Sidney Jeffryes, 'Miss Eckford – Letter received July 1914(?) from Sidney N Jeffryes, in a mental institution at Ararat, Victoria, containing an account of his time as radio operator during 1913 on the Australiasian Antarctic Expedition 1911 – 1914, unpublished, held in the collection of the State Library of NSW (MLMSS 7064)

[335] The passage continues…"We noticed all sorts of quaint effects, such as huge bubbles or domes of ice, 40 ft. across and 4 or 5 ft. high. Large sinuous pancake sheets were spread over the floe in places, and in one spot we counted five such sheets, each about 2 ½ in. thick, imbricated under one another. They look as though made of barley sugar and are very slippery." Shackleton, E, *South*, Penguin Books, Penguin Group Australia 2008, First published by William Heinemann, London 1919, 44-45.

Ernest Shackleton quoted Frank Worsley's iceberg description in his expedition memoir *South*. In two sentences Worsley gives us an entire iceberg. This passage became an unexpected trigger-point as I returned to the significance of metaphor for the empathetic imaginer of exploratory spaces. It is evidence of how Worsley integrated his encounter with the iceberg, making it understandable in terms of his life experience. It also demonstrates the power of language in the construction of exploratory spaces for remote audiences. *Metaphorical spaces* appear throughout the memoirs of explorers and astronauts generating whole universes for imaginary exploration.[336] Robert Falcon Scott conjured the aural qualities of moving ice sheets when he commented:

> *…the edge of one sheet splits as it rises and slides over the other sheet in long tongues which creep onward impressively. Whilst motion lasts there is continuous music, a medley of high-pitched but tuneful notes – one might imagine small birds chirping in a wood. The ice sings, we say*.[337]

And in *Home of the Blizzard*, Douglas Mawson also used metaphor to share an auditory experience of ice:

> *During the passage of a snow–filled valley a dull, booming sound like the noise of a far–distant cannon was heard. It was evidently connected with the subsidence of large areas of the surface crust. Apparently large cavities had formed beneath the snow and the weight of ourselves and the sledges caused the crust to sink and the air to be expelled*.[338]

As well as being picked up through the receivers of our ears, sound travels through our bodies, vibrations penetrating our very core. Away from visual frames of reference sound can generate imaginary spaces and morph into unintelligible abstraction. Listening to soundscapes during the

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[336] There are many examples of metaphorical constructions of spaces in explorer diaries, including such evocative images as the dangerous double floor of ice Amundsen's crew named the 'Devils Ballroom', Amundsen noted "The effect of the open space between the two crusts was that the ground under our feet sounded unpleasantly hollow as we went over it." Simpson-Housley, P. *Antarctica: exploration, perception, metaphor*, Routledge, London, New York, 1992, 88. Ship surgeon on the *Belgica* (1897–1899), Frederic Cook, described 'The curtain of blackness which has fallen over the outer world of icy desolation has also descended upon the inner world of our souls. Around the tables, in the laboratory, and in the forecastle men are sitting about sad and dejected, lost in dreams." (Simpson-Housley p.83). In a poetic turn of phrase Scott shared the "Impression. – The long mild twilight which like a silver clasp unites today with yesterday; when morning and evening sit together hand in hand beneath the starless sky of midnight." Scott, R. F. *The Last Expedition* ed. Leonard Huxley, Vintage Books, London, 2012, 179.

[337] Scott, R. F. *The Last Expedition* ed. Leonard Huxley, Vintage Books, London, 2012, 159.

[338] Mawson, D. *The Home of the Blizzard: Australiasian Antarctic Expedition 1911–1914,* Australian Antarctic Division 2015, http://www.antarctica.gov.au/about-antarctica/history/exploration-and-expeditions/australasian-antarctic-expedition/mawsons-book/home-of-the-blizzard (accessed: 02.06.19), First published in two volumes by William Heinemann, 1915, 155-56.

previously mentioned field-recording workshop at the Bogong Centre for Sound Culture in 2014[339] I imagined I was listening to activity in some kind of carpentry workshop. I later discovered the sawing sounds came from recordings of tiny insects inside a Pinyon pine tree recorded by David Dunn.[340] Through a practice of 'deep listening'[341] it is possible to hear more of what is going on in our environments and become aware of subtle articulations of the spaces around us; and to harness this to invent aural 'scapes' for listeners.

Iceberg, utilises aural ambiguities, playing with shifting qualities in familiar sounds and layering birdcall, boiling kettles, squeaky doors and electric trams to suggest an imaginary iceberg. In places the sounds are accompanied by a male voice reading Worsley's description, and depending on when a listener picks up the headphones, they may hear the individual sounds first, the whole iceberg sound assemblage, or the spoken text. The sounds coalesce and come apart allowing space for listeners to 'invent' and 'practice innovative listening.'[342] In this ambiguous space, the length of time they choose to listen determines the nature of their experience – the listener may only hear the voice – or they may only hear other sounds – there is variability in what they imagine and what they take away with them. This 'space of doubt'[343] is a liminal space of the imagination, a space of parallel psychic dimensions where the imagining subject can be here listening through headphones and encountering an iceberg in Antarctica, and recognising the individual sounds that make up the aural assemblage. The soundscape is a portal for the listener to engage in the praxis of imaginary space exploration.

[339] This was a four day field-recording workshop facilitated by Madelynne Cornish and Philip Samartzis, incorporating sound walks, field recording with a diverse range of equipment including contact mics, hydrophones, parabolic and ambisonic microphones; and a listening survey of a wide range of recordings and soundscapes.

[340] David Dunn, *The sound of light in trees* (2006), http://www.acousticecology.org/dunn/solitsounds.html, (accessed 26.06.19)

[341] Oliveros, P., *Deep Listning: A Composer's Sound Practice,* iUniverse inc. New York, Lincoln, Shanghai, 2005.

[342] Voegelin, S., *Listening to Noise and Silence,* Bloomsbury, London, New York, New Delhi, Sydney, 2010, 10.

[343] "Listening as a critical motility practises Merleau-Ponty's phenomenology as a process of doubt: the critical listener himself is full of doubt about the heard, and doubtful in his complicity he needs to hear and hear again, to know himself as an intersubjective being in a sonic life-world." Voegelin, S., *Listening to Noise and Silence,* Bloomsbury, London, New York, New Delhi, Sydney, 2010, 10.

Diary entry
Date: 11.12.13 – 12.12.13
Time: 11.30pm – 01.30am

My shadow wolf dogs me
they are not trees any more, they are voids and silences and presences
they are houses and containers and great gaping holes in the fabric of the universe
they watch me
they threaten

I walk on the other side of the road in case I am swallowed up

The sky rushes on, the wind tests and the ice
the skin of the world a carapace, shell, glass
the ice, a skin a friend, a silent lonely vast expanse, a mirage
The ice, ephemeral ancient of stars and dirt and water and night
The ice growing like a pelt on the roof of the car an animal, a body

And the sky always rushing onwards making me dizzy calling me to fall into it

the darkness the lightsource the grey the uncolour the endlessness and closeness
the shrouding the clouding the racing
the still stark white balloon-like dome
the mirror of the lake the universe to the lakes carpark
and bitumen lights the black shopping centre surface the yellow reflections and rainy city nightlights
in the country lake, the lake masquerading as a world a city a field
a sheet of velvet
a screen

And I walk into the dark past the tree that will eat me
the black holes
and the corridor that could be a mineshaft or a cellar or a doorway
into a cinema

Momentary infinite — Small frights

Through making the work *Small frights,* I formulated the phenomenological theme *momentary infinite.* The *momentary infinite* is my term for a kind of spatio-temporal awareness that incorporates an acute sense of being a body with an expanding or infinite spatial awareness. This sense of space/body perception is accompanied with a perception of time slowing, or being suspended; the simultaneous experience of being aware of the brevity of the moment and the sense that the moment is in some way eternal.

A fright has a suddenness – it happens in a moment – and in that moment a whole other space opens up that seems outside of our usual understandings of space and time; an *order of the infinite*. Fear can be experienced as fright; and as a whole multitude of sensations and spatio-temporal manifestations. Astronauts and Antarctic explorers' diaries and memoirs are filled with descriptions of moments of fright, as well as the worries and fears that become constant companions on their journeys. *Apollo 12* Astronaut Alan Bean described himself as one of the more fearful astronauts on the Apollo missions, commenting that he was aware of death 'right out there, about an inch away.'[344] Mike Collins described his fright, when during the *Apollo 12* mission, he was light-heartedly jumping upwards on the Moon and unexpectedly fell backwards. As his centre of gravity shifted he realised what was going to happen and feared for potential damage to his backpack (not designed to be fallen on), and struggled to right himself.[345]The footage of his fall is popular online, often accompanied by amusement at the visual comedy of astronauts falling over.[346] While Collins' fall looks humorous to a remote viewer, his description of the feelings of fright and struggle enable the listener to empathetically resonate with that primal sensation, of the possibility of facing death in the next moment.

My notion of *momentary infinite* draws on Bachelard's concept of the *intimate immense.* Bachelard proposes that immensity is a "philosophical category of daydream"[347] and argues that "…since the immense is not an object, a phenomenology of immense would refer us directly to our imagining consciousness".[348] The *immensity* Bachelard is referring to has an expansive quality felt in daydreams;

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[344] Alan Bean speaking at 51.33 – David Sington, dir. *The Shadow of the Moon,* Discovery Films, Film Four, Passion Pictures, 2007

[345] He describes this incident during a panel discussion in Trondheim, Norway for the Infinite Monkey cage podcast, *Infinite Monkey Cage: Astronaut Special,* hosted by Brian Cox and Robin Ince, *BBC Sound*s, https://www.bbc.co.uk/sounds/play/b08x8y1g, (accessed 30.06.19).

[346] Starr, M., 'We'll Never Get Tired of this Video of Astronauts Falling Over on the Moon', *Science Alert,* 9.07.2018 https://www.sciencealert.com/we-ll-never-get-tired-of-this-video-of-astronauts-falling-over-on-the-moon, (accessed 30.06.19).

[347] Bachelard, G. *The Poetics of Space,* Beacon Press, Boston 1992, first published in French under the title La poétique de l'espace, Presses Universitaires de France, 1958, 183.

[348] *Ibid,* 184.

it incorporates the feelings we experience when imagining deep forests and vast oceans. He comments:

> *When such daydreams as these take hold of meditating man, details grow dim and all picturesqueness fades. The very hours pass unnoticed and space stretches out interminably.*

In contrast to Bachelard's stretching of time and expansion of space, I'm invoking a simultaneous expansion and contraction of space and time. In the moment I feel fright, my world is expanded and reduced, lost and transformed; the external world disappears and I'm simply myself – a body in a state of shock – I become the world in a moment until my awareness shifts back to the world beyond my body. I'm so intensely and immediately in myself – this infinite space – a mere moment – fills my consciousness, as I switch my attention to my surroundings coming back to external awareness. This is the 'time stands still' experience where usual perceptions are suspended. My icy night-walks, with the frequent small frights when everything stopped and didn't stop, gave me small indications of these openings into the *momentary infinite.* I have combined *momentary* with *infinite* as a category of exploratory space, because the sense of time expanding, stopping, speeding and slowing when experiencing fear and fright is interwoven with spatial sensations. This is a psychic rather than a physical space, an infinite space that exists for only as long as we are falling, tripping, spinning out of control on a space-walk, while we are in a brief state of disequilibrium.

For *Small frights* I narrate a constructed walk in the dark, it is the only time I use my own voice in the soundscapes, combined with field recordings from the walks in Finland. Like Michael Light's *Full Moon* narrative composited from several Apollo missions, I have invented a story, pieced together from a collection of diary entries and recordings. In selecting the text for the voice recordings, I drew out three themes that recurred in my walk diaries. The first was the thread of fear and fright running through the descriptions, the instances where I referred to momentary frights or the sensations of unease or dread that accompanied some of the walks. The second was where I made connections between my perceptions and the research into explorer and astronaut experiences, resonating with them as a result of something that occurred to me while I was walking. And the third was where I described what I could hear, using these aural associations to manufacture the atmospheric sounds that accompany the spoken word elements of the work. It is a fiction constructed from descriptive fragments of a number of different walks, formed into a single narrative.

Elements of *Small frights* resonate in particular with Hildegard Westerkamp's (b.1946) *Kits Beach Soundwalk* (1996). Westerkamp's soundscape takes listeners on a narrated journey exploring the aural ecology of Kits Beach. The mechanics of the recording process is deconstructed as the voiceover describes audible elements, that are then isolated and amplified to focus the listeners' attention and foreground the subjective agency of the narrator. As the work progresses the speaker begins to describe a series of dreams, moving from a direct engagement with the Kits Beach environment into an associative narrative. This work combines a straight 'field recording' with a poetic response to the site, weaving the observational with the reflective and imaginary[349]. It approximates the dynamics of human hearing in focussing in on certain sounds, in the way a walker may become aware of a sound they had not originally noticed as they move around. It also resonates with the phenomenological theme I identified in making *Small frights*; the notion of the *momentary infinite*. As the narrator shifts from engaging with their surrounds into relating the dream experience, they open up a new imaginary space, an *infinite* of the imagination that comes into being – in fragments of seconds – when our attention goes from our immediate environment into memory/dream/imagination.

In *Kits beach soundwalk* the portal to an infinite space of the imagination is a dream. In many of the explorers' and astronauts' accounts I've read, there are descriptions of being lost for words in the face of awe and wonder; encounters with the sublime that seem to convey a feeling of an opening out into an infinite space-time.[350] These descriptions reverberate with Bachelard's notions of the experience of *Immensity* when he states: "In this direction of daydreams of immensity, the real product is consciousness of enlargement. We feel that we have been promoted to the dignity of the admiring being."

The narrative in *Small frights* traverses these *infinite* spaces of experience, the spaces of fright and the spaces of memory and association. In making *Small frights* I felt like I was attempting the impossible, trying to describe in language a space created through experience that resides somehow at the core of being. My experiences of the *momentary infinite* while walking in Finland *reverberated* with the

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[349] *Kits Beach Soundwalk:* https://www.youtube.com/watch?v=hg96nU6ltLk; (accessed 30.06.19); Hildegard Westerkamp website: http://www.hildegardwesterkamp.ca/sound/comp/3/kitsbeach/ (accessed 30.06.19).

[350] Atkinson, N., 'Spacewalking through an astronaut's eyes', *Universe Today*, https://www.universetoday.com/59840/spacewalking-through-an-astronauts-eyes/ (accessed 05.06.10) Chris Hadfield: "A spacewalk is very much like that in that the opening of the hatch is probably step 750 of the day. And steps 1 through 749 were all boring and minuscule and each one was on a checklist and you had to do every one right, so you were very painstaking. But suddenly you do this one step, and suddenly you are in a place that you hadn't conceived how beautiful this could be. How stupefying this could be. And by stupefying I mean, it stops your thought. You've probably heard me say this before, but I knew I couldn't keep notes up there and I would forget stuff so I sorta resolved to myself that I would verbalize and attempt to, as eloquently as I could, express what I was feeling and what I was seeing so that later I could listen to the recordings of it and remember, and not have missed such an amazing experience. And yet when I listen to the transcripts of what I said, most of it was just, "Wow!" It was so pathetic! But the experience was just overwhelming!"

accounts of astronauts and explorers grappling to describe their experiences in moments of terror, and also when lost for words in the face of wonder and awe.

Animated world

Animated world
a world in constant motion
mobile
expanding and contracting
unstable, uncontainable

flow, tide, rhythm, flux
pulsing, shifting, moving, stirring
dissolving, emerging

Everything is in motion, we move and are moved, we move ourselves and each other. Our movement is governed by rhythms and flows, heart beats, breaths, circadian cycles, electric pulses. These bodily rhythms are in conversation with our environment – we respond to our surroundings with shifts in respiration, perspiration, changes in the qualities of action across the entirety of our systems – our bodily tides are part of the animated universe we inhabit. Our language often reflects a perception of ourselves as separate to the world and yet we are in symbiotic reliance on all around us. We talk about our impact *on* the environment and we look *at* landscapes; it can be easy to forget our embeddedness.

In some places the animation of the universe is less obvious, where the landscape appears unchanging and its constant motion exists in less visible ways, we imagine we are witnessing complete stillness. In other environments – at sea and in space for example – our surroundings are so unstable our vestibular systems are challenged to enable us to remain upright and function 'normally'. On the ocean we can be bobbing gently or rocking wildly; our ships can be thrust high on crests of waves and drop almost in freefall many metres into troughs only to be raised up again. As explorers attempt to chart, map, quantify and describe; the world shifts, horizons appear and disappear, the light fades, mirages promise imaginary continents, channels in the ice open and close,

and perceptions are unreliable.[351] The ocean can be a blank surface, reflecting us back at ourselves revealing nothing beneath, or it can swallow us completely, so we disappear into its void.

Great White Silence

> *Antarctica is never still, consisting as it does of 'phenomena of relative slowness and viscosity, or, on the contrary, of acceleration and rupture*.[352]

One of the most compelling depictions of an *animated world* is Herbert Ponting's film *Great White Silence* (1924)[353] a documentary of the 1910-13 *Terra Nova* expedition led by Robert Falcon Scott. Ponting's film is a fascinating document; a composite of short sequences stitched together with narrative intertitles presenting a sophisticated and layered representation of an expedition to Antarctica from within Heroic era exploration culture. It forms an engaging story arc, commencing with the excitement of starting out, including dramatic encounters with sea ice and icebergs, subtle observations of killer whales prowling through still waters, and intimate views of skua chicks hatching. In the second half the focus switches to life in Antarctica, showing men hauling sleds, and preparing for and embarking on expeditions. Ponting left Antarctica before Scott's small team departed for the Pole, so the film ends with a sequence of still images, portraits of Scott, Oates, Evans, Wilson and Bowers accompanied by text from Scott's diary telling the story of their final days. The last animated image shows a shifting field of white with a tiny black square flickering in and out of view representing the crew pulling their sled into the white void. We are left with those blank, pristine spaces I was fascinated with in the first phase of my studio research.

A single element underpins the film's narrative in almost every shot: water, in its liquid, solid and gaseous states; in the form of icebergs, ocean, snow and gathering clouds. Unlike my early frozen vistas with their static sense of timelessness, Ponting's film speaks of constant change. I pulled *Great*

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[351] "The conditions did not improve during December 19. A fresh to strong northerly breeze brought haze and snow, and after proceeding for two hours the *Endurance* was stopped again by heavy floes. It was impossible to manuever the ship in the ice owing to the strong wind, which kept the floes in movement and caused lanes to open and close with dangerous rapidity." Shackleton, E, *South*, Penguin Books, Penguin Group Australia 2008, First published by William Heinemann, London 1919, 14. "We had a wonderful night in our igloo, couldn't have been better. There was a lot of life in the ice, crashes and banging, which woke us now and again." Amundsen, R. *The Roald Amundsen Diaries: The South Pole Expedition 1910-12*, The Fram Museum, Oslo, 2010.

[352] Wylie, J., 'The Ends of the Earth: Narrating Scott, Amundsen and Antarctica', in Cosgrove, D. and della Dora, V. eds. *High Places: Cultural Geographies of Mountains, Ice and Science*, I.B.Tauris & Co, London, New York, 2009, 35.

[353] Herbert Ponting, *The Great White Silence* 1924, restored and republished by the British Film Institute Archive 2011.BFI restored and reconstructed the footage to replicate the film that Ponting distributed in 1924 – including his tinting which adds colour to sequences giving them various a blue, yellow or purple cast)

White Silence apart, separating the sequences of footage into individual clips and removing the text intertitles to deconstruct the narrative. I found a mesmerising, moving, world-scape interspersed between the action of humans and animals, the heroic tropes and comedic moments. One clip, just a few seconds long, shows the heaving, swirling motion of the ocean shot from the deck of the *Terra Nova*. Ponting directs our gaze downwards to the roiling surface of a mobile atmosphere. There is no heroic vista here; no horizon, icebergs or tiny figures trekking into the white distance. I took this as the starting point for my final work *Into silence*, exploring the phenomenological theme of an animated world.

Into silence

As viewers enter the gallery they see a length of tracing paper running the whole way around the space at eye-level, and rolling out onto the floor where the walls end. Like a strip of motion picture film, the paper contains a sequence of images, each 'frame' is a charcoal and pastel drawing reminiscent of the surface of water. The drawings are rough, soft and smudgy. The fragile paper is creased and torn, repaired with tape in places and attached to the wall with tiny pins. Moving from the entrance into the gallery, the walls transition from white to dark blue and the space from daylight to darkness. Where the paper wraps around corners and the surface underneath changes from light to dark the background showing through the drawings throws the white pastel marks into stark relief. Turning into the back section of the gallery, viewers encounter a huge stop-motion animation created from the drawings projected onto a creased paper surface, reminiscent of a wall of glacial ice.

There is no focal point or illusion of perspectival space in this closely cropped fragment. The subjects of the original footage are the sea birds darting in and out of the frame, bobbing on the water. The preceding intertitle in the film tells the viewer: "Whenever the ship was hove-to for soundings, seabirds swarmed about us and they squabbled noisily for any scraps thrown overboard."[354]

[354] Herbert Ponting, *The Great White Silence* 1924, restored and republished by the British Film Institute Archive 2011. "Whenever the ship was hove-to for soundings, seabirds swarmed about us and they squabbled noisily for any scraps thrown overboard."

Process

To make the animation I broke the water clip up into individual frames, projected each image onto a roll of tracing paper, and drew over the projection with charcoal and pastel. As I re-drew each frame I removed the birds in order to shift attention to the water, creating an ambiguous space. Subtle traces of the absent birds are evident in the glitches and gaps in the animated surface of the water.

This evidence of absences within the work has resonances with the drawings of William Kentridge and Tacita Dean. I have absorbed Kentridge's works over many years, and their shifting charcoal surfaces have permeated my own sensibilities. The way his worlds operate, unstable and in flux; and his use of water filling, flowing and draining across the surface of his animations[355] also speaks to the phenomenological theme of an *animated world*. In Kentridge's mobile worlds, the land and cityscapes have similar agency to the human hoards and isolated individuals that inhabit and traverse them. Where Kentridge erases and draws over images, creating a palimpsest of marks that bear the memory of previous iterations in his stop-motion animations; I draw one frame after another, so each 'still' remains as a vestige of the action.

In Tacita Dean's *The Roaring Forties: Seven Boards in Seven Days* (1997)*,* enormous blackboards provide the surface for delicately sublime depictions of the sailors, ships, and the ocean inspired by old photographs and layered with text evocative of film directions and cinematic storyboards.[356] The power of these images is in what they imply as much as what they show. As a sequence they operate as stills that viewers can construct into their own narrative, filling the gaps, imagining these images in motion.

In both these artists' works there are traces of bodily activity, of the thinking in movement that has resulted in the construction of the work. Kentridge and Dean trade in stories, creating characters and invoking ghosts of history, they operate as empathetic resonators. The materiality of their works is also key, they conjure images out of dust, and work on simple, familiar surfaces; paper and blackboards. All of these substances speak of ephemerality, they are the elements of the animated world, coalescing to make marks, just as easily erased, but leaving traces, hints, evidence. Kentridge

[355] In particular a series of works made in the late 1990s: *Felix in exile* (1994), *History of the main complaint* (1996), *Weighing and wanting* (1998), *Stereoscope* (1998–99)

[356] TATE, 'Tacita Dean; *The Roaring Forties: Seven Boards in Seven Days,* 1997', https://www.tate.org.uk/art/artworks/dean-the-roaring-forties-seven-boards-in-seven-days-t07613 (accessed 30.06.19).

talks about his process as "thinking in material".[357] With *Into silence*, I have chosen materials that refer back to James Nasmyth's drawings and his layering of black, white and grey marks; that were both a celebration of the process of drawing, and the constitution of carefully observed scientific objects.[358]

As I constructed the work, I immersed myself in this small rectangle of light and dark, resonating with the temporal aspect of Nasmyth's process, his "upwards of thirty years of assiduous observation".[359] For Nasmyth the act of seeing was not simply a matter of looking and immediately being able to understand and represent what was there; his active engagement with rendering created a means to see more; to see details, to revisit the original impressions and continue to 'train' to be a skilled perceiver. In my drawing process I entered a kind of spatial reverie, focussed intently, spending months inside this rectangle, becoming intimate with the paper surface; with its texture and the sounds it made. My drawing of Ponting's footage was a meditation, a way to empathetically connect with this moment by staying with the sequence over time. Undertaking this slow, repetitive, task I circled back to the experiments of the *Folding* works and to a process that does not directly replicate exploratory actions but creates the capacity to empathetically resonate.

[357] William Kentridge speaking in a TED Talk, 'The Creative Process of a Master Artist', TEDx Johannesburg Salon, 10.09.2016, https://www.youtube.com/watch?v=SmaXqktW3A8, (accessed 30.06.19).

[358] I was delighted to hear Neil Armstrong describing the dust on the surface of the Moon as 'like powdered charcoal' in the audio transcripts of the Apollo 11 Moon landing (insert reference).

[359] Nasmyth, J. Carpenter, J., *The Moon: considered as a Planet, a World and a Satellite,* John Murray, Albemarle St London, 1874, 8.

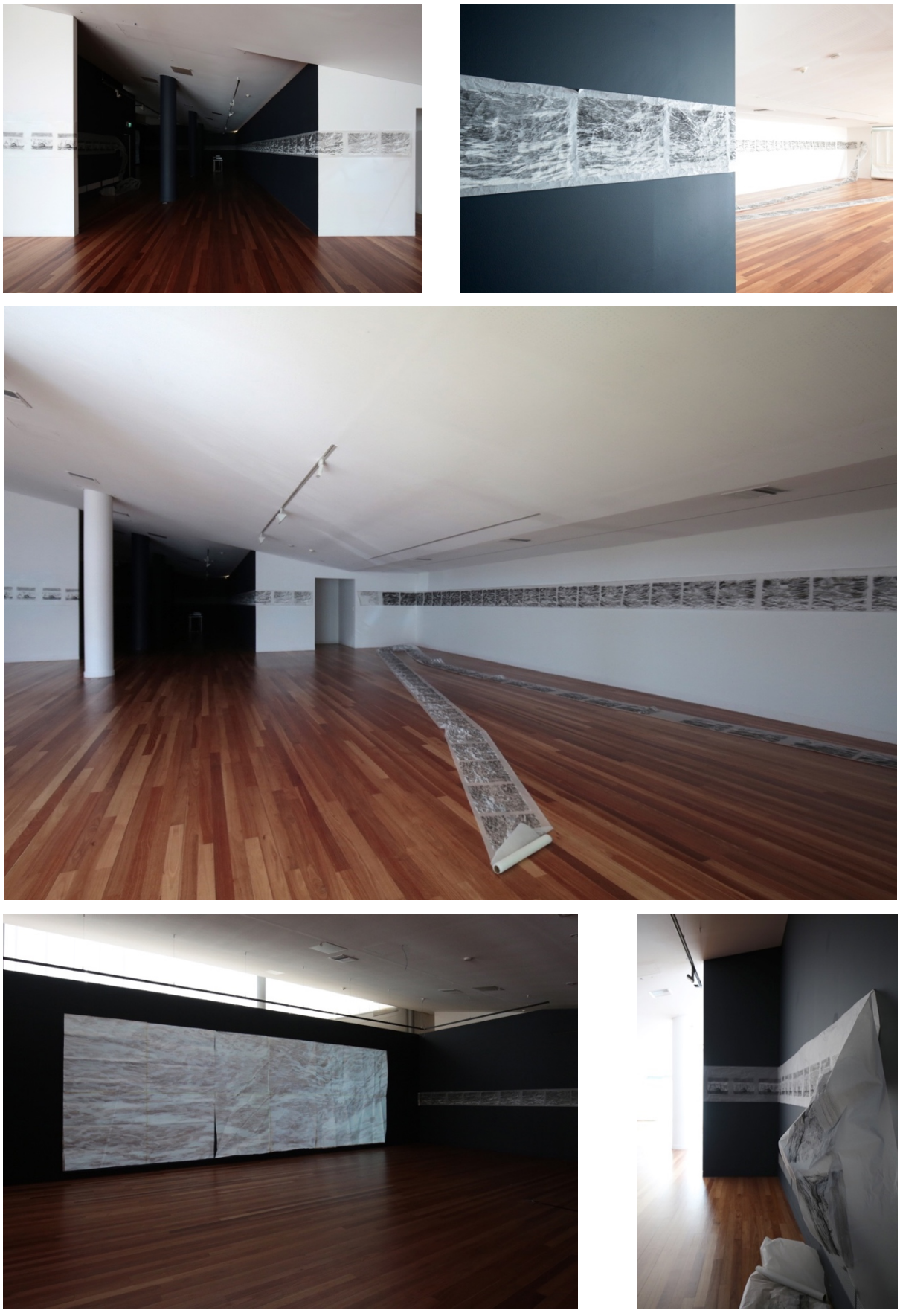

Fig. 5:4 Kate M Murphy (Ellis Hutch) *Into silence* (2018), stop motion animation projection on canson paper, pastel and charcoal on tracing paper

The translation of each frame into the animation was a means of paying homage to Ponting and his work, as well as deconstructing it. In drawing I move through Ponting's gaze into a new space. When I recently returned to look at that snippet of the film in its original context after making *Into silence*, I was surprised at its brevity, really just a few moments between two other scenes. I realised I'd been so deeply immersed in those few seconds that they became a whole world for me.

Through the making of *Into silence,* I identified and investigated a number of strands of exploratory poetics at play that I associated within the broad theme of *Animated world*. This work breaks down the narrative constructed by Ponting in the aftermath of the expedition, and refocuses on an individual fragment without the contextualising intertitles that shape the journey in the original film. By selecting the water, I subverted a narrative where the explorers are the protagonists who sail, climb, walk, trek, summit mountains and abseil into crevasses, and their environment functions as a stage set. The environment becomes an active agent, something alive, ungraspable, but not anthropomorphic. It has not been ascribed human emotions; it is neither welcoming nor malevolent, it simply is; a paradoxical 'other' space. The water is blank, resistant; an opaque surface that reflects. We cannot see into it, though we know there is a below, and that below is as expansive as above; and yet the membrane that separates us from below is only molecules thick.

Chapter 5 Conclusion

Through the making of the final body of work I identified and investigated a number of strands of exploratory poetics at play that I associated within the broad themes of *Explorers' hut, Metaphorical space, Momentary infinite* and *Animated world*. Through making these works I discovered that a poetics of space, is a poetics of the spaces of human experience, contingent on our active engagement and through which, we make ourselves. We are always in a double-bind; the ocean would be there without us, but can only be experienced by us in relation to ourselves. In order to explore the ocean, we need to become sea-faring bodies[360]; to imaginatively and remotely explore the ocean we need to become *empathetically resonant* sea-bodies. Here is a crux of exploratory behaviour. There is a drive to find a means to transport ourselves to the unknown, a primal pull to

[360] As discussed in *Chapter 3 Thinking in Movement,* the notion of becoming a body skilled in certain ways in order to act. p.80. This is supported by Sheets–Johnstone's notion that we learn ourselves and the world thorugh movement in *Primacy of Movement.* "*We literally discover ourselves in movement.* We grow kinetically into our bodies. In particular, we grow into distinctive ways of moving that come with being the bodies we are." Sheets-Johnstone, M., *The Primacy of Movement,* John Benjamins Publishing Company, Amsterdam/Philadelphia 2011, 117.

make and be made by the world though our interaction with it as animated, conscious bodies.[361] Paradoxically the unknown ceases to be separate from us as soon as we move towards it, with our histories, our habits and our ways of being in the world.

In *Into silence* this paradox is met through the metaphorical looping of the animation which repeats endlessly, contrasted by the 'film-strip' of fragile paper, which is already breaking down. My use of Ponting's footage contrasts with his own narratives of filming where he casts himself as protagonist of the heroic journey in his diaries[362], and Scott as the tragic hero in *Great White Silence*. *Into silence* finds the unruly presence of the *animated world*, in plain sight, within the heroic narrative. We look straight at the water, an element with its own agency — no boat, no people, no horizon — and see something that moves to its own rhythms, and that continues beyond the frame, unbounded and uncontainable.

This fragment of footage spun out into a large installation is the culmination of the research. It is a moving, fragile, slippery object, something that has no real grip on the world, ephemeral in itself and yet with the capacity to generate an immersive experience, of wonder, of immensity, of the contradictory truths of exploration and human desires to get a grip on our worlds and go beyond the knowable and inhabitable. This work is a thought, the manifestation of a long idea, that spins out into space, physically taking up space and generating a new space. It creates the conditions for a kind of sensory drift so the audience can also follow and immerse themselves in a single thought, the whole way around the gallery. This is not to say it's the only thought they will have as they walk the length of the work – but while the other thoughts come and go – they are with this work, it is in their peripheral vision and surrounding them in the space.

[361] This notion of making and being made by the world is also addressed by Sheets–Johnstone when she argues: "In discovering ourselves in movement and in turn expanding our kinetic repertoire of "I cans," we embark on a lifelong journey of sense making. Our capacity to make sense of ourselves, to grow kinetically into the bodies we are, is in other words the beginning of cognition. In making sense of the dynamic interplay of forces and configurations inherent in our ongoing spontaneity of movement, we arrive at corporeal concepts, we forge fundamental understandings of both ourselves and of the world." Sheets-Johnstone, M., *The Primacy of Movement,* John Benjamins Publishing Company, Amsterdam/Philadelphia 2011, 118.

[362] Dixon, R., *Photography, Early Cinema and Colonial Modernity: Frank Hurley's Synchroized Lecture Entertainments*, Anthem Press, London, New York, Delhi, 2011, 11, 12; Herbert Ponting, *The Great White Silence* 1924, restored and republished by the British Film Institute Archive 2011

Conclusion

Bringing Back New Worlds: A Poetics of Exploratory Space has its basis in the proposition that explorers' images and accounts can be understood as a form of phenomenological research. In addition, readers and viewers of their documents can empathetically resonate with their experiences and imaginatively inhabit exploratory spaces.

I posed the question: what can be discovered about the experience of exploration by an artist who is not an explorer, and can this form the basis of a poetics of exploration for other remote viewers? Through this exegesis I have outlined the discoveries I made by immersing myself in explorers' texts and images, and how I expanded my capacity to empathetically imagine through placing myself in situations that were analogous to some aspects of the exploratory experiences I was researching. The investigation has oscillated between a study of embodied perception of environmental conditions through various performative processes and immersion in archival source material, generating works with varying degrees of metaphorical narrative and abstraction.

In *Chapter 1: Methodology, Methods and Context*, I laid the foundations for the discussion charting the establishment of my methodology, and the construction of the contextual and theoretical framework.

In *Chapter 2: Blurred vision — Analogical thinking,* I described the early stages of the investigation which commenced with considering the work of Anne Noble, Philip Samartzis and Connie Samaras and their direct encounters as situated researchers in Antarctica. I established my position as a remote observer, empathetically imagining exploratory spaces and investigated the work of two other 'remote observers,' James Nasmyth and Michael light, examining their 'analogical thinking'. I focussed on what explorers communicate about their subjective experience, rather than testing the veracity of their accounts, and mined archives for documents that resonated with the key questions. Through the practice research, which commenced with digital photography, I started to consider the notion of an 'exploratory gaze,' creating images that functioned as 'analogical objects,' drawn from my domestic environment and evoking lunar and Antarctic spaces.

In the second research phase discussed in *Chapter 3: Thinking in Movement*, I employed an exploratory gaze and a practice of 'thinking in movement' in order to investigate the embodied experiences of explorers, and generate works that could function as expressions of my

phenomenological research. Through the performance praxis, I considered the proposition that explorers' actions were a form of *thinking in movement* and asked what does it take to become a space/exploring body? At that stage in the research I found the performances useful in progressing my understanding, and making a distinction between *autophenomenology* and *heterophenomenology*. I asked how do I expand my capacity to function as an empathetic resonator with the experiences of explorers in order to begin the process of constructing a poetics of exploratory space?

During fieldwork in Finland – discussed in *Chapter 4: Walking in the dark* – I conducted an autophenomenological experiment, documenting a series of walks over the course of a winter month; and expanded my 'bodily lexicon' of actions associated with walking in the dark, extreme cold and icy, snowy surfaces. The walking practice enabled me to develop my perceptual capacities, and provided the space to make connections across the explorers' images and accounts in order to draw out phenomenological themes. I made the *Aurorae* (2014) series of photographs as a direct response to the shifts in perceptual awareness I observed on returning from, and as a result of, the fieldwork experience. The performance *A case of polar depression*, by contrast returned to the question of functioning as an 'empathetic resonator,' harnessing my recent experience to revisit the narratives of Douglas Mawson and Sidney Jeffryes. These works represent two ends of a spectrum, from the immediate and embodied response to light and atmosphere to the layered amalgam of text, sound and image to produce a conflicted narrative. By working in two different modes or registers I could identify strategies to construct a multifaceted poetics of exploratory spaces.

The research has culminated in a final body of work that proposes to function as a foundation for a poetics of exploratory space. In the final chapter *Bringing Back New Worlds*, I discussed how I chose to investigate three fragments of exploratory material in-depth, and through the practice research identified three phenomenological themes. Frank Worsley's iceberg description, drawn from an authoritative published memoir,[363] presents an image intended to spark imaginative connections, and generated the theme of *Metaphorical space*. The theme *World in motion,* arose from the briefest moments of Herbert Ponting's footage – also an 'official' exploration story[364] – showing an impenetrable, moving ocean surface. With Sidney Jeffryes' letter I looked to a narrative that provides a counterpoint to existing published accounts, revealing other layers of exploratory experience, and focussing on the internal spaces of exploration in *Explorers' hut*. The fourth theme *Small frights,*

[363] Shackleton, E, *South*, Penguin Books, Penguin Group Australia 2008, First published by William Heinemann, London 1919, 44–45.

[364] Herbert Ponting, *The Great White Silence* 1924, restored and republished by the British Film Institute Archive 2011

addressing the psychic spaces of fright and fear draws on my direct experience of walking in the dark whilst undertaking fieldwork, and acknowledges my subjective agency in the construction of the final body of work.

On Bringing Back New Worlds

At the outset of the research I employed the phrase *Bringing back new worlds*, as an overarching title. It has its origin in a comment on the colonial collecting practices of Joseph Banks and Daniel Solander in *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science.* Author Richard Holmes has stated:

> *… Banks and Solander had rapidly become the scientific lions. They had brought back over a thousand new plant specimens, over five hundred animal skins and skeletons, and innumerable native artefacts. They had brought back new worlds…*[365].

I could see a resonance between this colonial mode of exploring and collecting and the desire of astronauts and Antarctic explorers to bring back the remote worlds they encountered, literally and metaphorically. As the research has progressed I have come to see this phrase in different lights. My *bringing back of worlds* is a returning to the archival documents, to the existing materials, to see what more can be discovered within them; a recognition that each fragment can function as a portal to other worlds, or that worlds can be constructed through engaging with these materials. Everything in an archive has the capacity to reveal new worlds. Multiple worlds reside within and are accessible through each and every document each and every frame of a film. Every fresh look into an image splits open another world. It is exciting to consider what can be unfolded; just how much can open out of one tiny fragment.

While the imaginings of remote audiences are of a fundamentally different order to the direct encounters of the explorers themselves[366], they constitute significant shared experiences and

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[365] Holmes, R., *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science,* Harper Press, London, 2009, 43.

[366] In the case of Antarctica, explorers' diaries and achievements have also formed points of departure for numerous actual expeditions where the imagined experience of exploring confronts the realities of being there, including: a climb over South Georgia by Tim Jarvis and Barry Gray in 2013, using the same clothing and gear as Shackleton's crew. It took longer than planned as they were held up by a blizzard while following in the footsteps of Shackleton, who originally made the journey after months stranded first on an ice floe and later on Elephant Island, bent on saving his stranded crew. And the tragic solo expedition of Henry Worsley, who lost his life undertaking a trek across Antarctica in 2016. He was a distant relative of Shackleton's *Terra Nova* Captain, Frank Worsley. https://www.telegraph.co.uk/news/worldnews/antarctica/9861720/Explorers-complete-Shackletons-epic-Antarctic-journeypp.html

contribute to collective constructions of exploratory spaces. Antarctica, in its elusiveness and the Moon through its magic and distance, both exert profound effects on collective constructions of imaginative space. How we imagine and imaginatively inhabit remote environments reflects on how we understand ourselves and informs the choices we make about how we engage with those environments into the future. By commencing construction of a poetics of exploratory space I'm adding to existing understandings of the human experience of exploration. Through the studio research I have found ways to articulate the mobile, shifting and contrary nature of exploratory spaces and created avenues for individual accounts to be interrogated, drawing out the phenomenological themes residing within them.

The worlds I'm *bringing back* are not Antarctica or the Moon, but the shared world/s constructed through active embodied inhabiting – humans are space makers and space sharers. The work about exploratory spaces is also about the spaces that are exploring humans – about the ways in which we extend ourselves into new worlds to make the world part of our selves – not in the sense of claiming and owning territory – but in the sense that our concept of self, expands through the praxis of exploring. The poetics of exploratory space is also a poetics of the self-expansion of humans. Exploration of remote and extreme environments becomes this beautiful metaphor for what it means to be human – the space of humanity – space of ourselves – constantly questioning and pushing further, gaining insights and taking our capacities to perceive and our blindness with us. Exploratory spaces are not territories on maps, they are what is created within and between us as we enact exploration.

Jarvis, T., https://www.timjarvis.org/base-camp/, (accessed 30.06.19); Grann, D., 'Retracing the Antarctic Journey of Henry Worsley', *The New Yorker,* 31.10.2018 https://www.newyorker.com/news/news-desk/retracing-the-antarctic-journey-of-henry-worsley

In order to advance, I walk the treadmill of myself
Cyclone inhabited by immobility

But within, no more boundaries

Jean Tardieu

Thus, the spiralled being who, from outside, appears to be a well-invested centre, will never reach his centre.

Gaston Bachelard[367]

[367] Bachelard, G. *The Poetics of Space,* Beacon Press, Boston 1992, first published in French under the title La poétique de l'espace, Presses Universitaires de France, 1958, 214.

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Chapter 5

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Appendix

Transcript of letter by Sidney Jeffryes
MLMSS 7064
(CY4164)

Ararat
July 14th

Dear Miss Eckford,

It was not my purpose to write to any of my friends, but Mrs Fox informed me that you were enquiring as to my illness, & seemed concerned. My lifelong friends do not believe my case is as I state, & imagine I have delusions. Knowing how difficult it is , on the evidences they have; to come to any other conclusion; I have not endeavoured to elucidate matters. I do not expect to be more successful in your case either, but after telling you the absolute truth, I leave it entirely to your own discretion to say whether it is Truth or delusions. When I tell you that my reason, memory, and all my faculties of mind, are as good as ever they were; & yet I am insane, it will seem paradoxical, but it

2.
is really so. The newspaper reports of my case were entirely erroneous. I am not Keen that the public should Know the actual case, for should the Angel Gabriel come to earth to tell the story, He would not be believed. Personally I care nothing for public opinion, otherwise I might have sought to gain it. When the press reporter at (Stawell) interviewed me, I told him I preferred not to be interrogated by the press and pander to the curiosity of the all to morbid public. It would take a volume to go into the details of that year, and I can only tell you the principal occurrences which led up to my present condition. If I should use the personal pronoun often, overlook it, as I can hardly explain my case otherwise. I left Sydney anxious to succeed, and as I think I remarked to you, caring little what happened, if only I made Good.

3.
Once away from Australia, I entered into the spirit of the thing with zest, & I assure you that after reaching the Antarctic after an interesting trip through the pack ice, I gladly accepted the offer to form one of the relief party selected to search for Mawson, & his comrades. The very afternoon the ship left, Mawson returned, minus his comrades. I recalled the ship by wireless at Mawson's request. The Aurora returned, but owing to a blizzard coming on meanwhile, Capt Davis decided to leave us for another year. And pick up Frank Wilds party; whom he had landed on the barrier some twelve months previous; & for whom ~~safety~~ he had some apprehensions regarding their safety. Mawson & myself seemed the only ones who cared about spending a y ear there, They all has already been some fourteen months in

4.
the Antarctic when I came down, & were thoroughly homesick. However, all went well for some few months. I made the Keeping up of the wireless mast my chief objective. Mawson

and the others considered it an impossibility, and no attempt had been made the previous year. This did not deter me however, and I was succeeding fairly well, & it seemed likely that I could manage to make it weather the entire winter. The blizzards Kept increasing, and blew for weeks Together at a speed of 80 to 100 miles per hour. This wind rarely ceased for more than a day or so & even in the midsummer months a calm day was rare. When it seemed apparent that the mast was going to weather the storms, a wave of jealousy swept over the other six members. Having no experience in these matters, I never for a moment dreamt that if would lead to insanity and

5.
although I noticed it, I never stopped my efforts. Evidences of something wrong first appeared in Madigan & McLean, who continually gave vent to cowardly insinuations. I stood a good deal of this without demur, but got into open conflict with Dr McLean first. We shook hands, but Madigan made a scurrilous insinuation against Mawson, with regard to Mertz, & in taking Mawson's part, I then got into trouble with Madigan. I ~~then~~ became the central point of attack by all except Mawson, & Hodgeman. Things were getting very warm when suddenly, the mast came down. (Seeing) the jealousy that had arisen Mawson should not have wished me to try to erect it in the face of such opposition. In trying to push the work on in accordance with Mawson's suggestion, I unhinged what remaining good was left in the others, and they used all the arts within their compass to drive me from the hut and at the same time protect ~~my~~ themselves. Mawson and Hodgeman joined the other four, and although Mawson pretended to be assisting me he was no better than the rest. Insinuations of the most odious Kind were made against me, &

6.
they endeavoured to break down my nerves by Keeping me awake at night, and trying to get me to leave the hut. I now had nothing left to do, but endure all as best I could. Mawson & Hodgeman probably imagining that I would weather the business, & turn ….. evidence, or being themselves weather-made, & jealously obsessed; suddenly changed round and succeeded in a measure, in gaining my confidence. They then made every effort to hypnotise me, although I could not make out what they were up to at that time, having no knowledge whatever of occult sciences. The result was, that I again fell a victim to what proved worse than damnation. After a few of their hypnotic endeavours, which I misunderstood then, I woke one morning feeling a strange calmness, and with a queer feeling of strength of nerves I immediately repaired to Mawson & asked him if I could assist in any way in keeping order. He ~~says~~ said. Oh you slept well did you. (…?) have a lie down.

7.
He immediately dressed & resorted to attracting & trying to fix my attention. I could not understand his attitude, but I shortly after fell into a magnetic spell. My will & all my faculties remained exactly as they were before and the change which I actually felt traverse my brain & which seemed to strengthen, exposed my thoughts and feelings to all and sundry, in the hut. The fact is, that my will became suddenly and I am in a permanent state of mental thought transference, telepathy, or whatever you chose to call it. This is what people cannot bring themselves to believe, and consider a delusion. They can easily assure themselves of its reality by writing to the Supt of this bug-house & I wager them all he will not refute it. To continue with the Tragedy. I then Kept order as well as I could by this/these means of thought-transference, deciding to pilot them home without bloodshed if possible, to get out of

the way before the ship reached Adelaide. This I did as anyone who came down on the ship can certify. A

8.
week before arriving at Adelaide I took an overdose of opium but although I took enough to dispose of any 2 men it never so much as made me feel drowsy. I decided to go on to Australia & try more natural methods & left the train at Stawell with the determination to starve to death "À la Suffragette eh"? Well, although I had twelve days without a bite, I felt little the worse for it, and was not roaming the bush as people may imagine, but calmly awaiting the end (in one spot) which seemed so hard to reach. Some lady it appears, wrote to the Law Authorities Knowing I was starving myself, according to evidence put forward, and I refused to give any information or explanation to the Law, except that I had been to the Antarctic & I blamed Dr Mawsons hypnotism as being the chief instrument in bringing about my mental condition, Although it was only one factor. How the lady in question got the information I cannot say, as I Know no one was told of my whereabouts or intentions. My condition does not

7.
appear to have mended in the least since the day the change came over me in the Antarctic, and is more serious & far-reaching than any of my friends imagine. The other six members escaped the fate of an asylum but I guess they still have the mania for "notoriety at any cost whatever" which afflicted them right up to their arrival in Australia. I want it clearly understood that you must not reply to this. Whether you believe it or not rests entirely with yourself & your capacity for believing truths, which seem incredible, & yet are not so. These men were unfortunate, in not being able to control their jealousies, and had conditions more Trying probably than any other expedition ever experienced. We must not judge them, lest we be judged ourselves. I leave them to God and their own consciences: ———
Take good care of Mrs Fox, & pardon the length of this epistle. I leave you to cogitate on what you have here, and close with

8.
assurances of my Kind regards to yourself & sister
Yrs Sincerely Jeffryes

PS.
Keep this information strictly confidential, I do not want it to become newspaper controversy, but I have given most of my friends whose intimacy I have valued similar reports, & have enough confidence in you to Know that you will keep this as much to yourself as possible. The matter is public enough here, but I would hate it to spread. I have stopped all correspondence, except with members of my own family. I won't be able to come up to the scratch for that skating challenge I threw out before I left for the Antarctic; anyhow, most of our skating down there consisted of skipping about the ice in finnesko with following winds at 80 to 100 miles either behind or in front. Suppose you still patronise the ice rink. My days of joy rides etc seem to have ended, when I shall regain a normal condition is beyond me to say, and I don't altogether see how they can Keep me locked up here. I'm optimistic enough as a rule, but I long for a dissolution of mind & body. I have not the slightest fear of death, & would welcome it as my best friend. A strange fate to have befallen me. Hope this letter won't make you (bluey). Goodbye

Excuse the smudges
I'm writing under rather unusual conditions. I hope no other of your acquaintances will ever haul up at a nut-house. I feel this really more on their account. Than on my own. I have made martyrs of my own family & yet I could not have avoided it. It was to be. Sounds like the Mahommedan's Kismet, doesn't it.

I almost forgot to thank you for your wireless message. Suppose you received my reply from Antarctica. Several of our private messages were not forwarded from the Hobart end I have since learnt.