



INTERDISCIPLINARY AND CROSS-CULTURAL RESEARCH
RESEARCH SCHOOL OF HUMANITIES AND THE ARTS

SHARED LANDSCAPE MODEL
INTEGRATING THE MANAGEMENT OF CULTURE AND NATURE

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Declaration of Originality

I, Keven Ronald Francis (5 July 2017) hereby declare that the exegesis here presented is the outcome of the research project undertaken during my candidacy, that I am the sole author unless otherwise indicated, and that I have fully documented the source of ideas, references, quotations and paraphrases attributable to other authors.

Signature:

A handwritten signature in black ink, appearing to read 'KR Francis', written over a light grey rectangular background.

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EXEGESIS: NEGOTIATION IN PROCESS

ABSTRACT

Exegesis: Negotiation in Process is a component of my overall PhD project (the Project), which includes the associated Project Thesis. The Project is an interdisciplinary and cross-cultural investigation of shared management of landscapes that considers the integration of cultural and natural heritage management. The aim of the research is to propose a management model to address failures in the sustainability and effectiveness of shared management partnerships, manifest in damage to both the heritage and historic fabric. The Project provides evidence for a new landscape management model integrating the management of Culture, Nature and Art (CNA) focused on the intangible of heritage as the primary driver of policy development and management delivery.

The Exegesis provides an exploration of the concept of negotiation as encountered through the experience of sense of place within the landscape to provide an intangible qualitative basis on which to inform landscape management priorities. The visual practice is pursued through the mediums of photography, drawing, painting, fire-drawings, sculpture and installation that engage with a reciprocity between mediums and cyclic movement between field and studio. The continual shifting dialogue between mediums and locations produces an engagement with ‘the liminal’ relating to the decisions required to transverse cultural thresholds and become enveloped within the process of cross-cultural negotiations.

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Chapter One: Introduction

The Exegesis presents my Visual Practice research, which integrates into my larger interdisciplinary PhD research project (the Project) and is accompanied by the Project Thesis (the Thesis). The Project is titled *Shared Landscape Model Integrating the Management of Culture and Nature* and involves the investigation and review of the process of landscape governance and management within the field of cross cultural and interdisciplinary research. The Exegesis engages primarily with the intangible of heritage rather than historic fabric and acknowledges the potential of the experience of sense of place, through art practice, as a process to inform policy and management decisions. The goal of the Exegesis is to reveal the reciprocity between humankind and nature, as a contemplative space of interactions and negotiations, to inform resilient shared management partnerships and sustainable management.

My Visual Practice is an investigation of the dialogue of negotiation between culture and nature, pursued through a personal negotiation of sense of place expressed as ambiguous and transitional spaces, edges, lines and gaps within the landscape. The principal visual practice medium engaged with for the Exegesis is photography. However, painting, drawing, ceramics, fire and sculpture are also explored as part of an informative process for developing ideas and direction. Although the Exegesis focus is on photography the other mediums remain a significant element of my broader visual practice and enquiry into sense of place. The term 'sense of place', related to my visual practice, encompasses an intangible process involving artistic practice that is informed by engaging with both culture and nature within landscapes at a location, across a complex interaction of human senses.

Relph (2008) describes sense of place in relation to the intangibles of human sensory perceptions, including imagination and anticipation. Lehman, an Aboriginal descendant of the Tasmanian Trawlwuy people (2008), describes sense of place in terms of action and process, which includes artistic practice. The perceptions of sense of place by Lehman and Relph align my understanding that sense of place is an

intangible interpretation of place that can be expressed through the process of art when a person is physically experiencing a location.

(Relph 2008: 314).

Sense of place is a synaesthesia faculty that combines sight, hearing, smell, movement, touch, imagination, purpose and anticipation. It is both an individual and an intersubjective attribute, closely connected to community as well as to personal memory and self.

Greg Lehman (Lehman 2008: 106)

A sense of place occurs when we are involved in an action of creation – through the processes of art, poetry, philosophical speculation and engagement with the relational aspects of the universe – not just at a local level but a much broader and deeper state.

An important component in linking my visual practice and sense of place to the management of culture and nature within a landscape is the engagement with heritage as a fundamentally intangible process related to evolving cultural and social values, which are linked to historic fabric such as tangible objects, environments or structures. This perception of heritage is presented by Smith (2006) and specifically by Smith and Akagawa (2009) in the publication *Uses of Heritage*, which describes heritage as: (Smith & Akagawa 2009: 6).

Heritage only becomes ‘heritage’ when it becomes recognizable within a particular set of cultural or social values, which are themselves ‘intangible’

The understanding of heritage as intangible is significant to my research as it couples with an approach utilizing artistic engagement with a sense of place, as an informative tool in policy and management decisions. The innovation in landscape management proposed in the Project is an intense collaboration between the arenas of cultural

heritage, environmental sustainability and arts practice within a Western landscape management model. The collaboration between these arenas is designed as a model that integrates the management of Culture, Nature and Art (CNA) focused on the intangible of heritage as the primary driver of policy development and management delivery. Such collaboration is designed to elevate the intangible expression of heritage as a management priority. This is in contrast to prioritizing the physical environmental fabric of flora, fauna, objects, structures or geological features against heritage. The CNA process elevates art practice to the position of a management process that engages with the ‘sensations generated and proliferated only by art’ as described by Grosz (2008: 18).

Art thus captures an element, a fragment, of chaos in the frame and creates or extracts from it not an image or representation, but a sensation or rather a compound or a multiplicity of sensations, not the repetition of the sensations already experienced or available beyond or outside the work of art, but those very sensations generated and proliferated only by art.

The Exegesis research and the CNA approach developed throughout the research and are informed by the process of living, working and researching on Country as a manager and artist. An understanding of the term Country is important to my research as it presents the management of culture and nature within a landscape as an integrated whole. The following passage from *Chapter One* of the *Project Thesis* describes the use of the term Country as: ‘Country is a means of describing the holistic environment, holding both the Western concepts of: landscapes as natural and cultural; plus the heritage as tangible and intangible’. Descriptions of the term Country by Hunt et al (2009) and Rose (2008) provide further understanding of the holistic and complex meaning of the term when referenced by Indigenous Australians:

- Hunt, Altman and May in the Paper; *Social benefits of Aboriginal Engagement in Natural Resources Management* (Hunt et al. 2009: 1). ‘Indigenous people have a holistic meaning for ‘country’, which encompasses land and landforms,

water and marine resources, the plants, trees, animals, and other species which the land and sea support, and cultural heritage sites. The whole cultural landscape and the interrelationships within the ecosystem are encompassed in the term'

- Deborah Bird Rose, in the Article *Dreaming Ecology: Beyond the Between* (Rose 2008: 110-110). 'The Indigenous reshaping of the term 'country' shifts it from a common noun to a proper noun. People speak to Country, sing to Country, visit Country, worry about Country, feel sorry for Country, and long for Country... Country is a living entity with a yesterday, today and tomorrow, with consciousness, and a will toward life.

The significance of the Indigenous concept of Country is its integration of culture and nature. From a management perspective, such integration indicates there is no distinction between managing Country and maintaining culture as they are fundamentally one. Consequently, where reference is made to managing culture it is simultaneously related to managing Country (culture and nature of landscape). The use of the term Country within my research is an engagement with the concept rather than the Indigenous cultural matter, which I contend should remain under the cultural authority of the people to which it ethically belongs.

The identification of artistic expression as part of the management process is influenced by a consideration of the Aboriginal approach of including art as an integral component in the management of Country, which is fundamentally cultural. My visual practice is most certainly influenced by the Aboriginal approach of combining arts and culture in the management of Country. However, my engagement with visual practice is not related to Aboriginal cultural practice, rather it explores sense of place amongst the personal sensations and emotions that are informed by my personal life experience, literature enquiry and being physically in the landscape whilst pursuing my visual practice. The landscapes included in my investigations are: Uluru-Kata Tjuta National Park and Purnululu National Parks where I was engaged with cross-cultural negotiations related to the management of culture and nature

within the landscape (Country); Tasmanian Wilderness World Heritage Area; Derwent Estuary and valley in Tasmania; Kimberley region of Western Australia; and other landscapes where I have lived with my family.

My arts process intertwines non tactile photographic prints with the more tactile mediums of painting, drawing, ceramics and sculpture, which are rubbed, mixed, smoothed and caressed. The origins of this tactile interaction with materials emerged from my formative practice in ceramics and installation. My experience with clay in specialized pit fired burnished work is particularly tactile as it necessitates extensive mindful rubbing and polishing of pieces as they sit in the palm of my hand. (Francis 2010), (Francis 2013). The resulting tactile process, across my non photographic mediums is both mindful and reflective, contributing to my analysis and understanding of management issues with Country and consequently my confidence in cross-cultural and interdisciplinary negotiations.

I have deciphered my experiences of management and visual practice on Country as an engagement with ideas, beliefs and prejudice that compete for cultural recognition, understanding and leverage. A particular area of competition, as revealed in the Thesis, is the contrast between the holistic traditional Aboriginal approach and Western dualist approach to the relationship of culture and nature within the landscape. The representations of landscape through photography, as discussed by contemporary photography writer Liz Wells (2011), suggests that the Western duality has influenced landscape photography allowing culture to appropriate nature and impose human control and order.

(Wells 2011: 3)

‘From its inception photography has been involved in intervention and detailing environments, helping culture appropriate nature’.

(Wells 2011:2)

landscape results from human action, whether from direct intervention to make changes to the land (town planning, landscape architecture,

gardening...), or from exploring how land might be represented (in writing, art, film, photography, or everyday journalism and casual conversation). To 'landscape' is to impose a certain order.'

The terminology interplay of the Western concept of landscape and the Aboriginal concept of Country appear throughout my research, in recognition of the cross-cultural domain of my investigations. This interplay is fraught with contradiction related to how Aboriginal or settler cultures relate to a location. The term Country, relates to Aboriginal Australians describing an integrated environment encompassing culture, nature, people, environment, emotion and spirituality. However rather than abandoning the term landscape, which is firmly entrenched within Western art, my approach is to recognize its Western interpretation and realign it in a holistic context to a cross-cultural descriptor of an element of Country that seeks reconciliation rather than colonization.

When using the Western term art in relation to Aboriginal cultural expression there needs to be recognition that art, as a holistic concept, is a significant component of Aboriginal cultural practice and the consequent management of Country. Caruana, in the publication *Aboriginal Art* (1993) reveals the significance and use of art as an essential part of Australian Aboriginal societies and cultural expression. In relation to *the Aboriginal Memorial*¹ Caruana makes note that: (Caruana 1993: 206-207)

The Memorial also symbolizes the significance of art to Aboriginal people today. On the one hand, it reflects traditional ceremonial and artistic activities which continue to be practiced across country, carrying the spiritual forces of the ancestral beings from one generation to the next On the other hand, the Memorial signifies the important role of art in expressing Aboriginal values and perspectives of the world.

¹ The Aboriginal Memorial consists of hollow-log coffins painted in traditional designs major Dreamings. The memorial commemorates, in the traditional Aboriginal art, the thousands of Aboriginal people who perished under Australian colonisation (Caruana 1993).

A further demonstration of Aboriginal art being engaged as part of the management of Country is in the exhibition and associated catalogue of *Yiwarra Kulu: The Canning Stock Route*, which is the story of the colonial Canning Stock Route revealed in over 100 canvases produced by 70 artists who travelled the route over six weeks (Carty et al. (eds.) 2010). The story Yiwarra Kulu is of the colonial stock route's management and how its influence on the Country around it impacted on the culture and nature of its landscapes.

The entwinement of arts practice within the management of Country is also demonstrated through Aboriginal leadership in the operations of organizations such as the Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA) that promotes the statement of 'Working together to keep art, culture and country strong since 1987' (ANKAAA 2016). Another significant demonstration of Aboriginal art being used within the process of managing Country are the Yolgnu Bark Petitions of 1968, 1988, 1998, and 2008, (Australian Government 2009), which incorporate traditional Aboriginal visual practice and English text as a cross cultural dialogue for managing Country.

My visual practice, combined with landscape management, has identified the potential of investigating the intangibility of heritage, as sense of place, in order to inform management decisions. The presentation of my Exegesis binds to my Thesis through the broader concepts of negotiation, liminality and culture/nature integration to provide a direction for the use of artistic expression within management protocols. The Exegesis also provides an insight into my works that engages with how I perceive humanity fitting and negotiating its individual and societal cultural place within the environment. I propose that how managers engage with the landscape and how they experience a related sense of place is influential to how they develop and interpret policy and deliver day-to-day management. The process of visual practice² within cultural and natural heritage management is designed to encourage policy makers and delivery personnel to physically be in landscape and engage with place in a personal

² Artistic practice is considered to encompass a wide range of arenas including visual arts, performance, photography, literature, digital media and others

expressive manner. This is in contrast to engaging with place from a distance and focusing on the tangible text, images and other elements that are separate from the personal experience of a location.

Proposition and Questions

The Project presents an interdisciplinary Proposition addressed by the Exegesis Question and two collaborative Thesis Questions that focus on the governance and management of culture and nature within landscapes.

Proposition:

The management of Country based at the nexus of culture, nature and arts provides an integrated model for the management of culture and nature within landscapes.

Exegesis Question

How can the process of visual practice be engaged to reveal the integration of culture and nature within landscapes, with the aim of informing governance and management decisions?

Thesis Questions

What are the governance structures and processes that can lead international practice in the integrated management of culture and nature within a landscape?

and

How can the recognition of the symbiotic relationship of intangible and tangible heritage, within management policy and process contribute to continued cultural diversity, sustainable development and conservation and biodiversity?

The Project's Proposition sets the arena in which to build an interdisciplinary investigation across visual arts practice and management negotiation. I have

interpreted this interaction between art and management as a complementary intangible process that when combined provides a volte-face to the Western approach to cross-cultural management of culture and nature within Australian landscapes. The Proposition also links the personal experiential encounter of landscape and people into a process to inform more sustainable management between cultures.

The interdisciplinary Project addresses two overarching Thesis questions and an integrated Exegesis/Visual Practice question. As a result of investigating the Thesis questions the research revealed the necessity of engagement with the intangible aspect of sense of place, related to the culture and nature within a landscape. Consequently, a process is required to engage with the intangible as an element of the management process. The process selected is visual practice as it embraces the intangible process revealing human and environmental relationships within the landscape that enhance an understanding of an environment and inform management priorities. The innovation of my research Project is an analysis of the proposition of considering culture and nature as integrated and the identification of a process that links the intangible of sense of place into management processes.

Chapter Two: Positioning the Research

In recognizing heritage as an intangible experience the management of landscapes has the opportunity to shift away from objectification and commodification of images, objects, constructions, environments or geological structures. The shift is to a priority of engagement with the intangible, which in my research is delivered through the processes of visual practice and management negotiation. The Exegesis considers negotiation as a process of transition, which creates an environment that moves participants onto the threshold between cultures and into the liminality of negotiation. Payne in the journal article 'Liminal mind, creative consciousness: From the artist's vantage point' provides a platform for artistic expression engaging with the liminal in the statement: (Payne 2011: 190)

One must be free from the anticipation of any known outcome to allow for the potential arrival of the unexpected. It is risky to invite the unexpected.

The artist James Marshall also expresses the linking of the liminal to artistic practice and creativity in an interview by Donna Thomson from the journal article 'The Liminal Object' (Marshall 2007: 35)

The Liminal state is characterised by ambiguity, openness and indeterminacy. Liminality is a period of transition, during which usual boundaries of thought, self-understanding and behaviour shift, opening the way to something new.

The creation of James Marshall's sculptural ceramic pieces begins with drawings based in observation of his environment, which inform his ceramic forms that are eventually glazed and fired. He also creates a link to photography with the statement 'Would the liminal object be perhaps like a photograph, an image of a moment in time, a tiny piece of an endless continuum that moves from past to future, stopped in the present, now, forever? A reflection of a fleeting glimmer' (Marshall 2007).

Marshall's description of an engagement with his work correlates with my practice, which initially engaged with ceramic pit-firing and expanded into sculpture, painting and photography. My visual practice moved beyond the object to encounters with the spaces, lines and gaps in the environment that revealed the interaction between culture and nature.

In linking back to the Thesis component of the Project and a management perspective, the concept of a threshold correlates to the process of moving from cultural and ideological prejudices into an egalitarian field of negotiation, where outcomes and borders are not pre-defined and the process itself informs resolution of difference as a transition to understanding. The terminology of liminal and liminality is also linked to management in relation to: tourism (Ryan 2002); rites of passage (van Gennep 1960); consulting (Czarniawska & Mazza 2003); cosmopolitan gaze (Johnson 2010); borders and boundaries (May 1995); and cultural difference (Rutherford 1990).

Through engagement with the concept of the liminal the visual practice research is positioned as an investigation of negotiation beyond cultural and political thresholds and into continuing evolving negotiation of shared landscape management. My contention is that the negotiation of the management of culture and nature within landscape, particularly related to cross-cultural environments, demands the consideration of intangible quantitative evidence to inform policy development and management delivery. My proposal is that this quantitative evidence can be revealed through an artistic expression of sense of place and provide a more informed cross-cultural understanding of shared and separate landscape heritage.

Foundation

The foundation of the Exegesis research is informed by my management and visual practice, which interacts with Country and engages with the process of negotiation between local traditional Aboriginal and settler cultures. It is an experience that profoundly influences my sense of place and how I perceive the management of culture and nature within the landscape (Country). The knowledge of these

negotiations relates to my experiences at Uluru-Kata Tjuta and Purnululu National Parks. In 2002, I was living and working inside Uluru-Kata Tjuta National Park as the Secretariat to the Board of Management and in 2012 I returned to conduct PhD fieldwork. In 2013 I worked as the World Heritage Executive Officer at Purnululu National Park, in the North West Kimberley region of Western Australia. These lived experiences have been continual companions to my visual practice and have often manifest as a lament to the negotiations for the management of Country between local traditional Aboriginal owners and Australian governments. The state of the relationship between these parties in the management of Country is examined throughout the Thesis and revealed to be non-sustainable from a cultural and natural perspective and less than satisfactory in governance terms. The Thesis case studies are Uluru-Kata Tjuta National Park, Purnululu National Park and the Tasmanian Wilderness World Heritage Area, each revealed, through my research analysis, as lacking in open and transparent governance.

My initial photographic response to the clash of Aboriginal and colonial cultures was focused on the negotiation space of the climb of Uluru. The photographs of Uluru reveal the physical impact of the climb as a disturbing scar within the broader landscape. As a response to my photographs revealing the scar on Uluru, my research moved away from representations of broad landscapes to closer encounters that focused on the negotiation spaces within the landscape. My paintings, drawings and sculptures, which complement my photographs have consistently focused on the close intensity of the negotiation space as ambiguous edges, lines, gap and reflections, rather than broad landscapes.

A particular aspect of my focus on the Uluru climb is the erosion and etching away of the rock surface of Uluru, which presents a space that cuts through the rock and exists as a gap between cultures and the compromised governance integrity of Uluru-Kata Tjuta National Park. The analysis of the climb and its cultural and natural impacts are revealed in my associated Thesis analysis as demeaning the traditional Aboriginal owners and the Australian nation. In the performance of the climb the tourist tread in-between the Western cultural search for the grand vista and the traditional local

Aboriginal culture with its sense of place in Country. Initially my visual practice responded to the Uluru scar as an investigation of similar trails between different cultural understandings of place. As my research developed I expanded on this foundational concept to focus on the broader investigation of negotiation contemplated in my general surrounds and the sense of place I experienced in the diverse locations from the Kimberley to Tasmania. This expansion in my work recognizes, but does not primarily focus on colonial or Aboriginal prejudice and conflict, rather it investigates the interplay between different understandings and negotiation of place, which may include contemporary settler and colonial convict heritage and how they interact and relate to Country.

Complementary to my Purnululu, Uluru and Tasmanian Wilderness investigations I conducted PhD field research, for both my Thesis and Exegesis at: the Indigenous Protected Area of Nantawarrina, in South Australia; Bush Heritage Australian's Scottsdale Reserve in NSW; the pastoral landscape of Gundaroo in New South Wales; the remoteness of the Kimberley region of Western Australia; and the Hobart region of Tasmania including Wellington Park and the Derwent Estuary in Tasmania. The diversity of locations I have engaged with throughout my candidature reflects the expansive perspective of my visual practice, which is a personal expression of a lived experience of place and sense of place related to the many different landscapes. The expression of these experiences evolved over time to continually fold ideas, interpretations through various art mediums back on themselves, with the single vision of pursuing an expression of the ephemeral experience of negotiation.

Development

Initially my practice-led research responded to the discordance between Aboriginal and settler cultures revealed in literature reviews and my experience with first hand shared management negotiation of cultural and natural management in landscapes including Uluru-Kata Tjuta and Purnululu National Parks. This experience inspired and informed my investigation of the negotiation space or gap, as a fine line at the brink of change or an expansive space separating elements that cut, transgress, lure, support, change and embrace. An investigation of the climbing track up the mount of

Uluru (Figure 2.1) reveals the negotiation of the etched space created by thousands of tourist shoes treading up Uluru and defacing the World Heritage values. This view of the Uluru track may appear as just another mark on Uluru but a deeper reading reveals the overt reality of the scar (Figure 2.2). In Figure 2.1 Uluru can be interpreted in Western terms of wilderness and pristine nature. However, revealing the scar in Figure 2.2 undermines this constructed Western perspective and creates a perception of no longer remaining the detached voyeur but a participant being drawn into the conflict of nature damaged by human intervention. The historic and contemporary use and misuse of wilderness as a management model is analyzed in my Thesis and found to be counterproductive in shared management with local traditional Aboriginal owners. My research reveals that the significant damage, by contemporary human intervention at Uluru-Kata Tjuta, Purnululu National Parks and the Tasmanian Wilderness World Heritage Area impacts adversely on the cultural and natural World Heritage values and creates a colonizing sense of place that overlays the values of local Aboriginal traditional cultures.

My contention is that to develop equitable cross cultural landscape policy more effective management is needed with improved and robust processes that clarify and reconcile the diverse sense of place held by the partners in the shared management of culture and nature within a landscape. The process I propose is to integrate the management of cultural and natural heritage and emphasis the intangible of sense of place. To achieve this, I propose the artistic expression of sense of place, linked to personal experience of a landscape, can be utilized to provide insightful evidence that can inform heritage management.



Figure 2.1: Francis, K. (2012). Uluru. Uluru-Kata Tjuta National Park: digital photo.

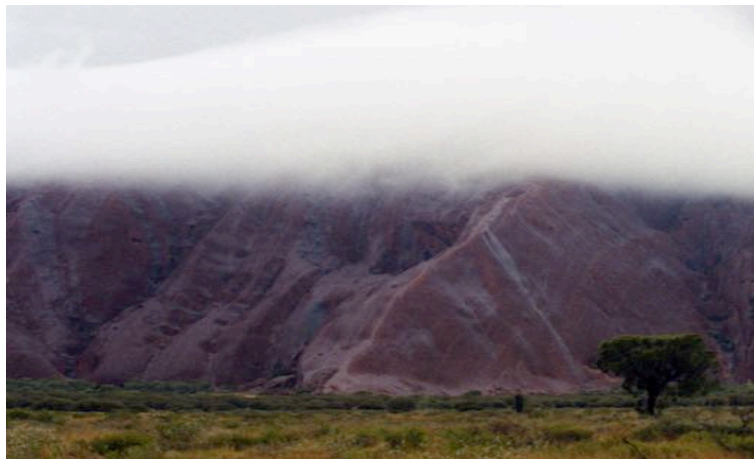


Figure 2.2: Francis, K. (2003), Uluru Track. Uluru-Kata Tjuta National Park: digital photo

In the case of the Uluru climb my artistic response to the scar as a photograph, painting, drawing or sculpture provides a more informed sense of place that elevates the need to review management policy and mitigate the associated cultural and natural heritage damage. Without being personally close to the climb my sense of place would have been detached and consequently may have misconstrued the climb's impact and the necessity for management change.

Whilst the photographic series of Uluru and the track scar depicts tangible degradation, my investigation is focused on the intangible damage to heritage and a personal impacted sense of place. This focus is informed through my understanding of

cross-cultural negotiation and challenges the prejudice of the hegemonic tourist gaze. The engagement with the Uluru track led me to an exploration of tracks, lines, roads, paths and other dividing spaces that reflected the negotiation of human interaction with nature. The photographs created through this engagement generated reciprocity with my painting, fire-drawing³ and sculpture whilst shifting away from experiencing sense of place through realistic interpretations of landscape. The reciprocity between mediums led my photography into a closer, more focused encounter with the landscape and further encouraged my non-photographic work into abstraction as a way of thinking, to create works beyond notions of illustrated features. The closer focus and abstraction are vital processes of my visual practice and are employed at different stages as the reciprocity between mediums evolves. Features such as the track up Uluru have been absorbed into dividing spaces in many of my works. As I move back and forth between field and studio I engage with creation of lines, edges and gaps that are investigating a way of thinking through the negotiation between culture and nature. These creations are not obfuscated by specific landscapes or cultural interactions of physical geological or environmental features.

My artistic process involves creating field photographs and drawings to trigger responses in paintings, drawings and sculptures that focus on the spaces of negotiation. These works enabled me to distance myself from the propensity to photograph the environment as landscape and prime my focus on photographing intimate encounters with the negotiation spaces within the locations. The consequence, in my visual practice, of shifting between mediums and creating reciprocity led me to interpret the gap/space outside of broad landscape images and in a direction towards intimate encounters with human constructions shifting the view of the broader landscape and its associated colonial interpretations.

My visual practice has been influenced by the work of many artists across mediums including the paintings, drawings, and sculptures of Robert Smithson (Boettger 2004), Robert Ryman (Hudson 2009), Rover Thomas (National Gallery of Victoria 2003),

³ fire-drawing is a process I developed to use flame and heat to print scorched traces materials into paper. *Fire Drawing 1* (Figure 14) is an example of my fire-drawing process.

Jan Hogan (Hogan 2017) and Peter Adsett (Adsett 2010). The photographic works that have particularly influenced my practice include: American wilderness photographs by Ansel Adams (Adams 2017); Australian wilderness photographs by Peter Dombrovski (Dombrovski 2014); the multiple images overlays of Mark Klett (Klett 2011); the intimate landscapes of Eliot Porter (Dutton 1979); and the photographs of the Antarctic by Anne Noble who confronts the concept of wilderness and positions herself within the process of photography: (Noble 2015)

In the idea of wilderness, we encounter a kind of binary that renders nature as separate from the self. Embedded within it is a division between notions of wild and tamed, self and other, and nature and culture. ...

A particular artwork that influenced my research was the mirror and basalt installation *Rocks and Mirror square II, 1971* (Figure 2.3) by Robert Smithson, which I viewed at the National Gallery of Australia in 2011. My initial response to the work was through photography, which informed painting, fire-drawing and pencil drawing that then folded back to further informed my photography process. Where Smithson engages with displacement, ephemeral reflections and entropy, as discussed by Boettger (2004), his focus is on the story of the objects and their reflection at the back of the mirror. My interpretation of Smithson's installation revealed a contemplative gap between the mirror walls and the basalt, which I consider a space of negotiation between the basalt rocks and their image. The installation by Smithson combines natural elements and human industry to produce a space in-between the basalt and its reflection. I interpret this gap, between basalt and mirror wall, as a space of negotiation between differences, enacting the liminal space of cross-cultural negotiation. Another compelling element of the work is the sharp lines at the edge of the basalt where it touches the glass. These sharp lines, at the touching of the glass and basalt are considered as a liminal threshold that needs to be crossed from the physicality of the rock before engaging in negotiation.



Figure.2.3: Smithson, R. (1971). Rocks and mirror square II: Basalt and Mirror.

For me the engagement with the gap between the object and the reflection, between material and surface, is particularly interesting as it is a transitional space negotiated by light. I have interpreted this as carrying what Smithson described, in his discussion with Kapcow in the publication *Robert Smithson: The Collected Writings* (Flan 1996), and in relation to museums, as the ‘blank and void regions or settings that we never look at’ (*ibid*: 43). This space is subject to the transformation created by embracing the process of ephemeral intangible entropy that leads into new understandings, which can be described as unrestricted but informed by the relationship between the object and the reflection. Observation and interpretation of the mirror pieces of Smithson provides an engagement with the transitional perspective as a gap or non-space between tangible material, the intangible of transition and the reflection, similar but not the same as the original object.

The National Gallery of Australia describes Smithson’s installation *Rocks and Mirror square II, 1971* in terms of observation and reflections, ‘There is the apprehension of infinite reflexivity upon kneeling down and peering across the tops of the nearer mirrors.’ (National Gallery of Australia 2014). Smithson’s wider mirror works have been described in terms of displacement, reflections, surface, transience and entropy (Sky 1973) (Boettger 2004). However, my engagement with this work based within my research process has not been with the reflections or the whole structure but with the gap between the Basalt rocks and their reflection on the surface at the back of the mirror. This provides a different sensation, allowing me to appreciate the rocks and

the reflection whilst focusing on the alluring spatial gap of transition between the rocks and their created reflection. The gap, which is the thickness of the glass, is separate to, but informed by, the rocks, interpreted by the light and impressed as an ephemeral image on the back surface. It appears as a line/gap along the glass, a transitional zone that is blank or void, a non-space where the rock image and its sensation are invisible, where the sense of the rocks negotiates and transits the glass space to rest on the mirror wall. The image is ephemeral, continually changing through variations of light and shadow and the fleeting impressions of people as they pass through the environment.

My visual practice involves a response to both the scar on Uluru with its vibrant cultural clash and the stillness of Smithson's mirror gap and the sharpness of the threshold at the basalt. This response is engaging with the multivalent perception of negotiation that is simultaneously dynamic and contemplative in its process. Looking closely into the scars and gaps I also recognize an envelopment of the whole where the gap/space is not totally defined by its edges or threshold.



Figure 2.4: Robert Ryman (2003): Series #11 (White)

Another artist of particular relevance to my research is Robert Ryman. Ryman's painting *Series #11 (White)* (Figure 2.4) prompted a response in my investigations, as it revealed, along with Ryman's other works *Series #12 (White)* and *Series #24 (White)* his fundamental engagement with materials and process rather than outputs as the driving force of his works (Bois, Y and Repensek 1981). In engaging with

Ryman's White series I am drawn to the shifting ambiguity of the white spaces as an enveloping liminality that is partly constrained by sharp dark spaces at the thresholds of the canvas.

As a consequence of the response to Smithson, Ryman and my continued reciprocity between mediums my photography began engaging more closely with the state of negotiation itself, with reference to the threshold at the edge of the liminality of negotiation. My investigation in photography shifted to align more with the ambiguous intimate approach that I pursue in my painting, fire-drawing, sculpture and drawing. This close photographic engagement with the landscape is influenced by the work of Eliot Porter as presented in the publication *Intimate Landscape: Photographs by Eliot Porter* (Dutton 1979). However, while Porter is immersed in nature my focus is looking for the areas of interaction between humans and nature.

Chapter Three: Visual Practice

Chapter Three is designed to present my visual practice investigations across a range of processes and mediums. It is structured around my field, studio and exhibition practice and presents multiple series of work embracing scars, gaps, reflections, transitional spaces and the envelopment of human endeavour by nature. The mediums I have engaged with are: photography; acrylic paint and charcoal on paper; fire-drawing on paper; paintings on canvas; sculptures and installations in timber and steel. An important aspect of my visual practice is the engagement with tactility, during the creation of works, in all mediums apart from photography. My photographic work, although not tactile in creation is informed by my physical engagement with other mediums. The importance of tactility within my arts process stems from my foundation work in ceramics, where the physicality of the process binds the artist's sense of touch, smell, hearing, and taste to the creative process. My ceramic works were created through molding and burnishing clay in my hands then engaging with the heat, smoke and fumes of the fire pit to transform the clay into ceramic.

The section *Exhibitions: work-in-progress* in *Chapter Three* presents two work-in-progress exhibitions, *Transition: A Shared Space* and *Transition and The Liminal Space*, which were displayed at the Foyer Gallery in the School of Art at the Australian National University. The sets of images of art works from the exhibitions is included in the attached *Appendix: Images of Exhibitions*.

At the commencement of my research I revisited my 2003 photographs of the tourist track climbing up Uluru (Figure 2.1 and Figure 2.2). These photographs were created in response to environmental damage that I had encountered whilst living at Uluru and the impact of the Western colonial sense of place imposed over the local traditional Aboriginal Anangu culture. The photographs also informed my initial case study research of Uluru-Kata Tjuta National Park and stimulated the desire to investigate landscape management as an intangible process of negotiation and transition. In 2012, when I returned to Uluru as part of my PhD research, I again

photographed the track up Uluru but this time as an investigation of the entwined negotiation of sense of place between the Western management of landscape and Aboriginal relationship to Country. The photographs *Uluru Minga* (Figure 3.1) and *Uluru-Between* (Figure 3.2) reveal the existence of a state of physical and emotional in-betweenness and a conflict of cultural protocols. The climber in *Uluru-Between* is resting in a zone in the middle of the climb, contemplating or perhaps stuck and disoriented, all within the personal negotiation of their journey. My interpretation of the Uluru climb is as a zone of cross cultural negotiation between culture and nature.



Figure 3.1: Francis, K. (2012). *Uluru Minga 1*. Uluru-Kata Tjuta National Park: digital photo.

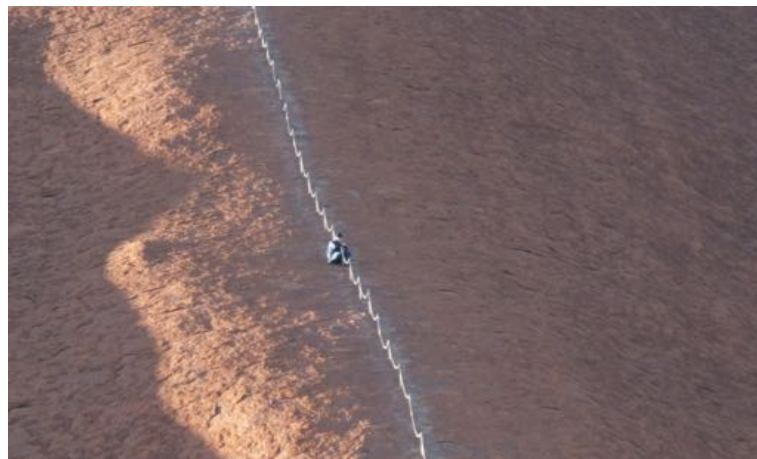


Figure 3.2: Francis, K. (2012). Uluru Minga 2. Uluru-Kata Tjuta National Park: digital photo.

Whilst some of the photographs presented in this Exegesis may appear to be in a Western landscape format my motivation is to engage with the spaces of transition and not the construction of the grand view or the grand embrace of nature as wilderness, which as stated in the *United States Wilderness Act* (1964) is ‘recognized as an area where the earth and its community of life are untrammelled by man, where man himself is a visitor who does not remain’ (The Wilderness Act 1964: 891). In relation to my investigation of shared management of culture and nature within landscapes the term wilderness and its colonial interpretations are extensively examined in the *Thesis section Wilderness of Chapter Two*, revealing the negative heritage impact of the wilderness concept on the shared management of Uluru-Kata Tjuta National Park, Purnululu National Parks and the Tasmanian Wilderness World Heritage Area. My Thesis analysis also reveals an opposition by related Aboriginal cultures to the use of the term wilderness in the management of culture and nature within a landscape (Country). This Aboriginal opposition is presented in a range of publications including Power (2002), Gammage (2011), DPIPWE (2016), Taylor & Francis (2014), Lee (2015).

Although the research reveals the use of so-called wilderness when managing shared landscapes as inappropriate and colonial, the realm of wilderness photography has been used successfully to influence management practice of landscapes, particularly in conservation campaigns and tourism promotion. This is demonstrated in the campaign to save the Franklin River in Tasmania that opposed the Tasmanian Government’s proposal to flood the river as a result of the construction of the Gordon-below-Franklin Dam. The Franklin River photograph, *Rock Island Bend* by Peter Dombrovski (Wild Island Tasmania 2017), which was used extensively in the campaign is described as the image that ‘embodies the legendary relationship photography and conservation have in Tasmania’ (Brown 2014). In addition to Dombrovski’s photograph being used as images in the campaign to save the river, the campaign changed the name of the location to ‘Rock Island Bend’ from the label of

‘the Pig Trough’ given it during colonization in the 1800s. The overwriting of the location’s name created the potential to re-write the intangible heritage of the location into a new pristine wilderness sense of place, which was separate to its often brutal colonial cultural history (*ibid*). Creating a sense of place through photography and changing a place’s name to match the wilderness concept was a successful marketing ploy in saving the Franklin campaign.

However, whilst the Franklin River was saved from damming, I contend that the use of wilderness as an influence on the management of the cross cultural heritage of Country is inappropriate as it reflects the European-Australian colonial enactment of a man verses nature duality. The duality approach conflicts with the Aboriginal management of Country, where culture and nature are integrated and not elements to be separately manipulated then recombined. The approach also has the potential to overwrite and devalue the colonial heritage as demonstrated by the name change of a bend in the river. Photographs of wilderness also carry reference to the term environment as a concept of domination and separation of human and nature. This is relayed by Giblett (2011) in the publication *People and Places of Nature and Culture*, which provides a view of the term environment in the statement ‘the concept of the environment not only implies separation between humans and the earth, but also a relationship of mastery over, and enslaving of, the earth. By the earth I mean ambiguously both soil and planet.’ (Giblett 2001: 9). My approach to my visual practice on Country does not pursue the colonial domination over the environment through a description of features. However, as my heritage is European and my first language is English I recognize that my interpretations and sense of place are still heavily influenced by the Western paradigm.

My visual practice seeks a closer engagement with the negotiation of humanity and its place within the environment rather than an illustration of nature. Philip Douglis (2005) in the article ‘A sense of place: expressing meaning, instead of describing’ argues that, ‘When photographing a particular place, we must go beyond description’ (Douglis 2005: 38). This statement aligns with my research approach that seeks to create an intangible interaction rather than simply a tangible illustration. Douglis also

expresses the view that sense of place may be difficult to express in a single image and multiple images can offer a solution (*ibid*). A photographer that engages with multiple images is Mark Klett who places photographs of a location in sequence, side by side or over the top of others to create overlapping of time (Klett 2011). In my own work, multiples are utilized to affect the viewer's sense of place through the multiple images of Uluru, presented as *Uluru Cloud* (Figure 2.1) and *Uluru Track* (Figure 2.2) and then as *Uluru Minga* (Figure 3.1) and *Uluru–Between* (Figure 3.2). Although the multiple photograph approach orientates the viewer, I initially restrained myself from utilizing the approach extensively. However, in a management context the interpretation of multiple images of specific places can be highly informative in policy development. In addition to the occasional use of multiple images I have also engaged with the process of adding brief captions to photographs, as a means to reduce ambiguity and inform the viewer's creation of sense of place.

John Berger (2015) discusses the ambiguity of photographs in his collaboration with the photographer Jean Mohr in *Another Way of Telling*. Berger writes 'All photographs are ambiguous. All Photographs have been taken out of continuity' (Berger & Mohr 2015: 93). Berger further writes that 'Between the moment recorded and the present moment of looking at the photograph, there is an abyss' (*ibid*: 89). Such an abyss aligns with my pursuit of a space between understandings, a liminal ambiguous space negotiated by the viewer. In relation to my investigations of sense of place I consider that the inherent ambiguity of photographs can be linked to the intangibility of the continual change of cultural and natural heritage. The engagement with a landscape through photography is informed by the history and culture of the observer. Consequently, ambiguity of meaning of a landscape is a result of human observation at a particular environmental, social, political and cultural period.

A photographer that takes the investigation of meaning between people and the landscape to an extreme is Paul Vanderbilt, with his photographs in the publication *Between the Landscape and its other* (Vanderbilt 1993). In this publication he presents a series of paired portraits and landscape photographs that are not related, in order to explore meaning and connectivity to landscapes. However, as paired

photographs Vanderbilt creates a new picture and sense of place through the visual interpretation of the observer, without text. He states ‘putting apparently disparate picture together to form new units’ (Vanderbilt 1993: 7). Whilst this process of combining photographs of seemingly disjointed images can reveal a new meaning between people and place I do not use this technique. Vanderbilt’s combined images do reveal a combined sense of place however I contend they produce a distanced sense of place with the potential to be a colonial imposition and so contrary to my pursuit of equitable shared management. My work is investigating sense of place to inform cross-cultural governance and management, developed from direct engagement with Country and consequently a distanced sense of place is counterproductive.

Field and Studio

This section *Field and Studio* presents the process of my visual practice investigation, which considers and engages with the interaction and negotiation between people and environment related to culture and nature within the landscape. The journey begins with the investigation of tracks that resonate with cross cultural heritage negotiation as discussed in relation to the photographic series of the tourist climb of Uluru. In the space of the climb there is an integration of people and the environment in a contemplative and ambiguous sense, as the photograph (Figure 3.2) encompasses the human impact on nature and the fragility of people in conflict with their surrounds.

Another of my photographic series that informs my visual practice research is the Mt Wellington Snow Series, which I created in the first year of moving to Tasmania. The photograph *Mt Wellington in Snow* (Figure 3.3) reveals the scar created by a road climbing Mt Wellington, its interrelationship to the city of Hobart on the Derwent Estuary, and its impact on the landscape. Mt Wellington is part of Wellington Park, which comprises 18,250 hectares and is one of the largest Parks outside of the Tasmanian Wilderness World Heritage Area (Wellington Park Management Trust 2015). The road up Mt Wellington is not easily visible without the layer of snow that accentuates its presence, since without the snow the trees tend to obscure the roads existence. The synergies that I see between the Uluru and Mt Wellington scars relate to the concept of a line cutting through the environment and revealing an imposition over nature created to achieve the Western tourist vista from a place of elevation over Country.

The visual practice process I follow is to orientate myself within an environment in regard to its cultural and natural elements. This process involves a review of the associated literature and an involvement with the local community, which often takes a considerable time commitment. Often the first photographs that I take of a location are representational and create an initial sense of place within the broader environment encompassing the land, water bodies and sky. This can be seen in *Uluru* (Figure 2.1), *Mt Wellington in Snow* (Figure 3.3), and *Hobart Reservoir* (Figure 3.5).

These first impressions are considered as a guide to gauge how to engage with the interactions of culture and nature, rather than seeking a conclusion of my investigation as realistic illustrations of the broader landscape.



Figure 3.3: Francis, K. (2015). Mt Wellington in Snow. Hobart: digital photo

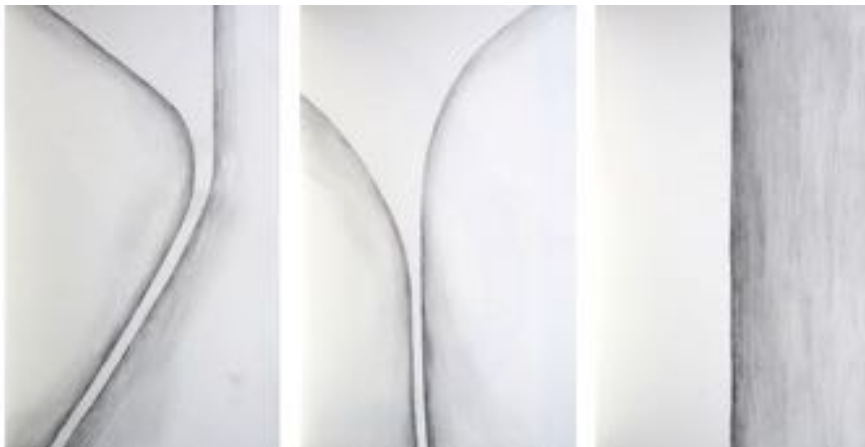


Figure 3.4: Francis, K. (2015). Sketches. Hobart: pencil of paper.

Complementing my fieldwork photographs are pencil sketches consisting of abstracted lines and spaces rather than geological formations. My field sketches have consistently been non realistic, consisting of lines, gaps and shade that are informed by my experience of place. The pencil sketches create controlled hard-edged lines and structural gaps of negative or positive space. These spaces and lines follow my obsession with the edges and the intensity of the line as a liminal threshold, requiring a purposeful step of transgression. The three sketches in Figures 3.4 were drawn

whilst on field work in the Hobart region and were part of the process leading to the photograph *Reservoir Window* (Figures 3.7 & 3.8) and other work related to the Derwent Estuary.

Once the first steps of gathering visual and text information have progressed I commence a process of directly engaging more intensely with the location. This involves spending time by myself in the location: sitting, walking, standing, staring, contemplating or meditating. The object to this part of my process is to clear my conscious mind of superficial observations so as to interact with the location more closely and witness the shifts in light and form. The notion of spending time in the environment to more fully understand it and more closely interact with it, is a practice that I have learnt from many years of observations in the bush and talking to Indigenous and non-Indigenous people living on Country. The process of spending unrushed and tranquil time within a landscape has been a continued companion. It was reinforced within my management approach and art practice through the experience of being on Country with Aboriginal people who would shed the shackles of their urban lives and relate directly to Country. I witnessed how the demands and constructions of their domestic lives evaporated, if only for the time they were immersed in Country.

The concept of spending time in an environment and seeing more than is noticed by walking through, has gained some Western scientific basis as is illustrated by the application of eye tracking technology. In an experiment presented in the online article by Sita et al. (2016), eye track recordings were produced of individuals watching a short film of a walk through parks. The results were that the eye was demonstrated to fixate on some objects (fixations) and also dart around (saccade), during which time the eye is effectively blind (Sita et al 2016). My contention is that these blind spots hold information about the location and potentially the interaction of people and the environment. By spending time in the environment, without rushing, I give myself the opportunity to witness integrations and movements that would normally be blinded from the discursive view. This process opens the possibility of

investigating something different, transient and ephemeral rather than fixed and encumbered by societal norms and expectations.

The first fieldwork photographs and sketches I produce from a specific location are usually loaded with and responding to an initial literature and image review researched prior to entering the landscape. These initial fieldwork pieces have an outsider's perception of sense of place, constructed by media images, academic writing and edited text. My analysis of my first perception of a location is that it is not dissimilar to the sense of place held by many Australians related to remote national parks that they have never visited, such as Uluru, which is promoted as their national icon and heart of Australia. As I contend in my associated Thesis, such a distanced sense of place can be detrimental to the sustainable cross-cultural management of culture and nature within Country. What I am seeking in my interaction with the culture and nature of the landscape is a sense of place that is created through an ephemeral experience of engaging directly with the environment by being on Country, rather than a pseudo experience imagined from a distance.

In between revisiting particular locations, I gather my photographs and sketches together as a catalyst for the creation of new works of paintings, drawings, sculptures or fire-drawing works in my studio, which could be a lounge room, bedroom, garden or occasionally a dedicated space. The fieldwork photos and sketches carry my evolving sense of place of a location, which is subsequently investigated through other mediums and the tactile process of: applying paint with brushes and my hands; rubbing and erasing charcoal into paper; burning paper and wood; polishing paint and timber; or building sculptures. My work in each of these visual practice mediums has at times diverted away from photography, however my Project research is focused on the connections to my photography and the informative reciprocity between other mediums.

Following my initial studio response to the field work I return again to the same landscapes as a continuing cycle of working on Country, which informs studio work, inspiring and focusing more work back on Country. The number of times I shift

between field, studio and mediums varies greatly, dependent on access to Country and my personal resonance with the cultural and natural heritage of the location. The aim of creating a reciprocity between studio and field work is to intensify my investigation of the location and reveal reflections of the interaction of nature and culture that I may overlook due to my physical and cultural approach of engaging with Country. Another important aspect of my visual practice, activated by moving between field and studio, is the shift between mediums. This involves a shift in how I approach thinking through the investigation of my sense of place. The returning to a location and spending contemplative time is very important to my visual practice process as it is how I develop an informed sense of place.

An example of my reciprocity process is the engagement with the water reservoirs and their associate parks, structures, water and forests near Hobart on the Derwent Estuary in Tasmania. I have known about the water reservoirs system and history for a number of years and had visited it on several occasions for events such as picnics with friends and family. Consequently, my initial photographic engagement and sense of place with the reservoirs were influenced by those events and views of the surrounds, overlaid with my personal cultural practice. The initial photographs were, as is typical within my art practice when first engaging with a location, of the broader landscape as displayed in *Hobart Reservoir* (Figures 3.5). When I decided to consider the Reservoirs as a research project I investigated the site more intensely and began to return every couple of days and move about with the conscious thought of the history of the place and the culture nature interaction. I would walk, stop, sit, take photos and draw to inform my studio work, which would inform future fieldwork.



Figure 3.5: Francis, K. (2016). Hobart Reservoir. Hobart: digital photo



Figure 3.6: Francis, K. (2016). Hobart Building. Hobart: digital photo



Figure 3.7: Francis, K. (2016). Window 1. Hobart: digital photo



Figure 3.8: Francis, K. (2016). Window 2. Hobart: digital photo.

On one of these cyclic field trips to the reservoirs I was near a historic building and began photographing spider webs on the window. I had previously created several photographic series of spider webs at Gundaroo and in the Kimberley whilst enjoying the subtle overlay that webs create on man-made structures and materials. After a while I started to be more attuned to the reservoir landscape and recalled the gaps created by tracks, spaces and lines. The historic building window then become such a gap and a vertical space of negotiation, held within the threshold edges of the stone. Investigating the spider webs revealed that they were in front and behind the buildings window and the glass was presented as an environment for the webs, leaves and detritus materials. Further engagement revealed the reflection of the hills, trees and cloud behind and the human construct of the building, entwined by the spiders and encapsulating the forest and sky around. The resulting photographs *Reservoir Window* (Figures 3.7 & 3.8) of this investigation reveal nature and culture are integrated within the frame of the glass and the elusive and interdimensional transitional place of the window space.

The photographs of the microcosm of the historic building's windows are locked in a moment of time. The interplay of nature and culture is revealed as an ephemeral negotiation within the reflection, between the historic fabric of buildings and

environment. The life of the webs and the light from the sky clouds, trees and the decay of the stone are for that single moment. The sense of place that this photograph holds for me is the colonial presence enveloped by nature's light and colour. Through this artistic inquiry I was drawn into the history of the site and began to build my knowledge of the Aboriginal and colonial history of the Hobart Reservoirs. Consequently, I intend to seek out the Aboriginal story and further my investigation of the site as a future project. The Hobart Reservoir work reveals a sense of place balance between interaction with the natural environment and human constructs whilst informing my understanding that management priority for the historic colonial site. Rather than polishing the historic building windows and sterilizing historic fabric to match a contemporary slick tourist experience, nature could be allowed to overlay and inform the experience of the historic fabric and heritage.

Concurrently with investigating the Hobart Reservoirs I was enacting a similar process with Mt Wellington in Wellington Park. Figure 3.3 (*Mt Wellington in Snow*) was the initial stage of engagement with the Mountain that produced *Snow Line* (Figure 3.9) and *Snow Warning* (Figure 3.10), which were the result of similarly moving from field to studio then back to the field. Engaging more closely with the landscape through *Snow Line* and *Snow Warning* provides a sense of place for me within the landscape, the human constructions in place and the climate conditions of Mt Wellington. The separating line of ice running up the pole in *Snow Line* and the lines of separation between the timber post and the reflector of *Snow Warning* follow my investigation of gaps and edges within the negotiation of the management of cultural and natural heritage. In addition to the gaps and lines *Snow Warning* also engages with my pursuit of envelopment of human endeavour by an environment through the encroaching encasement of ice, forced onto the structure by the intense wind.



Figure 3.9: Francis, K. (2016). Snow Line. Hobart: digital photo.



Figure 3.10: Francis, K. (2016). Snow Warning. Hobart: digital photo

The combination of the perspectives of edges, gaps and envelopment resonant throughout my field and studio visual practice and are discussed further in the sections *Gaps and Edges* and *Envelopment*. The first perspective is the engagement with edges as thresholds, holding my attention before shifting into the engagement with a negotiation space as gaps that divide my work into separate expanses. This concept is pursued in my pencil drawing, painting and fire-drawing to create the edge as an intense crisp fine line that restricts visual movement and requires a decision before it is crossed. The analogy of this edge is standing at the rim of a precipice, the end of a diving board or roof top before making the decisions to leap. In relation to management negotiation the edge is the stage where there needs to be a distinct decision to step out of one's cultural paradigm before being open to negotiation with those of different cultures. The perspective of envelopment also involves thresholds

and in-between spaces of negotiation but in addition explores where nature has: physically penetrated or entwined with cultural fabric; or is revealed in shifting reflections that integrate natural and cultural elements.

On some occasions the edge, gap and envelopment perspectives have been significantly influenced by the negotiations between Aboriginal peoples and Australian settler cultures. On other occasions it has moved towards a more comprehensive perspective informed not only by cross cultural negotiations but also by the broader interaction with the environment as a human ecology that transcends individual cultures.

Gaps and Edges

Gaps and edges are crucial elements of my visual practice process and are evoked across my engagement with photography, painting, sculpture, drawing, fire-drawing and burning. These elements are a response to the lines and gaps I experience in the landscape as zones of interaction between human activity and the environment and when engaging with events such as the climb of Uluru.

One of the processes I use to investigate lines and gaps is fire and burning which are elemental components of my visual practice that I have continually referenced over the past 20 years, and commenced in ceramics and pit firing. My pit fired pieces (Figure 3.11) still resonate with my work in other mediums as they continually sought to relay sharp contrasting edges as a threshold line of transition and negotiation developed by surgically burning off carbon in the pots to create intense edges between broader spaces.



Figure 3.11: Francis, K. (2010). Pit fire –burnished pit fired pot: Low fired clay.

In terms of my investigation of shared management negotiation I contend there is a necessity to move across a threshold from the safety of an individual's own cultural paradigm to accept and respect cultural difference, which potentially transgresses Aboriginal or Western preconceived cultural prejudices. The perception of the edge as a threshold, hovering before the contemplative interior, is for me a compelling and alluring liminal phenomena that holds enormous creative potential. As described by Payne (2011) 'threshold is not a static place but rather a transition in progress. It is undefined, contradictory, chaotic and ultimately creative potentiality' (*ibid*: 190).

My use of fire, within my PhD, manifest in processes of fire-drawing on paper and burning timber. These processes draw my thinking away from the constructs of field work photography into an experiential tactile engagement with materials and practices that are spontaneous with a hint of danger. Over the decades of working with fire I have discovered that it requires focused concentration that is in the moment. Working with fire and paper to allow the imprinting of natural oils from leaves and wood is a precarious process as it also involves the intentional and unexpected transforming of paper into charcoal or perhaps the incineration of the paper. In addition to fire, the creation of fire-drawings often involve acrylic paint and charcoal mediums to soften the approach towards the gaps as well as intensify the edges.

Beyond the hard line thresholds and edges that I pursue in visual practice my intent is to create an ambiguous space that exists between the sides of the gap as in *Fire Drawing 1* (Figure 3.12). I continued to engage closer and closer to the edge, which for me becomes similar to standing on the edge and resisting the fall. Positioning myself at the edge entices me to create finer, sharper edges that are as crisp as possible and differentiate the liminal threshold from the defused gap within the work. Applying the fire and charcoal to the work requires intense concentration to not unintentionally burn or rub through the paper. This material engagement is substantially different in process than my digital fieldwork photography as it involves a direct physical interaction with materials through touch, smell, sight and sound.

After completing my fire-drawing works, I return to the field with pencil and camera to respond to the knowledge and inspiration of interacting with fire.



Figure 3.12: Francis, K. (2014). Fire Drawing 1. Gundaroo, burning, acrylic and charcoal on paper, 56 x 76 cm.



Figure 3.13: Francis, K. (2012). Timber Line. Gundaroo: Sculpture - timber burnt and polished, 240 x 24 x 23.5 (cm).

Another material studio process that I engage with, as a response to my field photographs and drawings, is sculpture. I produce lines through the sculptures that convey the concept of edges holding together the gap within the work. Often my fire-drawing work and sculptures are developed concurrently, with one informing the other. In some cases, the lines and gaps of my sculptures are from my engagement

with specific Country and, in other cases, responses to several locations. A particular sculptural work that I have continually revisited and reworked is *Timber Line* (Figure 13), which consists of a carved, burnt and polished line rising as a vertical space in a timber body.

My process for working with timber logs, such as in Figure 3.17 is: cutting a slice or gap into the wood with hand and power tools; stripping away bark; transforming the timber into charcoal; and polishing both the charcoal and timber. The tactile engagement with this work is intense, direct and a little hazardous with the use of intense gas flames, power and hand tools to cut, heat and burn. At the edge of the gap, with the bark removed and the natural timber polished, the work provides a stable space either side of the blackened cut. The gap, which falls into the main body of the timber is then visually held in place by the polished timber. In creating this work, I am engaging with the sense of negotiation between the stable polished surface and the fall into the blackened timber, which engages with the dynamic, black and ambiguous space of the gap. My cyclic return to this timber sculpture is an element of my approach to visual practice and reveals my continual movement between medium as a process to develop and inform my engagement with the negotiation. The process of creating the work with heat and fire permanently alters the material, whether timber or paper.

An installation I created during my PhD candidacy was *Transition: A Shared Space* was *Field Gap* (Figure 3. 14 & 3.15), which was presented as part of my research in the 2012 work-in-progress exhibition (*Transition: A Shared Space*) in the School of Arts Foyer Gallery at the Australian National University. This installation work shifted away from the presentation of vertical spaces to provide a horizontal line built of fencing wire and star pickets, cutting through a negative space created directly onto the gallery wall. I apply paint to create a sharp edges of the negative space and then rub back from the edges with charcoal.



Figure 3.14: Francis, K. (2012). *Field Gap*. Canberra: Installation - Wire, star pickets, acrylic and charcoal, length 750 cm height 300 cm.

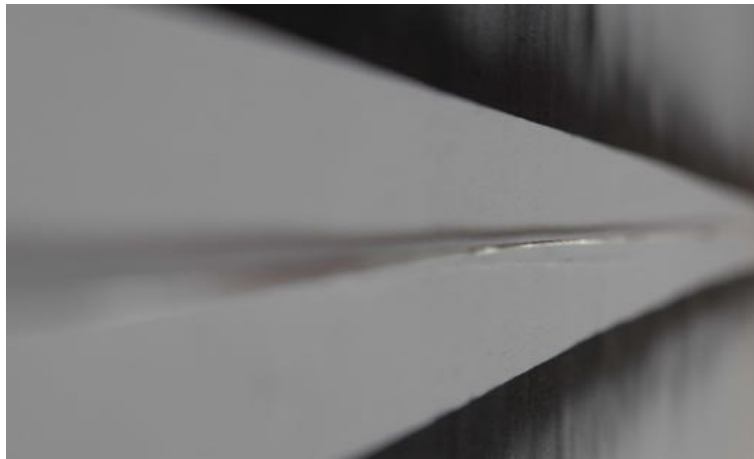


Figure 3.15: Francis, K. (2012). *Field Gap* (close up). Canberra: digital photo. of part of *Field Gap*

After I had completed the *Field Gap*, which was created in Canberra I moved with my family to live in Kununurra for employment related to the Purnululu National Park in the Kimberley region of North West, Western Australia. The Park is South of Kununurra by a distance of approximately 250km on sealed road plus 53km on bush tracks. Throughout my Kimberley posting I continued the theme of cyclical engagement between field and studio work whilst further developing my thinking about negotiation through abstraction. I was able to utilize my research to inform my encounters with Purnululu and the wider Kimberley region, which contributed to my sense of place between the conflicted encounters of the local traditional Aboriginal cultures and the Western Australian State Government.

My initial Kimberley photographs were of broad views of landscapes as in Figure 3.16, followed by several series of photographs that followed the gap and edges theme, which included a range of paths and tracks created in water by reflections or impressions of the movement of people and creatures. The Kimberley fieldwork continued with the investigation of the relationship of human constructions and their place in the environment. This work still pursues the research themes of culture/nature integration as revealed through the interrelated gaps and lines, where reflections created ambiguous and shifting spaces between human endeavour and the physical landscape.



Figure 3.16: Francis, K. (2013). Purnululu National Park: Walk. Purnululu National Park: digital photo.

One of my Kimberley track series reveals trails (Figure 3.17) left by people and on some instances ants (Figure 3.18), both etching lines and gaps into the environment through the process of walking. Aligning the movement and ants with people, particularly tourist, is resonant of my experiences at Uluru where the Anangu people referred to the tourists clambering up Uluru as Minga (Director of National Parks 2010: 7), which is a Pitjantjatjara language term for ants (Director of National Park 2010: 129). Another Kimberley series, which is related to water and reflections involves the concrete crossing at Ivanhoe River (Figure 3.19), the irrigation Canals of Kununurra (Figure 3.20), the Dunham River (Figure 3.21) and Molly Springs (Figure 3.22).



(Tourist Path engages with the track etched by the tourist feet as they move between small valleys.)

Figure 3.17: Francis, K. (2013). Tourist Path. Kununurra: digital photo



(Kimberley Ant Track engages with the track of thousands of ants journeying along the middle tree branch. A path not dissimilar to that left by tourist climbing Uluru)

Figure 3.18: Francis, K. (2013). Kimberley Ant Track. Kununurra: digital photo



(The water flowing over Ivanhoe Crossing is locked in a time discontinuity. The standing space of water above the crossing is a space of transition, neither part of the waterfall or the the territory of the northern Australian crocodile.)

Figure 3.19: Francis, K. (2013). Ivanhoe Crossing. Kununurra: digital photo.



(The irrigation canal near Kununurra reveals resident birds, fish and a crocodile.. The space slicing across the photograph consists of the orange/red bank and its reflection creating a liminal zone that is bordered by the bush and its reflection)

Figure 3.20: Francis, K. (2013). Canal Edge. Kununurra: digital photo.



(*Dunham River Bridge* brings together the bridge-pylon and its reflection into a space that vertically traverses the photograph.)

Figure 3.21: Francis, K. (2013). Dunham River Bridge. Kununurra: digital photo

Molly Springs 1 (Figure 3.22) presents a shift in my work as it does not include any physical elements apart from the water that carries the reflections. An ephemeral grey or white space crosses and cuts vertically through the photograph. The photograph is purposely devoid of tangible features, in order to relay an ambiguity of what is cultural and what is natural though shimmer and light. The *Molly Spring 1* photograph has a crossing element but it also provides an envelopment of the colours and shape by the water. In responding to *Molly Spring 1* and reflecting on my interest in Ryman's work I began to investigate the envelopment of structures by the environment. The process of seeking a contemplative informative space between

nature and culture had revealed not just the lines and gaps but the idea of envelopment.



(Molly Springs is a local swimming hole near Kununurra with a reputation of not being frequented by salt water crocodiles.)

Figure 3.22: Francis, K. (2013). Molly Springs 1. Kununurra: digital photo

Envelopment

The perspective of envelopment engages with my observation of the negotiated integration of nature engulfing, penetrating and entwining with elements of human endeavor, such as rust covering steel or images of human endeavour intermingled with the environment. The concept of envelopment, related to my art practice, also considers the immersion of participants within the process of negotiation. I began to engage with envelopment in a pursuit and presentation of negotiation at a broader level, beyond the angst of the Uluru climb track. I want to consider negotiation as a liminality without prejudice from the past or expectations of the future. This shift meant I moved completely into the negotiation space between boundaries that separate negotiating cultures and understandings. An analogy is walking up to a doorway whilst observing the frame and wall then stepping into the doorway itself and looking through, where the frame and original wall exist but are not in view. This analogy relates the doorway as threshold boundaries between experiences of our sense of place and different cultural approaches to the management of Country.

My initial step into investigating envelopment was a series on Parry Creek Farm, a tourist resort and caravan park 90km from Kununurra (Parry Creek Farm 2016). One

of the photographs in the series is *Parry's Farm* (Figure 3.23), where the reflection of a walkway is enveloped by the water. Although the photograph creates a tranquil reflective space the water is the habitat of a large resident salt water crocodile and consequently managing the location with an elevated walkway is preferable to lingering close to or in the water. In presenting *Parry's Farm* I inverted the photograph as a way of emphasizing a recognition of the constructed walkway. The Parry's Farm series was produced at the end of my field work in the Kimberley and before my move to Tasmania, where I continued my research focusing of the Hobart region, the Derwent Estuary and the Tasmanian Wilderness World Heritage Area.



Figure 3.23: Francis, K. (2013). Parry's Farm. Kununurra: digital photo.

The pursuit of envelopment as a process of informing the understanding of place that integrates culture and nature within a landscape, continued in Tasmania with my process of maintaining a dialogue and reciprocity between studio and field work, which has been discussed in the previous section *Gaps and Edges* in relation to the Hobart Reservoirs. My investigation of envelopment started as a significant deviation from the engagement with gaps and edges that I see as continual companions in the landscape. However, as I began to focus on envelopment and my artistic process of reciprocity between mediums I realised that envelopment is an element that is constantly entwined with gaps, lines and edges in my visual practice. In effect the thresholds are reliant on the associated spaces, which could be polished timber, rubbed charcoal, acrylic expanses or negative spaces. *Parry's Farm* was initially perceived as envelopment however on further consideration of my approach to the

photograph I had continued to involve an edge, with the inclusion of the river bank and a conscious decision to invert the photograph, which emphasis the line and shadowed gap between the water and the bank. Subsequently, my response to *Parry's Farm* and a more informed understanding of envelopment within my work produced *Transition* (Figure 3.24), a studio work in acrylic paint on canvas. *Transition* shifted away from the construction of a dominant space or gap cutting through the work, which dominates many of my works.

Whilst creating *Transition* I continued to return to the field to respond to the studio work with photographs and drawings. The process of reciprocity between studio and field sparked an intrigue with the rusted metal constructions sitting in the environment such as the photograph *Wharf Rust 1* (Figure 3.25). The rust covered, transformed, enveloped and stained the metal, soil and concrete. In relation to the painting *Transition* and the fire-drawing *Fire-Drawing 1* (Figure 3.12) the rusted metal and stained concrete responded to reveal edges that simultaneously engaged with envelopment and the threshold line at the edge of the metal before a drop onto concrete or soil. In *Wharf Rust 1* the edge and the drops between metal and concrete combined with nature's rust process was negotiating an integration of human endeavour and environment. A hard threshold is separating the elevated steel from the concrete ground plus the rust transforms and envelops the steel then leaches into the surroundings to envelop and penetrate the stone and concrete. My series of rust photographs continues the engagement with the threshold as edges of rusted steel drop onto concrete or soil, which is itself enveloped by rust.



Figure 3.24: Francis, K. (2015). Transition. Hobart: Acrylic paint on canvas, 92 x 61 (cm).



Figure 3.25: Francis, K. (2012). Wharf Rust, Hobart: digital photo

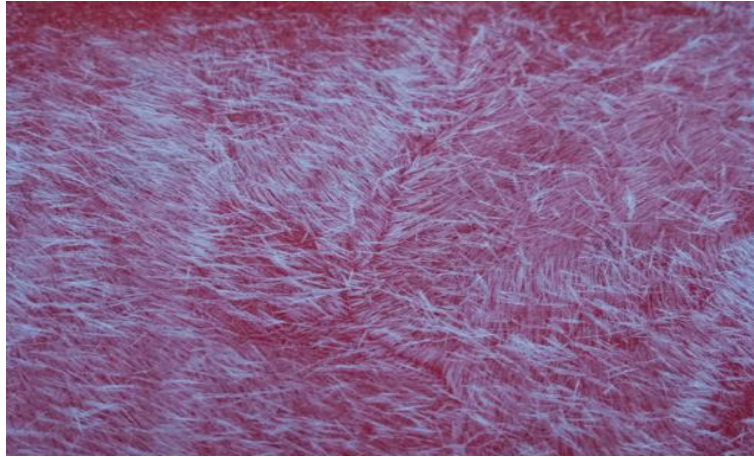


Figure 3.26: Francis, K. (2012). Red Ice. Hobart: digital image

Extending the combined approach of gaps/edges and envelopment I revisited my photographs of ice crystals that formed on painted metal. Engagement with the crystals and the painted metal of *Ice of Red* (Figure 3.26.) reveals the envelopment of metal by ice and the resulting lines in the crystals that produced ambiguous gaps. The combination of edges as thresholds and ambiguous spaces as envelopment, although a continuous part of my expression of sense of place and negotiation, had initially not been consciously recognised in my visual practice. The process of investigation had revealed the need to address an apparent obvious disjuncture between my previous visual language and the oral and written interpretation.

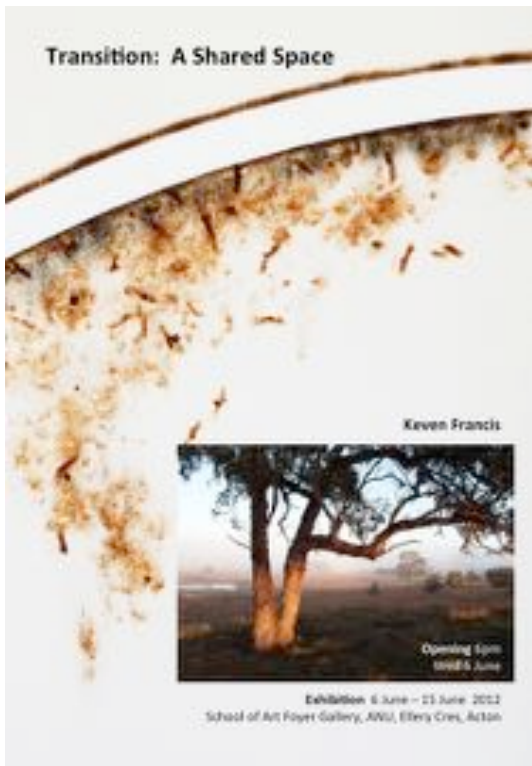
Exhibitions: work-in-progress

A component of the Project's investigation process is the exhibitions of my visual practice, which takes the form of two work-in-progress exhibitions: *Transition: A Shared Space* in 2012, whilst I was resident in Gundaroo near Canberra; and *Transition: The Liminal Space* in 2014, whilst I was resident in Hobart, Tasmania. An important element of my visual practice is hanging the works publically on walls, which for me allows consideration and contemplation on the sense of place I experience in the landscape. Another important aspect of the presentation is the inclusion of associative text, as an artist statement that orientates the viewer to build a connection between art-works and the management of Country. The work-in-progress exhibitions follow my investigations into a sense of place and negotiation within

landscapes to inform the relationship and integration of culture and nature. The exhibitions' were mounted in the Foyer Gallery of the School of Art at the Australian National University, in Canberra.

The presentation of my Project's visual practice and the interpretive text, in the forum of work-in-progress exhibitions, has a triple purpose as it: highlights the value and process of the intangible of experiencing a location; presents the interaction and impact of people on the environment; and promotes an appreciation of the importance of considering people as interconnected with nature. These three purposes are directly related to my Project Proposition and Questions by providing a more informed approach to policy development and program delivery in the integrated management of culture and nature within the landscapes.

Transition: A Shared Space



The *Transition: A Shared Space* exhibition comprised of thirty-two works across the mediums of photography, painting, sculpture, installation and fire-drawing.

A significant aspect to the exhibition is the exploration of both classic landscape images and close ups of elements within the landscape. Photographs of broad landscapes are juxtaposed with closer images of water drops on rusted steel and spider webs encrusting wire. The exhibition's presentation, as a range of media, investigates the response to the same theme in different mediums from studio to field and back again. A selection of the exhibition's art-works are available in attached *Appendix: Images of Exhibitions*.

The exhibition's artist statement

The exhibition shadows my current PhD investigation into the governance of shared cultural and natural landscapes, when managed jointly between cultures as a single integrated environment. This body of work explores transition as a dimension of contemplation,


expressed as a tight focused line of an edge or a broad space that lingers.

Insights gained from the first exhibition, *Transition: A Shared Space*, were gained from placing the work together and allowing myself time to consider, in visual language terms, how I had been investigating the reciprocity between: the mediums; my field and studio work; and the engagement with realism and abstraction. *Transition: A Shared Space* provided the opportunity to present a substantial cross section of my work with thirty-two separate art-works in the mediums of photography, painting, fire-drawing, sculpture and installation. Analysis of the exhibition art-works revealed the reciprocity between mediums and the iterative progression of my process between field and studio work.

An outcome of the exhibition was that the ephemeral sense of place I was searching for was not relayed in terms of the broad landscape photographs but in the focused works across the different mediums that were more ambiguous and closer to the subject. Consequently, in 2012 my investigation shifted further toward more abstraction and closer photographic encounters with the relationship between culture and nature within landscapes. I recognised that the value of broader landscape photography, within my process, is that it orientates me within the broader history and environment of a location, which then initially informs my pursuit of sense of place with more intermit works.

Transition: The Liminal Space

Transition: The Liminal Space



The exhibition is part of a PhD series by Keven Francis, engaging with transition, as a contemplative liminal space.

Keven's research is cross-cultural and interdisciplinary in the fields of landscape management and visual arts. It operates in the arena of arts, culture and environment and aims to deliver three PhD components: a thesis; an exegesis; and exhibition.

The title of the PhD is *Shared Management of Cultural and Natural Landscapes*. The investigations acknowledge and build upon the philosophy that there exists a fundamental, dynamic, co-dependence between cultural and natural landscapes and between intangible and tangible heritage. Particularly when it involves shared management of cultural and natural landscapes with traditional cultures.

Keven lives with his family in Hobart Tasmania where he works as a management consultant and visual artist.

Photographic print information
Dimensions: 92 x 57 cm
Canon 270 GSM Satin Aqueous Pigment UV Satin Laminate
Price: \$ 435

Mob: 0447 827 639 keven.francis@bigpond.com keven-francis.blogspot.com.au

The *Transition: The Space* exhibition comprised of 9 laminated digital photo reproductions, each 92 x 57 cm.

The exhibition only displayed photographic works as the investigation through photography had shifted dramatically from broad landscapes and was focusing of the lines and gaps in the environment that were at the juncture of culture and nature interrelationship. The exhibition art-works are available in attached *Appendix: Images of Exhibitions*.

The second exhibition *Transition: The Liminal Space* was mounted in a much smaller format than *Transition: A Shared Space*, with nine 92cm x 57cm photographic works presented. The reduced format was in part due to financial constraints related to the combined framing and shipping cost from my residence in Hobart, Tasmania to Canberra. This second exhibition was informed by the analysis of the first exhibition and consequently the photographs focused on close encounters with locations. On

reflection, the exhibition *Transition: The Liminal Space* was restricted as it engaged only with photography. However, it provided an opportunity to mount the work in a gallery and focus on the photographic aspect of my investigations, which related to engaging with closer encounters. The outcome of the exhibition was an affirmation that for me the experience of sense of place is most vividly presented in intimate encounters that are informed by the associated heritage and historic fabric. The exhibition photographs also explore the concepts of gaps and edges as lines moving through the environment plus envelopment of culture by nature.

Chapter Four: Conclusion

The Exegesis process developed in synergy with the broader PhD Project and the associated Thesis, follow the theme of engaging with sense of place. It does so whilst analysing the literature related to management of culture and nature within landscapes. The Project's investigation of the combination of the practices of management and visual practice provides a revised approach to share management that has the potential to reduce the Western duality of human and nature and elevate the intangible of heritage to the same level as conservation of physical environments and geographies. A terminology that emerged from the research across management and art practice is 'the liminal', as a concept that embraces continual negotiation and change without the inhibition factor of specific expectations of defined outcomes.

In addressing the Exegesis Question the investigation identified the necessity to develop a mechanism that engages with the intangible of landscape, in order to provide an informed understanding that can be utilised in governance and management decisions. The process identified is an engagement with sense of place, which is subsequently presented through the process of artistic expression and may take many and diverse forms including: performance, visual arts, literature, photography or digital animation. My artistic expression is presented in visual practice where I seek to engage with the experience of sense of place, related to the integration of culture and nature within the landscapes.

The visual practice investigations have informed how to express my sense of place within the environment and how the process of artistic expression informs associated management priorities. The visual practice process that emerged focused on the interlacing of the tension of a liminal threshold with the ambiguity of an enveloping liminality, to provide an insight of the process of negotiation. In relation to management, the crossing of a threshold out of a cultural paradigm and engaging in non restrictive cross-cultural negotiations has the potential of creating a reciprocity between shared management partners and perhaps reconciliation.

In developing the visual practice of the Exegesis the investigation involved direct engagement with the environment by physically working in a location, rather than an engagement only with products edited by others such as literature, images, recordings or digital media. The significance of working in the environment is that sense of place was influenced by a multiplicity of physical and emotional senses that are location specific and consequently are related to site specific management. The importance of experiencing a location first hand, as revealed by the research, is that it reduces the influence of editorial decisions of material that may be ill-informed or prejudice in regard to cultural heritage or conservation. The visual practice works created through the Exegesis process can also be considered as material products, created and edited through my personal experience of a locations cultural and natural heritage. The important aspect to being in the environment is that the sense of place created is informed by a personal holistic experience across sight, touch, smell, sound and emotion of place.

The achievement of the Exegesis is in uncovering and expressing mankind and nature entanglement in order to better inform shared management partnerships. Throughout the investigation I recognized that the art-works I produce are reflecting my personal experience and development of an informed intangible sense of place. This is in contrast to considering the produced art-work as simply a Project product or illustration. The answer to the research question is not simply in the art work but in the manner in which the process of art making is engaged with. The investigations across both the Thesis and Exegesis reveal that the outcome of the Project is a process that is open to developing and recognising the importance of being involved in the qualitative process of self expression, as an informative tool of management. The knowledge developed through the research answers the question of how to relate visual practice to landscape management and particularly how sense of place can be expressed and inform the priorities of a location's heritage management. However, it's important to acknowledge that the manner in which I express sense of place is individual and can only be considered as one of many avenues of artistic practice.

My visual practice journey, throughout the process of the Exegesis, considers engagement with sense of place through primarily photography, in association with the more tactile processes of painting, fire-drawing, pencil drawing, sculpture and installation. The expression of my interaction with culture and nature within landscapes has shifted in presentation between realistic expression and abstraction. It also engages with the process of reflection and reciprocity between diverse medium and forms. My visual practice has delivered a vital component to my approach to landscape management that as expressed in *Chapter five: Conclusion* of the Thesis as entwining ‘the personal intangible interaction and interpretation of a landscape with the governance and the practical functionality of site specific management processes. Interlacing artistic practice within management delivers a mechanism that informs policy through directly engaging with the intangible of place.’

The broader realistic landscape photographs I developed, such as those of the climb of Uluru (Figure 2.1), have provided a defined and guided sense of place that reveals environmental damage as a clear and present threat to cultural and natural heritage. The damage to Uluru is verified as qualitative and quantitative evidence of colonisation and human impact of the environment. The intangible damage of the Uluru climb can particularly be defined in qualitative terms as it is continually evolving and shifting as the negotiation between and within Aboriginal and settler cultures develops. Whether it’s Uluru or other locations the research has emphasised that it is the meaning rather than the historic fabric physicality of place that is important in cross-cultural shared management.

The Exegesis investigations revealed that for me to engage with an informed sense of place at a location I have to be involved with reciprocity between artistic mediums and between the processes of field and studio creativity. The different art mediums brought together photographs of landscape that were interpreted through tactile mediums, that in turn informed more field work. By allowing mediums and process to interact and inform each other I recognized the theme of the integration of culture and nature through my expressed sense of place and engagement with negotiation. The

elements of my art practice that bridge between the mediums were the gaps, lines and enveloped fields, as revealed in my investigations and exhibitions.

The Project research analysis also reveals that there is a profound need to build more integration between the management of culture and nature within the landscape as well as greater recognition of the symbiotic relationship of tangible and intangible heritage, particularly when it involves cross-cultural management of Country. The result of the Exegesis is that there is an identified need to integrate cultural and natural management within landscapes that requires a focus on the elements of intangible heritage, expression of sense of place and an associated process that incorporates these elements into management decisions. Artistic expression, which I related to as visual practice, is identified within the research as a process that expresses the intangible of sense of place. The Exegesis provides a framework for the inclusion of artistic expression of sense of place in the interpretation of the relationship of culture and nature landscapes, which can inform management priorities. In a cross cultural, shared management environment the revealed understanding of differences in sense of place provides qualitative evidence for more informed and equitable negotiations of governance and day to day management.

The Exegesis practice-led research provides a process that builds sense of place related to the relationship between culture and nature within a landscape.

It involves:

- Initial and ongoing research of culture and nature within a landscape (Country);
- Developing artwork based on the experience of sense of place created through being located in the landscape;
- Development of a cyclic reciprocity between
 - field work whilst physically on Country and studio practice; and
 - photography and tactile mediums of drawing, painting and sculpture.

The research practice is extensive, substantially time consuming and informed by my 20 years of art practice. However, the process can be modified to accommodate landscape management limitations in artistic knowledge, by focusing on the research

elements of; physical engagement with Country; and creating expressions of sense of place through artistic practice without preconceived ideas of artistic quality or merit. The main factor is for landscape managers to engage with their own varied experiences of sense of place and the different experiences of other partners in order to develop more informed management priorities.

The learnings from the Exegesis complement and inform the Thesis *Conclusion*, which identifies a system that integrates the management of cultural and natural and recognises the symbiosis of the intangible and tangible through the presentation of five policy and management guidelines:

1. Prioritise the intangible of cultural and natural heritage;
2. Reduce the bureaucratic silos that separate the management of
 - cultural and natural heritage and
 - tangible and intangible heritage
3. Dispense with wilderness as a management concept and strategy;
4. Implement interdisciplinary management strategy combining culture, nature and arts; and
5. Foster open shared management negotiations without the imposition of prescribed outcomes.

My aim for the Project's research findings is that the artistic expression of sense of place becomes an integral part of landscape management and is valued not for its artistic merit but for the understanding of Country it provides in the quest for more equitable, sustainable and resilient cross-cultural shared management partnerships.

Appendix: Images of Exhibitions

Transition: A Shared Space 2012



Francis, K. (2012). Uluru: digital photo.



Francis, K. (2012). Flinders Ranges 1: digital photo.



Francis, K. (2011). Gundaroo Common Tree: digital photo.



Francis, K. (2012). Space: digital photo.



Francis, K. (2012). Scotsdale Tunnel view: digital photo.



Francis, K. (2012). Tunnel light: digital photo.



Francis, K. (2012). Rail: digital photo.



Francis, K. (2012). Branch: digital photo.



Francis, K. (2012). Cutting Line: digital photo.



Francis, K. (2012). Wire: digital photo.



Francis, K. (2012). Gundaroo Common: digital photo.



Francis, K. (2012). Field Gap. Wire, pickets, acrylic and charcoal, length 750 cm height 300 cm.



Francis, K. (2014). Fire Drawing 1, burning, acrylic and charcoal on paper, 56 x 76 cm.



Francis, K. (2014). Space: acrylic on canvas, 162 x 100 cm.



Francis, K. (2012). Timber Line: Sculpture - timber burnt and polished, 240 x 24 x 23.5 (cm).

Transition: The Liminal Space 2014



Francis, K. (2013). Canal Edge: digital photo.



Francis, K. (2013). Canal Edge Grass: digital photo



Francis, K. (2013). Ivanhoe Crossing: digital photo.



Francis, K. (2013). Dunham River Bridge: digital photo



Francis, K. (2013). Parry's Farm: digital photo.



Francis, K. (2013). Croc at Pump House cafe: digital photo.



Francis, K. (2013). Molly Springs 1: digital photo



Francis, K. (2013). Molly Springs 2: digital photo



Francis, K. (2012). Wharf Rust: digital photo

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