Transportation of the sense of place (Genius loci) : the development of ideas associated with the transportation of the sense of place 'Genius loci' with particular reference to works of 'poetical nature' within British romantic art and a brief consideration of aspects of Australian art where both are implicit in an understanding of the nature and characteristics of 'place'

Ian Henderson
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Transportation of the Sense of Place  
(Genius Loci)
Transportation of the Sense of Place (Genius Loci)

THE DEVELOPMENT OF IDEAS ASSOCIATED WITH THE TRANSPORTATION OF THE SENSE OF PLACE 'GENIUS LOCI' WITH PARTICULAR REFERENCE TO WORKS OF 'POETICAL NATURE' WITHIN BRITISH ROMANTIC ART AND A BRIEF CONSIDERATION OF ASPECTS OF AUSTRALIAN ART WHERE BOTH ARE IMPLICIT IN AN UNDERSTANDING OF THE NATURE AND CHARACTERISTICS OF 'PLACE'.

A written submission in partial fulfilment of the requirements for the award of the degree of

Doctor of Creative Arts

from

University of Wollongong

by

Ian Henderson

National Diploma in Design (Oxon Polytechnic, UK)
Art Teachers Diploma (Swansea, Wales, UK)
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SCHOOL OF CREATIVE ARTS
1993
Kosciusko dreaming 70 x 93cm acrylic on canvas 1983. Collection Bill and Kay Faithful. From the 1983 Braddon, ACT. Symbiosis of figure and landscape exhibition. The influence of Paul Nash’s imagery on my work is evident in the paintings produced during the 1980s, especially in the romantic considerations of Australian settings.
Transportation of the Sense of Place (Genius Loci)

Abstract

The written and illustrative material contained herein is confirmation of the work carried out through exhibitions and associated Visual Arts work which forms the basis of the submission.

The written document, covers historical, thematic, technical, philosophical and creative aspects of work based on four exhibitions of paintings and associated written, illustrative, photographic and visual research work.

Exhibitions of paintings were held at:

- The Town Gallery, Brisbane, Queensland
  * Paintings on the theme Genius Loci (Sense of Place) Nov/Dec 1990

- The Solander Gallery, Deakin, ACT
  * Sense of Place paintings Feb/March 1991

- Wright College, UNE–Armidale, NSW
  * Paintings and poetry defining A sense of Place Jan/Feb 1992

- The Town Gallery, Brisbane, Queensland
  * Symbiosis of time and place Nov/Dec 1992

In total, approximately 100 paintings and connected items on the theme of the 'transportation of the sense of place' were exhibited. In the final exhibition seven major works contained ideas and important and original aspects of the project researched.
The illustrations, in the form of scanned and coloured photographic images, are in part a record of the major painted works themselves as well as parallel ideas concerned with re-defined characteristics of the sense of place transported between the United Kingdom and Australia.

Painting commenced in 1990. It has been necessary in this documentation to refer to earlier articulations of place concepts in order that the relationships between past and present thematic interpretations are identified.

References to works of 'poetical nature' (Nash 1938, p.526) come from research into British Romantic painting and literature especially of the nineteenth and early twentieth centuries and subsequently a crossover has developed in the linkage between painting concepts and developing work carried out into visual aspects of environmental design.

Early activities as artist to an English new town development corporation, as a designer, and later on as an art consultant to the re-development of an important Australian urban site, have played their part in helping to discover new expressions of the characteristics of place. Ideas concerned with the 'transportation of place' have grown from personal experiences of migration and developing understandings of crosscultural activity in the United Kingdom and in Australia.

Generally the thesis is concerned with place experienced in parts of Southern England and the Eastern States of Australia. There is no formal reference to Aboriginal art only to art in the Euro/British tradition.
Note

This document is not a thesis. It sets out to complement three painting exhibitions and a final Doctor of Creative Arts (DCA) exhibition giving an overview of the creative ideas, objectives and processes involved in the program ‘Transportation of the Sense of Place (Genius Loci)’ carried out between 1990–1993.

Additional supplementary creative arts methodology during the program has involved the written word, poetry, video, computer graphics and complementary visual design work. The document submitted is intended to show the embodiment and interaction of all these activities related to the painting process within the DCA program.

Due to the nature of the subject matter and the working processes employed it has been necessary to present this document with an approach that establishes the components of time, place and crosscultural activity through a timespan of not only the three years of the program, but also the preceding period leading up to the formulation of the concepts where ideas about place were subjectively being formulated.

The information presented in this document takes the form of a chronology of ideas and events to be considered in a holistic way against the background of the painted works themselves that form the thesis submission.
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None of the work on the Doctor of Creative Arts program could have been fully completed without the understanding, help and ongoing active support of my wife Elaine Henderson.
A single golden reed quivers (for no reason) in the silent, airless stillness. Sussex, heart of Southern England, beloved of the Romans, is a place where the lush force of Nature regulates itself into a disordered order, a fertile wilderness. This is probably more unlike any landscape outside England than any other English landscape is. (Heron 1955, p.11)*

* The Penguin Modern Painters series of books published in the UK in the 1940s and 1950s dealt with a number of artists who could be said to be working within the area of (British) Romantic Expressionism. Ivon Hitchens, as one of these artists, falls naturally into the category of a British Romantic Expressionist painter, but surprisingly, Patrick Heron the artist, who is the author of the Penguin publication about Hitchens, becomes the complete antithesis in his own work.
Introduction

The production of the written documentation for this publication has required a considerable amount of flexibility of approach due to the nature of the creative arts processes that have been involved in putting it together, in addition to the thesis subject matter itself which is concerned with the transportation of the sense of place. There is throughout the document considerable intermingling of elements of time and place which are the elements that constitute the basis of the research material worked on.

Although the publication is presented in chronological order it has been necessary for the artist to move subjectively between one time frame and another and from one place to another within the creative research work produced. (Although it is probably not suitable within this chronologically based documentation to reproduce the kinetic feel for the ideas and images used in the research activity, it is important for the reader to remember the interrelatedness of the time/place constituent parts that are all important within the painterly works themselves and in the ideas that have been promoted.)

In addition to this it has been found undesirable to stay just within the confines of fine art painting activity when there has grown up involvement in other visual, written, poetic and environmental design approaches which are now also part of, and involved with, the ideas concerned with the transportation of place.

Linear formal quality has been adopted for this publication rather that the fuller comprehensive lateral approach used within the paintings and the thought processes that have brought about the nexus of time and place ideas. It can be seen from this that the totality of the support documentation, visual and written information enclosed, is holistic in nature as ideas ebb and flow through various developmental stages. Scenarios described are intended to explain the context of the original research and increase the knowledge of the subject of Genius Loci.
Birmingham at Night
22.5 x 18 cm gouache, pen, pencil and ink on paper 1963. Collection of the artist.
The small sketch was completed in 1963 as part of a series of studies for a painting Motorway at Night purchased by Worcester City Art Gallery, in 1964. The place under consideration at that time was the city of Birmingham linked by the (then) new motorway system Worcester to Birmingham M5.
Section 1

Theoretical considerations behind the program and background research into place characteristics
As an artist I have always been inclined to consider landscape paintings as paintings about the nature of the land portrayed and its atmospheric presence. Later it became clear that landscape paintings seen in this sort of way should perhaps take more cognisance of the nature of the place depicted and the underlying structure of placeness. Coupled with these developing ideas about place were ideas that considered historical and geomorphological aspects of the land. Depth in time became essential in recognising the meaning of the land in terms of defining place. David Keys writing in The Independent in 1987 talks about this depth in time related to the land when he writes about archaeology in Britain. 'High on a windswept hill in Berkshire, a dozen beech trees stand guard over a house for the dead built almost sixty centuries ago. The prehistoric tomb of Wayland Smithy near Ashbury, and scores of other ancient sites, date from the beginning of settled life in Britain — the neolithic or New Stone Age, when farms and villages first began to emerge.'* This feeling for paintings or depictions of the land as having Genius Loci, rather than just being paintings of landscape, seemed to develop naturally and as an artist I responded to this. The interwoven (sometimes mythical) landscape fabric was a thematic approach that was developed in conjunction with the elements of history, geography, geology and sociology — all of these having a part to play in the nuances of place mixed with time. The uniqueness of the sense of belonging to any particular location (or the depiction of that location) is referred to by J. B.Jackson when he writes: 'These things remind us that we belong — or used to belong — to a specific place: a county, a town, a neighbourhood. A landscape should establish bonds between people, the bond of language, of manners, of the same kind of work and leisure, and above all a landscape should contain the kind of spatial organization which fosters such experiences and relationships; spaces for coming together, to celebrate, spaces for solitude, spaces that never change and are always as memory depicted them. These are the characteristics that give a landscape its uniqueness, that give it style. These are what make us recall it with emotion'(Jackson 1980 pp.16-17).†

* David Keys wrote an article entitled Settling down in the Stone Age in The Independent (United Kingdom) newspaper on the nineteenth September 1987. In this article he lists the growth of communities and their relationship to the land as farms and villages began to emerge.

† J.B. Jackson's book The Necessity for Ruins, which is based around geographical characteristics of the land, gave impetus to the DCA research work through his emphasis on the need for a total approach to the consideration of landscape. Jackson's holistic approach is one that has helped the study of the sense of place and the concerns of landscape as a metaphor for the need to belong to the land.
Part of my developing sense of place grew from the understandings of the Oxfordshire countryside where I had grown up. Even at an early age, the feelings of leaving and returning to a known landscape, re-discovering place and generally retaining the feeling of belonging to a particular area of land (or landscape) was something of great interest. This emotional contact, which later found its way into early visual arts work completed at art college, I recognised as belonging to the tradition of Samuel Palmer and other British Romantic painters working from the eighteenth and nineteenth century onwards, and very much part of a rural response to places experienced and defined.

In developing the thematic approaches to the nature of place it became necessary to reconsider the work of the British Romantic painters (with particular reference to the work of Paul Nash). Nash seemed to typify Jackson’s idea of a holistic approach to the study of landscape and in paintings seen in London and Canberra (The Imperial War Museum, London, and The Australian War Memorial, Canberra) his importance as an artist capable of defining place became much clearer. Nash’s ability to bring out the mystical quality of the landforms is combined with imaginative identification of specific places within the artist’s terms of reference. In a letter to a friend Paul Nash describes one of his paintings Wood on the Downs as ‘... An enchanting place in the hills girdled by wild beech woods, dense and lonely places where you might meet anything from a polecat to a dryad. All the knolls and downs go rolling about against the sky with planes of pale coloured fields stretching out below’ (Nash 1924?).

* Andrew Cawsey refers to a letter written by Paul Nash to his friend Audrey Withers describing one of his paintings and written about in poetic and romantic terms. The letter was written around 1924.
Nash's ability to bring out the awareness of place in visual (and written) terms has been important in helping to define a direction for my own work. Because of his talents within design, writing as well as art criticism, Nash had difficulty in developing his own painting work within the British art scene. However as early as 1939 P. Morton Shand was writing of Nash in the magazine Country Life saying 'By deliberately refusing to remain "a recognised landscape-painter" and turning away to follow the clues to Nature's more enigmatic secrets which he divined the "object" might provide, Paul Nash has perhaps founded a new school of English landscape painting' (Shand 1939, pp.592–593).

It was the awareness of what Nash had achieved in his own work during the 1920s – 40s and the apparent similarity of thought processes that allowed the development of my own thematic considerations of place even at a formative stage when specific ideas concerned with the subject had not been fully developed. Living in the rural Oxfordshire countryside helped focus attention on the land in a way similar to the one in which Stephen Wickham the photographer found 'a vision of a centred landscape of cosmic force.' It has been written of Wickham's work that '...The removal of people aids the transformation of rocks and trees into metaphorical signs. This transformation is enhanced by the sense of other realities that result from working with the most freakish and strange of naturally occurring shapes' (Green 1988).

In order to pursue the ideas implicit in the relationship of land forms to place it it important to consider Nash's work as a war artist (1914–18 and 1939–45). A visit to London's Imperial War Musuem in 1957 confirmed the view that Nash was not only acting in his capacity as artist as reporter but also was developing ideas regarding the relationship of inanimate objects to the mysteriousness of the sense of place. In the Australian War Memorial in Canberra his work is again seen as evidence of place defined through his work as a war artist. Nash quotes Sykes Davies as saying that '... Wordsworth built up a mythology which has been of the very greatest importance in English culture. In its general outlines it conforms with the fundamental mythology of the human race; it is the systematic animation of the inanimate which attributes life and feeling to non-human nature' (Nash 1937, p.496). So it was with Nash's work as a war artist.
The whole quality of Nash’s work (even during his time as war artist) had to do with the *sense of place* and the moods and feelings associated with his interpretations of landscape. Anna Gray, in writing about Nash’s prints housed within the Australian War Memorial mentions that Nash ‘enlisted with the 3rd Hampshire Regiment during the first world war, and after two years of home service was sent to Ypres in 1917. ... He returned to Flanders as an official war artist in 1917, following a successful London exhibition of his war paintings’ (Gray 1992). In the illustration above, one of a series of illustrations for Richard Aldington’s book of poems entitled *Images of War*, one can sense Nash’s interest in the mysterious quality of place in the illustrated, wet and shell-pocked landscape, yet still having just a hint of regeneration. In this print it is possible to consider that Nash was convinced about the impervious quality of place and this seems to be supported in an article entitled *War as it is* where it is stated that ‘... the function of (1914–18) art was therefore not to present images of the terrifying task that faced the population, but to affirm the value and validity of the renewal of life which must follow the winter of death and sacrifice’ (Malvern 1986, p.495). In an article entitled *The Life of an Inanimate Object* written in 1937 Nash talks of ‘... the power of “inanimate” things’ (Nash 1937, p.496) and as an artist he confirms this interest in the poetical mystery of place.
The fact that Paul Nash was a war artist in both the 1914–18 and 1939–45 wars is important in indicating his ability to focus not so much on the horror of war as he experienced it, nor on his ability as an artist to record war time events, but more as a painter developing his expressed interest in the mysterious quality of landscape. Even in his most illustrative visual recordings, such as *Shell Bursting, Passchendaele* seen below, the impression is that he is interested in the sense of place, albeit disrupted. Anna Gray writes that ‘Nash visited the western front for five weeks during his second tour of duty and spent most of November drawing the aftermath of the fighting at Passchendaele’ (Gray 1992). It might be argued that Nash was also looking at the disruption of landforms and man’s relationship to this. In a comparison between Nash’s *Mine crater, Hill 60* below and the photographic detail of *Stretcher bearers in the Ypres sector*, it is possible to see that Nash’s focus was a developing broad interest in *Genius Loci*.

*Shell Bursting, Passchendaele*
Paul Nash. 1917
Lithograph 31.9 x 51.4cm (sheet); 26 x 36cm (image) Australian War Memorial (ART19838)

*Mine crater, Hill 60*
Paul Nash. 1917
Lithograph in green ink 43.6 x 55.5cm (sheet); 35 x 45.4cm (image) Australian War Memorial (ART50290)
Nash received a review of his war pictures at the Leicester Galleries exhibition in 1918 where the comment was made that 'The special effort of this century has been the search for a more internal kind of art, some way to express more strongly mental experience that cannot be expressed by words or representations of a subject' (*Manchester Guardian* 14th May 1918). It was this sort of internalised (landscapes of the mind) art that brought Nash greater recognition during the 1930s and 40s. His 'poetic and visionary style derived principally from landscape' (Malvern 1986, p.499) and it was this insistence on the reality behind the external that brought his work to the attention of a wider audience in the latter part of the twentieth century. Nash's study for Aldington's *Images of War* book of poems in 1919 (seen below) is a good example of his ability to bring mood and atmosphere as well as a strong sense of design into one work. In this hand coloured line block one senses the holistic way in which place has been given dramatic meaning. It was this interest in, and study of, Nash's work that first focused my attention to the sense of place in landscape. It seems significant now, in hindsight, that Nash considered himself a person coming from a rural background which reflected so much in his depiction and love of land and of landscape. The counties of Gloucestershire and Oxfordshire were ones where Nash did much of his work and it is within these two counties that I have found myself re-tracing some of Nash's locations and ideas concerning place.

*Images of War*  
Paul Nash. 1919  
Hand-coloured line blocks on cartridge paper.  
Illustrations (various) vol. 19.7 x 13.5cm Australian War Memorial (ART20002)L
There is no doubt that Paul Nash’s paintings of the south-west of England and the southern
Midlands influenced my ideas concerning the nature of landscape. In travelling through
Gloucestershire and Oxfordshire particularly, it was quite easy to find landscapes that Nash
would have treated in terms of place — and I studied these by sketch and photograph. The
illustration shown at the bottom of this page is of a landscape near Great Tew in Oxfordshire
and one that was visited and photographed on several occasions in attempts to capture the
character of this secluded valley. The ideas that built up around this particular place can best
be described by Penelope Marcus’s article quoting Paul Nash: ‘The tree merely guarded the
threshold of a domain, which, for me, was like hallowed ground. I can hardly say more than that by
way of definition. There are places, just as there are people, and objects and works of art, whose
relationship of parts creates a mystery, an enchantment, which cannot be analysed. This place of
mine was not remarkable for any unusual features which stood out, yet there was a peculiar
spacing in the disposal of the trees, or it was their height in relation to these intervals, which
suggested some inner design of very subtle purpose ...’ (Marcus 1975 pp.32-37). In the
Oxfordshire Tew landscape, that I frequently visited, there appeared to me to be similar
place attributes which I sketched and photographed over a number of years.

* Marcus, P. 1975 Paul Nash: Master of Image and Word (article in Art & Artists). Penelope Marcus’s article is very important
in understanding how Paul Nash placed emphasis upon both literary and visual work. She writes: ‘If one reads these (Paul
Nash) excerpts in connection with looking at some of Nash’s paintings, the pictures seem to expand in meaning and
significance. It is not that the written word explains the visual work. It is rather that the object of Nash’s fascination is presented
in two different ways which can be treated as complementary. The distinction lies in the material, in the one case literary,
in the other visual, and in what Nash wanted to make of each.’
† Near Great Tew. Photographs taken between 1968 and 1971 travelling across Oxfordshire and re-discovering the special
place on different visits at different times of the year. The change in character of this valley over the period did not somehow
change its Genius Loci. This special place was written about in the Spring 1992 issue of the newsletter Inline. (nb. Paul Nash
called his magazine Outline). Two articles were written (see copies of Inline in the appendices): ‘Time and Place in an
English Countryside’ and ‘A case for focal points, trees in the landscape and a sense of history’.
In hindsight it is clear that my first real interest in landscape form began with the rolling North Oxfordshire landscape that I experienced from the age of thirteen to eighteen when I lived in a small village some six miles south west of Banbury. Here it was possible to experience the seasons and the rural activities which seemed to make up the totality of provincial life in the late 1950s and early 1960s. Change came slowly to the countryside and there was time for personal evaluation of the fields, hedges, trees, village observances and the flora and fauna of what was a totally timeless place exhibiting none of the '... general rootlessness which Thomas Hardy saw as a symptom of life in the modern age' (Gregor 1981, pp.17-18).*

Tew special place
The view to the (nominated) special place under snow. Great Tew, Oxfordshire. c.1970

My early paintings were Oxfordshire place landscapes and if there had been any intention in the work other than recording the rural scenes before me, then it was in my love of the land and the sense of belonging to this particular place. Ian Gregor in his introduction to Thomas Hardy's book The Woodlanders talks of the '... notions of belonging and possession having no bounding line' (Gregor 1981, p.21). For me, at this time, the bounding lines of possession were the dry stone Cotswold walling which circumscribed the field patterns of the local topography. The ditches, hedgerows, the plant life and even the shadows of the clouds as they drifted across ploughed fields, revealed more to me about my world and the culture of this place than anything else. Within an article in the United Kingdom Journal of Geography in Higher Education the geographers Cosgrove and Daniels (1989, pp.171-172) stated:

* The information contained in the following pages was given at a lecture entitled Discovering the creativity of place marked with time on the 2nd March 1992, as part of the Wright College, UNE-Armidale, 1992 Discovery Lectures. (The DCA ideas found a useful context in the UNE-Armidale Environmental Design within Visual Arts unit work at the University.)
'The geographical imagination is always rooted, in part at least, in a sense of difference between places, the recognition that other parts of the world differ in significant ways from those places and regions that we know where we are 'insiders'

In Oxfordshire in the 1950s and 60s I was an insider discovering place through visual, aural and tactile experiences and reproducing these translated feelings into sketches and paintings to do with landscape — but without a full awareness of the sense of history involved in the subject being dealt with. Studies at this time were concerned with visual impressions and techniques of landscape only. It was some years later that I came to recognise the nexus between the character of place and the feeling that might be described in the historic rural Gloucestershire and Oxfordshire context as depth in time. The photograph above shows a solitary abandoned 1960s cottage in an Oxfordshire lane, located at the focal point of place. The junctions of lane and stream, hedge with field, bridge and cottage, have place characteristics which are described in the book Basic Design: the dynamics of visual form where 'to cultivate the ability to feel oneself at the centre of the form, drawing it as it were from within, is essential. The cultivation of the ability to feel oneself into the centre of the form or structure and the question of axial direction are crucial factors in three-dimensional construction.' (de Sausmarez p.55)* So it is with place. The fact that the elements of basic design can be seen to be applied to, and help define place characteristics, became very important in my work as an artist.

* Maurice de Sausmarez's book was originally published in 1964 and remains an important text book on basic design theory. The application of basic design theory and technique to the study of place has been part of the DCA research activity.
Although I was increasingly aware that it was possible to produce paintings that dealt with the subject of the land, I also realised that it was not possible to produce paintings that could be called landscape without reference to the human interaction that becomes implied in the use of scape (as in view of land-scape). The Tew computer drawing is of a remembered view (of the land-scape) near Great Tew, Oxfordshire. The drawing was used in an issue of the newsletter Inline (Inline 1990, p.8). In this issue readers from the United Kingdom were invited to send current photographs of the Tew landscape site. Some photographs were received, but none of the photographers could find the exact place, even given general location and quite specific co-ordinates. From this it might be deduced that the place remembered had changed, disappeared, or was not well enough described in words and drawings to be (re-) located in its Oxfordshire setting. The Tew landscape then, brought a new understanding to the idea of objects having special meaning in their respective locations. John B. Jackson, the geographer, has written extensively and puts considerable emphasis on the way in which landscapes are organised. He says that 'The original layout of spaces is well worth studying, it seems to me, if only because it unconsciously reveals so much about the ideas of men and women who devised it' (Jackson 1980). The historic, ambiguous, but nonetheless importance of objects located in the landscape became very much a part of the DCA painting program and research.†

* The Tew drawings and photographs appeared in the newsletter Inline and helped to build a whole scenario around the idea of place re-discovered. Information regarding the Tew place appeared in the following issues: Out of place (Summer 1990 issue), Making sense of place (Winter 1990 issue), Time and place in an English countryside (Spring 1991 issue).

† John B. Jackson's book The Necessity for Ruins and Other Topics was published by the University of Massachusetts Press in 1980 and it has proved to be a most important research/reference book within the DCA program. Geographers appear to be very involved in considerations of place, especially with regard to the visual quality of place as part of the environment.
This recognition of belonging to the land is referred to by Ken Taylor, (Head of Landscape Architecture within the Faculty of Environmental Design at the University of Canberra) when he points out that 'Cultural landscapes, therefore, reflect our relationships with our surrounds.' He goes on to say that '...they present a record of the past, a sense of the stream of time and sense of belonging' (Taylor 1991, pp.6-7). It is this sense of belonging and the social awareness of place that allows us to develop the land in terms of what we might call a landscape format. Trees, hedgerows, field patterns and even the quality of the communities and dwellings that we construct define our recognition of place. The village of Great Tew in Oxfordshire (previously owned by a lord of the manor) is an example of a community that has grown up and has created a strong sense of place from its beginnings in Feudalism through
history to the present day. It is here as Valeriano Zarro has pointed out that ‘... man’s sense of belonging and identification with the environment creates a core understanding of the nature of place’ (Zarro 1988, p.10). Halina Dunin-Woyseth also talks of the definition of the sense of place when she writes:

> Three essential human needs, when met, give a place a unique meaning for the individual: they are the human need for continuity with the past, the need for making a personal impact on the environment and the need for mutual, balanced relationship with the environment. (Dunin-Woyseth 1990, p.341)

It is fascinating to note that the Great Tew thatched cottages which were constructed from local materials of stone wood and thatch, fit naturally into their environment, affirming as it were place in this setting. Even in their decayed 1980’s state they were re-built from local materials almost as a re-affirmation of the place from which they were part. John Brinckerhoff Jackson, the American geographer, questions the motives of the re-definition of place in this way:

> I confess that I find myself entirely out of sympathy with this romanticization of history, but the question remains: why do so many people derive pleasure and even inspiration from the deliberate re-building or invention of historical environments, even when they recognize the artificiality of most of these? Is it simply nostalgia, is it simply a touristic instinct in search of the unusual, or does it have a deeper significance? ... (Jackson 1980, p.99)

Whether ruins are re-built or remain as part of the landscape it is clear that the Genius Loci has been moderated by the factor of time related to it. The collage arrangement of photographs below is of the modified Tew landscape vista photographed at different times and seasons.

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*The Tew landscape. Clockwise from top left: summer 1968, spring 1983, autumn 1968, winter 1968 (insert), spring 1983, autumn 1983. The removal of the central tree grouping can be seen to have made a significant difference to the definition of the valley as a specific place.*
The Tew landscape and the Oxfordshire countryside paintings were the beginnings of what Associate Professor Peter Shepherd has since described as a 'journey over years' where new understandings developed around the idea of objects having special meaning in their respective locations. The historic and oft-times ambiguous importances, of objects located in the landscape, became very much part of the DCA painting program as it progressed. The significance of placing multifarious items within the context of a main canvas theme became an important complementary activity in the later and larger DCA paintings.

Recognition of this importance certainly came about in part through the study of Paul Nash's paintings. *Event on the Downs* (1934, Nash oil painting 50.8 x 61.0) is an excellent example of the way in which the artist combines analogous items in a painting composition. The sense of expectation in the work is brought about by the juxtaposition and location of items throughout the picture plane. Andrew Cawsey writing in his book about Paul Nash points out that Nash's work of the 1930s was very similar to that of Henry Moore's and Barbara Hepworth's in their use of near abstract form. Nash differs considerably however, in his insistence on the (implied poetical) association of the objects within his works. Cawsey discusses this in considering one of Nash's letters to Anthony Bertram:

> I am beginning to find through symbolism and in the power of association—not the rather freakish unlikely association of objects, so much as the right association as I feel it to be.... We are accustomed to seek forms that inter-relate, colours which are significant by juxtaposition. I desire to penetrate further—or if you like to swing my net wider to include a relationship of spiritual personality—only I suppose I must find another word for spiritual, or be misunderstood (Cawsey 1980, p.261).*

* Nash did have difficulty in finding a suitable descriptive term to define his writing and painting. At various times he talks of his work having *spiritual personality* and the paintings being of *poetical nature*. The *haunting mysterious* quality that he felt was part of his work relates strongly to his interpretations of *place*. 
Marching at midnight
Paul Nash. 1918  Lithograph 58.6 x 46.2cm (sheet). Australian War Memorial (ART50267)

This illustration of Nash's work shows clearly how place has been defined in terms of the haunting, mysterious and poetical nature characteristics. Anna Gray comments on James King's statement that Nash became friends with the poet Edward Thomas, while he was a map-reading instructor at Romford, Essex, and that they "enjoyed the exciting experience of night route marching" (Gray 1992; King 1987, p.78). The influence of Nash's work, especially his ideas about place, had a great effect on my preliminary work for the DCA program and in my research into the character of locations experienced in earlier years in the United Kingdom.
This philosophical return to place in the United Kingdom needed to be combined with attempts to discover what British Romantic painters of the early part of the twentieth century had defined as important in the landscape, and in addition, what writers and others involved with the English rural setting had to say about placeness. Paul Nash's mysterious paintings of poetic quality were really only the springboard for the developing DCA research work and it soon became clear that writers such as Thomas Hardy, the English novelist and poet, had in an earlier time been concerned with similar subject matter, albeit from a literary point of view. The fact that Hardy had been trained as an architect and relied to some extent on pictorial imagery, makes his comments on landscape even more interesting. 'As I understand it, that what you carry away from a scene is the true feature to grasp' (Hardy, December 1886). This is a comment made at the time of writing The Woodlanders (1886) that shows his understanding of the nature and importance of Genius Loci and makes him particularly interesting from a research standpoint.

It is clear that Hardy was involved in the re-interpretation of place and in the introduction to his novel The Woodlanders, James Gibson writes that 'Hardy nearly always began with a real place and then makes it "a sort of essence" something that is both identifiable and yet different from the original' (Gibson 1986, p.31). The re-discovery of the literary work of Thomas Hardy became as important in the preliminary DCA research work as the research activity into the English artist Paul Nash. Perhaps not surprisingly, a link is easily made between the two distinctly different, yet similar approaches of artist and novelist. Both were concerned with Genius Loci and Hardy appears to first mention the term in his novel The Well-Beloved where a description is given of transportation of placen in the form of rocks transported from a Dorset quarry to the London wharves. Hardy writes:

Nothing now pleased him so much as to spend that portion of the afternoon which he devoted to out-door exercise, in haunting the purlieus of the wharves along the Thames, where the stone of his native rock was unshipped from the coasting-craft that had brought it thither. He would pass inside the great gates of these landing-places on the right or left bank, contemplate the white cubes and oblongs, imbibe their associations, call up the genius loci whence they came, and almost forget that he was in London (Hardy 1892, p.83).

* Thomas Hardy talked about this during the writing of his novel The Woodlanders. Hardy developed ideas for his novels (and his sense of the character of place) by studying early impressionist paintings found in art galleries. It is extremely interesting and important that the creative arts should find interaction of this kind ... authors consulting aspects of the visual arts and painters researching the work of poets and novelists. Hardy wrote in December 1986. "The impressionist school is strong. It is even more suggestive in the direction of literature than it is of art ... their principle is, as I understand it, that what you carry away with you from a scene is the true feature to grasp; or in other words, what appeals to your own individual eye and heart in particular amid much that does not so appeal, and which you therefore omit to record."

† James Gibson edited the 1987 Penguin Classics edition of The Woodlanders and refers to Hardy's interest and 'sense of things past and things still to come'.
The fact that Hardy was so aware of place, especially throughout his Wessex countryside, may well have set the scene for the later work in which Nash and other British Romantic painters of the twentieth century involved themselves. It seems to me now to be no coincidence that Nash painted vistas that could have come as direct interpretations of text taken from Hardy's novels or poems. In a similar way, an example of Nash's writing confirms his interest in landscape places where landscapes of the mind are as important as the perceived places being sketched or painted. Nash wrote that:

The landscapes I have in mind are not part of the unseen world in a psychic sense, nor are they part of the Unconscious. They belong to the world that lies, visibly, about us. They are unseen merely because they are not perceived; only in that way can they be regarded as “invisible” (Nash 1938, p.526).

If this is compared with similar comments made by Hardy in the preface to the Wessex edition (1912) of The Woodlanders we can note the parallel thought processes between Nash and Hardy as they become involved in considerations of the universal character of place. Hardy expressed the view that:

... though the people in most of the novels (and in much of the shorter verse) are dwellers in a province bounded on the north by the Thames, on the south by the English Channel, on the east by a line running from Hayling Island to Windsor Forest, and on the west by the Cornish coast, they were meant to be typically and essentially those of any and every place ...—beings in whose hearts and minds that which is apparently local should be really universal (Hardy 1986, pp.442–443).

From this it can be deduced that the initial DCA work involved a particular (or even an imagined) place near the village of Great Tew and was just the starting point in the consideration of the universal characteristics of place and how placeness might be transported between one location and another. The Tew landscape changed with the seasons but somehow did not lose its spirit of being a special place for me. This feeling of place being central to existence and a source of inspiration has been referred to in the writings of Lida Nochlin when she wrote that: “One must be of one's place”, that is to say, the injunction to deal with one's native country, region or even, at its most extreme, one's own property (for this, essentially, is what John Constable did, spending his life painting his father's mills and the river Stour within a two mile radius of the family lands) in order to grasp the singularity, the concrete veracity of reality as well as one's deepest and most authentic relation to it. *

* Linda Nochlin's article ‘Courbet, Oller and a sense of place: the regional, the provincial and the picturesque in nineteenth century art’ (Nochlin 1985, pp.7-13) expands on the personal and regional quality of place compared with the national and universal expressions made by these two artists.
In referring to place in landscape Nochlin talks about the concrete veracity of reality. This appears as a similar viewpoint to that of Hardy when he makes reference to the deeper reality underlying the scenic. Hardy writes about landscape paintings in the following way: '... I don't want to see landscapes, i.e. scenic paintings of them, because I don't want to see the original realities—as optical effects that is. I want to see the deeper reality underlying the scenic, the expression of what are sometimes called abstract imaginings ...' (Hardy 1981 p.13). This deeper reality that Hardy refers to can only be to do with what one (other) architect has called depth in time. The fact that the Gloucestershire and Oxfordshire landscapes have played such an important part in my initial research program has really to do with the historical nature of place.

It appears that place characteristics are determined in part at least, through the sense of history that can be brought to, or become part of, the location being studied. With regard to the Gloucestershire and Oxfordshire landscapes; these had been under study both subjectively and objectively from the 1950s to the 1970s and again from 1985 to 1988. The sense of history determining place characteristics was overwhelming throughout the towns and villages, and across the Gloucestershire and Oxfordshire landscapes. To understand this historic emphasis on place perhaps it is necessary to consider the alternative scenario—with history removed.

Landscapes, especially landscapes undisciplined by man, pose particular difficulties to painting. Confronted by nature, as it stretches away to the horizon in every direction in infinite complexity, the untaught eye is baffled. Whether it contemplates the scale of nature as it stretches away to the infinitely vast in one direction or the infinitely minute in the other, it faces the baffling problem of giving order and a finite form to a phenomenon which in its infinite complexity has neither—neither, at all event, discernible to the untaught eye (Rothenstein 1984, p.159).

The Gloucestershire and Oxfordshire landscape gave me the historical base and awareness of land as the background to what I wanted to achieve in establishing ideas about place and I was fortunate enough to be able to study them during several different time periods.

1 Thomas Hardy’s comment on paintings written at the time he was completing the novel The Woodlanders. (Information concerning the importance of the rural landscape and the Oxfordshire countryside in particular appears in two short articles written for the Spring 1992 issue of Inline. These are: Time and Place in an English countryside and A case for focal points, trees in the landscape, and a sense of history.) Issues of Inline, the newsletter produced by the artist as part of the DCA research work, appear in the appendices.

2 Derek Lyddon was the Chief Architect to the New Town Development Corporation of Skelmersdale, Lancashire, United Kingdom. In writing the Basic Plan report (Skelmersdale New Town Planning Proposals 1961) Lyddon referred to the need for depth in time. This artist's appointment at Skelmersdale (1964–66) was in part to consider the nature of the existing place of the old town of Skelmersdale and how it might be successfully integrated with the New Town proposals. The work at Skelmersdale reinforced my interest in the importance of history as a major factor concerned with place.

3 In the book Modern English Painters, John Rothenstein talks of the work of English artist John Nash (brother of Paul Nash).
During 1970 I was living between the villages of Swalcliffe and Tadmarton in Oxfordshire and had the chance to consider the historic aspects of the landscape around me. The illustrations below are of the special place of Madmarston hill, site of an early British settlement and later a Roman hill fort/camp. The images taken in and considered have been used in some of the Doctoral paintings where the transportation of the sense of place has included transportation of the (retained) historic and geographical images of the area. Alfred Watkins in his famous treatise *The Old Straight Track* gives an indication of the geographical and historical characteristics which could be applied to the area under consideration:

The leys, or tracks, led from one hill-top to another, the direct line being marked by standing stones, single trees at cross roads, fords, pools of water, wells and dew ponds. Motes, too, marked the leys, from which the reflection of the sun or of a beacon would beam into the eye of prehistoric man as he stood on a hill-top making out the line. The hill-tops were much used for beacons, sometimes for places of worship. Stone circles were also on the ley, the track running through or beside them (Watkins 1974, p.?)

The original hill was characterised by a clump of trees on the top. (Nash talks of mystical significance of such features in considerations of place.) The trees were removed by the local farmer during the 1980s and since then Madmarston hill has lost much of the presence of place.
A plan of the surrounding field patterns beneath Madmarston hill shows the historic nature of the area. The field blackland was the site of the early British camp and the Roman hill fort/camp was possibly located around and near the field called stanthill. The items of roman pottery that were brought to the surface by ploughing (illustrated below) came from this location. Madmarston hill was the focal point of this part of the Oxfordshire countryside. The hill could be seen prominently on the right of the road between Tadmarton and Swalcliffe, defining place in the area.
As an artist, the idea of using objects within the landscape to define the landscape itself, is very appealing. As the Madmarston hill near Tadmarton defines place in that setting, so it appears to me to be possible to synthesise the elements of place through the choice of the objects used within a landscape painting. These objects might help to isolate the substance of place while at the same time generating a feeling, mood or atmosphere of the scene depicted. The idea of being able to express the 'sense of things past and things still to come' (Gregor in Hardy 1981, p.12) is central to my ideas of the explanation of place. The illustration above is of a painting that isolates objects in the landscape in an attempt to create the Genius Loci in the work. The view is of a cold, rain swept, Moreton-in-Marsh afternoon, looking across parklands middle distance to a mysterious wooded copse beyond.

*Parklands*
28.5 x 33cm oil on canvas 1987
Swalcliffe. The Oxfordshire village of Swalcliffe seen from the air. The grounds of Swalcliffe Park (middle right) were used as place locations in a number of the DCA paintings. Painting number 18 in the Town gallery exhibition was given the title *Swalcliffe and the Glasshouse Mountains from Maleny* which considers the idea of the Swalcliffe site transported into the Queensland landscape. The painting is now in the collection of the University of Queensland Art Museum.

Re-tracing the ideas of place allowed me to consider formative locations in the United Kingdom in the context of the DCA research program. Swalcliffe, a village just outside Banbury, Oxfordshire was well known and constituted the source material for a number of painterly ideas transported. The historic and timeless renewal of this sense of place is something that gradually grew as a major component of my painting work. Living at Tadmarton, one mile from Swalcliffe, after a return from twelve months in Canada in 1970 I greatly appreciated the history of villages in the area. Land and landscape became one in villages with place names such as Guiting Power, Naunton, Lower Slaughter, Upper Swell, Great Wolford, Hook Norton, Wigginton and Burdrop. The field patterns around Tadmarton and Swalcliffe exhibited similar characteristics of the retention of the idea of place with names like hilly mead and hovel trench hill, in part describing the land and its place in the total environmental context. In hindsight I can understand why I spent time (then) searching the land to re-discover items that would indicate to me the sense of time marked with place.
Time was spent in exploring the countryside of north Oxfordshire and re-visiting and evaluating earlier place locations. The commission to draw (and re-define) the earlier Swalcliffe Lea field map (illustrated on page 19) was also a means of becoming more familiar with the land around Swalcliffe. Again, the similarity in approach to that of Paul Nash needs to be noted. ‘For Nash, who was very conscious of his family’s farming origins, the well-husbanded English countryside seen as the expression of a primal force was to see his ancestors’ work as part of “rhythm animating the universe”’ (Brighton 1976, pp.81–82).

Dorothy G.M Davison captures something of this feeling in her book *The Story of Swalcliffe.*

To the north-east of the church on the low-lying pasture ground, where the soil is red, are the two farms of the Lea, the name denoting the ancient track. Here again the leys intersect, one leading across the other to the Old Coach Road, along which it passes in a direct line pointing to Tadmarton Camp and to the fork roads at Wigginton Heath. Here, another track runs across from the fork roads in a line between Stourswell Barn and a bubbling roadside spring, past the Grange farm house, through the ‘Flowery Lane’ past the ‘Great Tree’ or ‘Cross Elm’ and on to Epwell White House. Between the two farms of the Swalcliffe Lea, which the village people called ‘The Lay’, are the ‘Blacklands’ where, under the turf lie the blackened burnt-out remains of a British village. Also there is a stretch of ground called ‘Townlands’ which probably denotes a Roman town built upon the British Settlement. The whole is over-shadowed by Madmarston Camp, also of British origin (Davidson 1951, p.8–9).

*Landscape alongside the Old Coach Road from Chipping Norton to Swalcliffe and Tadmarton, Oxfordshire.*

*The story of Swalcliffe is a limited edition book printed in March and November 1951 by Cheney & Sons Ltd., Banbury, England. In it the author writes about the history of Swalcliffe from the thirteenth century and gives particular reference to the importance of the periods of transition of the village and also the nature of rural activities and land use. (The advantage of this source reference lay in the fact that all the areas referred to in the book are known personally to the artist and therefore it was easy to make visual connections with the written text of the publication and the historical nature of the subject matter.)*
The land as a setting for domestic scale

In the process of researching the English quality of place in the Gloucestershire and Oxfordshire countryside I did not forget Australian interpretations of land and landscape as depicted by a number of artists from the beginning of the nineteenth century. The character and importance of this continent as place was being recognised and interpreted by many artists from that time. It began to give Australia a home-oriented feel and an understanding of place transported for those coming to this country. This domestication and re-interpretation of the land was represented by artists such as Abram Buvelot (born in Switzerland in 1814 and who died in Victoria in 1888), Nicholas Chevalier (born in Russia in 1828, worked in Australia and died in the United Kingdom in 1902) and Tom Roberts (who was born in the United Kingdom and died in Victoria in 1943). The paintings produced by these artists, and others of that period, are a salient reminder that the scale of the Australian landscape has been altered through domestication. This has been interpreted through the works of these artists. This portrayal of the Australian landscape was evident through several exhibitions of paintings of the Howard Hinton collection put on show at the Art Museum, Armidale during 1990–1992. The artists of nineteenth century Australia appear to have come to the realisation of the vastness of the country yet they still seemed capable of are-interpretation of the space.

Louis Buvelot, 1814–1888, (who has been called the grandfather of Australian landscape painting) indicates the scale, depth and character of the changing landscape in his oil on canvas on board painting entitled Victorian Landscape. The watercolour and gouache painting by J.J. Hilder (1881–1916) The edge of the bush, shows domestic animals on the edge of mallee bush countryside with turbulent skies echoing the threatening nature of untamed land. Another artist, Howard Barrow, in his oil on cardboard painting Heat haze, kangaroo valley (1936) gives us a glimpse of the vastness of the Australian landscape as routes are defined across the undulating landforms to a hilly horizon. A track in the foreground winds across the land occasionally encountering isolated incidents of activity (of place) en-route. Two paintings by H.A. Hanke (1901–1989) entitled Stormy Skies and Tarana Hills both painted in oil on canvas on board explain attempts to reconcile our understandings and turn the vastness of the bush into domestic scale.

*The land as a setting for domestic scale* was written as a review for *The New England Times* and published on April 15, 1992. The review makes some points about Australian landscape painting with regard to the way in which artists have seen the land as *a place of domestication* (Landscape paintings from the Hinton Collection at the Art Museum, Armidale).
Hans Heysen's 1925 oil on canvas painting entitled *The Willow* uses the safety and shelter beneath a tree painted in soft greens to give cognisance to *place* against the dusty browns and ochres of the landscape as it stretches to the horizon. Sydney Woodward-Smith (who was born in England and was medical artist at the School of Medicine at Sydney University) exhibits two carefully painted works emphasising the developing domestic character of the land. One of his paintings *Morelli's barns* uses the clutter of buildings, cattle, chickens, fences, outhouses, and planted trees and vines in the foreground, to try to contain our vision to these items. Despite this, the sense of Australian space is paramount and our eyes reach across the foreground and middle distance to the far distant ranges painted in subtle greys.

Perhaps the most compelling Australian painting is one by the artist John Salvan (1873–1956). His painting *Afternoon shadows, Warlands Range* completed in 1946 shows us Australian space contained. A dwelling lies in a valley backed up against the side of a deep gully. Only one window, a smoking chimney and animals in the paddock give an indication of life in the valley, while behind this domesticated environment stretches a cloudswept mountain range. Salvan with an excellent sense of composition (where pictures lie within pictures), gives us the anomaly of the rural retreat and *place* within the vastness of the bushland setting. It is interesting that Salvan who was born in New Zealand follows a similar path to that of the work of Streeton in his interpretation of Australian landscape. His identification with rural landscape can be identified by the gift of a collection of his paintings and art books to Tamworth (NSW) to 'encourage art in the country'. The idea of the encouragement of art as a means of delineating Australian culture is an interesting idea that Bernard Smith, the eminent Australian art historian has discussed, especially in relation to the Australian-British nexus. Smith speaks of this in the following way:

> For the exotic is essentially a question of misplacing context, that is to say removing an artefact from its original societal context and endowing it with meanings and significances of another context (Smith 1988, p.1).

Bernard Smith may well have been talking about all those artists (especially from the nineteenth century onwards) who, in finding themselves in a new country, felt inclined to endow it with qualities of placeness from the country or their origin. This was certainly true in my case.
Oxfordshire landscapes. The importance of trees, hedges and ditches, and the creation of field patterns (based on concepts of place) in the Oxfordshire landscape. In hedge regeneration and re-construction, new shoots are encouraged to grow back into the hedge affirming the sense of cultivated place.

In Gloucestershire and Oxfordshire it was quite noticeable that agricultural activity surrounding place gave it meaning and a sense of timelessness; hedge regeneration, crop rotation, maintenance of dry stone walling, etc. Christopher Neve in writing about Paul Nash points out that ‘For Nash, who was very conscious of his family’s farming origins, the well-husbanded English countryside seen as the expression of a primal force was to see his ancestors’ work as part of “a rhythm animating the universe” (Neve 1975, pp.1384–1385).’ It is quite interesting to see what importance Nash gives trees. Penelope Marcus quotes Nash writing about an ancient beech tree:

The tree merely guarded the threshold of a domain, which, for me was like hallowed ground. I can hardly say more than that by way of definition. There are places, just as there are people and objects and works of art, whose relationship of parts creates a mystery, an enchantment, which cannot be analysed. This place of mine was not remarkable for any unusual features which stood out. Yet there was a peculiar spacing in the disposal of the trees, or it was their height in relation to these intervals, which suggested some inner design of very subtle purpose (Marcus 1975, p.34).

*In the first chapter of his autobiography Outline, Nash recounts how he found his first authentic place in Kensington Gardens (see also paintings and drawings by Nash entitled: The Tree in the Night (1913) and Wittenham Clumps (1913). Anthony Bertram in writing of Nash and the production of Outline has said that ‘in 1938 Nash was simultaneously painting new experiences, writing in his autobiography of his earlier ones and finding that they were related’. I consider this to be a very important point in relation to Nash’s work process as it so similar to the DCA process that I have put into operation through 1990–93.*
The tree: defining *place* in the landscape

Nash's interest in trees as elements defining *place* can be seen as interesting in a universal context too, for in Australia it is also evident that artists have used tree forms to define the nature of *places* depicted. An examination of the paintings, drawings and prints from the Hinton and Coventry collections (on show at the Art Museum, Armidale from December 1990—February 1991) showed that artists were using the tree form as a means of communicating ideas about the nature of places illustrated. Although it could be said that several of the works on show define *place* by the use of tree configurations, a closer examination of some of the works shows that at least five artists were using the tree forms specifically to help them define the *places* that they wished to depict. The work of these five artists does more than utilise the tree form as subject matter within their paintings; rather they use the tree as a metaphor to define and emphasise the *places* that are the real subject matter for their paintings.

A painting by Tom Roberts (1856–1931) painted in 1894 and entitled *Mosman's Bay* was a gift from Howard Hinton to the Museum in 1933. This painting completed in oil on canvas depicts the secluded and sheltered cove to which people are attracted for leisure and recreation. The *place* here is surrounded by trees and occasional buildings all of which help to keep the secluded and attractive nature of a location re-discovered (perhaps at weekends), almost as a *place apart*. Thinking of the elements in this painting it is not too difficult to see how Georges Seurat's famous painting (amongst trees) *An afternoon at La Grande Jatte* (1884) was a painting that had as its subject matter ideas concerning *place*.

* The information concerning the tree and its relationship to *place* was the subject matter of a review for *The New England Times* and published on January 8th, 1991. The review concerned an exhibition of paintings, drawings and prints entitled *The Tree* and drawn from the Hinton and Coventry collections at the Art Museum, Armidale, December 7th 1990—February 10th 1991. (The Art Museum, Armidale was at that time known at the New England Regional Art Museum.)
Although undated, the Douglas Dundas's (1900–1981) oil painting *Under the banksias* looks as if it was painted in the 1930s or early 1940s and has a suggestion of art deco style combined with a subject matter which is pastoral in nature. Three people hold a discussion within a (meeting) place within a clump of six to eight trees. The figures and vista beyond the trees are in cool colours while the enclosing tree forms are in warm browns and pinks. This has the effect of containing the figures within their (resting) place and allows the viewer to imagine the atmosphere of contemplation and discussion within the inner room, tree bower location.

Lloyd Rees (1895–1988) is well known for depicting place within his paintings too. In the oil painting *The end of the garden* (1936) he is not so much interested in the beautifully painted anthropomorphic tree forms which set the scene for his painting, but the lone figure (Rees himself?) looking out across the valley and river beyond. Here the tree within the painting acts as a punctuation mark, setting out the characteristic of the place at garden's end.

Two paintings by Adrian Feint (1894–1971), gifts from Howard Hinton, deal with the subject matter of the definition of place by trees. *The jetties, Palm Beach* (1942) allows the spectator a view down through entwined trees to water and jetties below. In this painting the trees act as a frame of place focusing attention on the subject matter below. In the oil painting *Autumn Morning—Kurrajong* Feint shows us a path leading between old and new tree forms to a building between trees. Here we see trees defining place in the bush and the addition of the wheelbarrow, spade and rake in the foreground implies the cultivation of place. Cultivation of a place in the bush is enhanced by the majestic older trees surrounding the defined area beneath a clear blue sky and small white spacious clouds.

The fifth artist, Arthur Murch (1902–1989) in his oil on canvas painting *Bent Tree* (1944) considers the (secret) place where an old, gnarled anthropomorphic-shaped tree spreads itself over a secret and undiscovered (except by goat) wooded hollow place. The painting uses the tree form which takes up most of the painting to allude to the location that it is protecting, and that the artist is referring to. From this, there is no doubt that artists have used metaphorical objects to make comments about the nature of less specifically defined or stated subject matter. The work of these artists shows us that *The Tree* has been used by at least five of them to put across other, perhaps more significant ideas, which have to do with places defined by trees.
The tree forms in the New England landscape were seen to define places. The illustration above was completed with an awareness of the importance of the trees in defining the character (in part possibly by the arrangement of forms) of the place. The following notes were written in the sketchbook on the 16th July 1990: 'The view onto Kentucky Street from Newling - Armidale, NSW. (This is very definitely a Paul Nash type view looking down and across Kentucky St.)—however it is not the view so much as the atmosphere that is created.'
Comparison between Australian and United Kingdom scenarios

Rocks and landscape at Stonehenge, near Glen Innes, New South Wales.

Nash's sense of *mystery of place* that he consistently found and developed over his lifetime involved not only the use of trees and other landscape features as part of his visual synthesis, but also a very specific and progressive development in his own mind of the mystical quality of landscape. It is small wonder that I found myself spending time searching the land for items that would indicate to me the *sense of time marked by place* having become so aware of this in the paintings of the British Romantic school, and having read about it in nineteenth and twentieth century English literature. Landscape, in the consideration of *place*, became in my mind an endless, timeless entity, encompassing all those things of which it was geographically and historically part. How simply and naturally Hadrian's Wall in the north of England appeared to blend into the wind and rain swept landscape when seen on a return to the United Kingdom in 1983. I recognise that my thinking about the historical application of *place* now allowed my thought processes to develop some deeper recognition of the internal life of the inanimate object, such as Hadrian's wall—*place* as it were, marked with time. The kinship that I have felt for the English artist Paul Nash has further developed since I have been in Australia. I can see now that his interest in the *sense of the mystery place* was developed in both his work as an artist and as a writer. Nash has quoted Sykes Davies as saying that:

... Wordsworth built up a mythology which has been of the very greatest importance in English culture. In its general outlines it conforms with the fundamental mythology of the human race; it is the systematic animation of the inanimate which attributes life and feeling to non-human nature (Nash 1937, p.496).

The historic and timeless renewal of this *sense of place* through inanimate objects became something that I gradually took on as a major part of my painting work. In a similar sort of way the agricultural activities that I had observed surrounding *place*, appeared to me now to give
it meaning and a sense of timelessness. Activities such as burning off fields and the ploughing back into the land of the charred remains was seen as a universal rather than a European activity.Observed in the ploughed fields of Oxfordshire and in the cane fields of Queensland, it signified *place retained* and *place renewed*. In Thomas Hardy’s book *The Woodlanders* Grace Melbury talks of the death of her lover in a way that describes not only his death but also in response to the natural order of things, and the land as signifying *place*:

> Now, my own, own love ... you are mine and only mine... whenever I get up I’ll think of ‘ee, and whenever I lie down I’ll think of ‘ee again. Whenever I plant the young larches I’ll think that none can plant as you planted (Hardy 1981, p.439).

Given the absence of a long (European) history in Australia and my own predilection for historical rural content in my work I now began to look anew at how historical content might be used in perceiving *Genius Loci* in the Australian context. An example of the difficulty in looking for such historical environmental factors is given in Monica Flint’s history of the Green family of Tidbinbilla. She wrote of Mary Ann McCaffery who settled in Tharwa in the 1880s:

> As the wife of a selector Mary Ann’s life was very different from the one that she had known in England. She had her husband, his brother and George Hatcliff to cook, sew, wash and care for. As the men were away for most of the week, clearing, fencing, at times shearing or crutching (mostly at Booroomba) she must have been very lonely. When they were not working for others, there was always fencing and clearing on the land, establishing a home and vegetable garden, crops to sow and harvest, and a few livestock to raise (Flint 1983, pp.20-21).

Sketching and painting on the Flint property in the late 1970s and early 1980s my interest in geographical and anthropomorphic aspects of landform supplemented my search for the creativity and the historic nature of *place*. The rocks and boulders of the Congwarra property became the mounds and barrows of a Celtic Britain. In making the comparison between Australia and Celtic parts of the United Kingdom it is interesting to note that Patrick White had difficulty reconciling the softer landforms of Gloucestershire even with the ruggedness of Cornwall. David Marr writes in his book *Patrick White—A Life*:

> This was the first time White had drawn on the landscape where he lived and suffered as a boy. Even so the sense of place is not strong. Cornwall, which he saw only briefly, seems more alive in his writing than the country around Cheltenham (Marr 1991, p.543).

The fact that Patrick White found some *Genius Loci* that he could relate to in (Celtic) Cornwall rather than in rural Gloucestershire, gives us an insight into Australian landscape and
thereby again promotes ideas about the transportation of place from one country (or location) to another. The need to perceive landscapes in totality has been brought out by J. B. Jackson, the geographer, in his book *The Necessity for Ruins*. In it he describes the feeling of landscape compared to the way in which it is perceived:

> This is how we should think of landscapes: not merely how they look, how they conform to an esthetic ideal, but how they satisfy elementary needs: the need for sharing some of those sensory experiences in a familiar place: popular songs, popular dishes, a special kind of weather supposedly found nowhere else, a special kind of sport or game, played only here in this spot. These things remind us that we belong—or used to belong—to a specific place: a country, a town, a neighbourhood. A landscape should establish bonds between people, the bond of language, of manners, of the same kind of work and leisure, and above all a landscape should contain the kind of spatial organization which fosters such experiences and relationships; spaces for coming together, to celebrate, spaces for solitude, spaces that never change and are always as memory depicted them. These are the characteristics that give a landscape its uniqueness, that give it style. These are what make us recall it with emotion (Jackson 1980, pp.16–17).

**Colonial art and place**

It is interesting to note that the Colonial period of art in Australia (c.1788–1900) was a period of defining place. Initially place as home, was Botany Bay and Port Arthur, and convict artists such as Joseph Lycett (from 1814) depicted topographical features under the patronage of Governor Macquarie. On his return to London Lycett published engravings under the title *Views in Australia*, which could equally have been titled *Places in Australia*.

As the Colonial Period developed, artists like Augustus Earle, a world-travelled artist, brought home the concept of space along with place and in the middle of the nineteenth century this produced romantic depictions of the New South Wales landscape. However, place in this State was not strong enough to hold him and he stayed less than three years.

It was left to artists such as Eugene von Guerard (despite the fact that he came to Australia to find gold) to depict the wilderness and the relationship between this and the homestead as place. John Glover, perhaps the founder of Australian landscape and Conrad Martens (topographical artist on Charles Darwin’s voyage of the Beagle) were the two artists probably most involved

* The section *Colonial art and place* was written as a review for *The New England Times* and published by the newspaper on April 24th 1991. The review was one of several written for the newspaper which was based on the paintings and drawings housed in the Art Museum, Armidale as part of the Hinton and Coventry collections of early Australian art.
in defining the atmosphere, character and the dynamic of the Australian landscape. For them this place was home and by the time of Martens' death, not only was there an Australian public responding to an essentially Australian art, but also work was being commissioned and galleries were opening. In looking at the development of art through the Colonial period it is clear that many artists who stayed in this country became accustomed to the vastness of the landscape, the richness of its light and colour, and the uniqueness of Australia as place. In historical terms it could be said that the Colonial period was a period of defining this place of Australia as home. The importance of history in the whole DCA program revolving around place and facilitating a cross-linking of ideas, was brought out in Dr. John Atchison's lecture given on the 14th February 1992 at the University of New England–Armidale. A synopsis of the lecture follows:

**UNE SOCIAL SCIENCE SEMINAR 1992**

**CLARK AND THE SENSE OF PLACE**

**JOHN ATCHISON**

Thomas Hardy, the archetypal writer of the sense of place, influenced Manning Clark in his aesthetic response to the Australian landscape. This response evolved as arduous travel to remote sites and deeper familiarity with known locations enabled Clark to learn geography through friendship (Vol II p.181) and to match his 'work with characters' by sketching his portraits with background. Clark's discovery of Australia as literary event (Holt 1982, p.97) was enlarged by music and painting, but deepened also by growing knowledge of place.

Clark's interpretation of the historical landscape may be another organising principle of *A History of Australia* complementing the triad of ideologies and the binary contest for and against an independent Australia (Inglis, ASSA 1991, p.88).

Visits to Dingley Dell, Norfolk Island, Cooper Creek and Gulf of Carpentaria illuminated his understanding of Adam Lindsay Gordon, William Charles Wentworth and Burke and Wills. From his portrait of James Cook in Botany Bay to his juxtapositioning of January 1926 bushfires around the Cotter and in the Dandenongs with Bruce, Page and Latham's response to Jock Garden (Vol.VI, pp.247–49), Clark's canvas embraces place.

This exploratory paper will trace Clark's achievement with historical and cultural landscape. It will suggest that, for Manning Clark, sense of place produces thoughts of 'an amalgam of things past and present' which may be re-interpreted in the future (*inline*, Summer 1992).

John Atchison's paper touched on many themes that I was dealing with in painterly terms, and as part of the DCA program (such as Hardy's *amalgam of things past and present*). Notes taken at the lecture are included overleaf and became part of the sketchbook ideas for paintings being worked on.
The extract of notes illustrated above are some of those taken during the University of New England Social Science Seminar during 1992, Clark and the sense of place, given by Dr. John Atchison on 14th February 1992. The notes above show how key items such as the sense of the mighty ocean and the transportation of British peoples to Australia, were possible ideas for development during the DCA research activity.
United Kingdom landscape—sense of place

While it was possible to do a substantial amount of research into the subject of *Genius Loci* here in Australia, it was also considered necessary to trace some of the important United Kingdom factors, especially given Nash’s involvement in the mysterious quality of landscape painting, and twentieth-century British Romanticism. Dennis Farr has written of Paul Nash:

> It is perhaps a peculiarly English achievement to use landscape as a vehicle for conveying mood and feeling inspired by the contemplation of Nature. Nash and Hitchens have this much in common and belong to an honourable tradition in the history of English art and poetry (Farr 1974, pp.69–70).

Certainly, the United Kingdom was a good location in which to consider the landscape sense of place. Even taking into account Thomas Hardy’s earlier emphasis on nineteenth-century landscape places in the south of England, it is only now that the current United Kingdom Countryside Commission is beginning to consider the Assessment and Conservation of landscape character. In the Warwickshire Landscapes Project the sense of place has been written up as follows: ‘Landscape character is strongly linked to the historical development of an area. This is often reflected in subtle variations in the pattern of fields, roads or settlement. Similarly, the occurrence of ancient hedgerows, sunken lanes, or buildings constructed with local materials in a vernacular style, can greatly enhance landscape character. Such features give us a link with the past and a better understanding of our place in the world... and ... it is these historical and ecological associations that impart “a sense of place”.’ (Countryside Commission 1991).

In this recognition of the character of earlier United Kingdom places I was able to take the opportunity to think about Australian places using the same sort of research criteria. Belonging to place (wherever that might be) has been addressed by Associate Professor Ken Taylor of the University of Canberra. In an article in *Univation* he writes that ‘The growing awareness of cultural landscape values is vitally related to people’s satisfaction in being able to establish a sense of place within one of the images of Australia’ (Taylor 1991, p.6).
The fact that the United Kingdom and Australian landscape ideas became fused in paintings that I produced between 1985–1988, says as much about the character and the mystery of place in the psyche, as it does about place perceived in landscapes of both countries. With the idea of making landscapes of the mind, came the problem of using the observed landscape forms to symbolise the mystery of a place removed from its natural location into another dissimilar setting. The problem is not new but one fraught with difficulties. Christopher Neve refers to this problem in writing about Paul Nash and the artist's work while it was on show at the Tate Gallery in London in the 1970s. He writes that 'The mystery and insidious force of the natural symbolism is undeniable, but Nash looks at times like a modern artist trapped despite himself in a much-loved landscape, making of it a tense and apparently insoluble equation between old and new' (Neve 1975, pp.1384–1385).

This problem of combining old and new symbolic landscape forms was resolved by Nash in his latter period of activity during the late 1930s and early 1940s when his paintings described conjectural, and romantic imaginary landscapes to the full. This ability to create imaginary works of the mystery of place came about partly due to his strength in the use of a strong sense of design within his works. 'This pull between passion and order as it affects his view of landscape is the chief strength of his highly individual and essentially English contribution' (Neve 1975, p.1384). The combination of easel painting and design, pull between passion and order, becomes very obvious in the works where his landscapes of the mind are combined with perceived English landscape scenes. 'Nash in no way saw design as an inferior activity to easel painting ... and his own design is always firmly structural, a natural extension of exactly that aspect of the paintings' (Neve 1975, ibid.). During the latter period of his life—in the early 1940s while he was living in Oxford—Nash produced some of his most fluid yet structured place paintings. These were landscapes of the mind done with a knowledge of the surrounding countryside.

* In Christopher Neve's article Paul Nash: The Tense Landscape (Country Life November 20, 1975) it is noted that Paul Nash was equally capable of putting across his ideas through the medium of design as well as through painting and writing. He was involved in all areas of activity as an artist throughout his life and his skills, I believe, show up in his painting work. Some of the later paintings would have not been successful had he not had a strong design sense and his developed literary sense flowed into his major works of poetical nature. Christopher Neve writing in Country Life continues his comments on Nash's work with the statement that: 'Even beneath the dry and tidy appearance of his middle-period approach to constructivism and surrealism, the romantic, literary side of his nature—the side that was nourished early by Rossetti and Samuel Palmer—seems barely restrained.'
Paul Nash's home during the early 1940s. The house and garden at 106 Banbury Road, Oxford. Nash's most mystical and romantic landscape paintings based on place ideas were produced during this period.

It is surprising that Nash, as a well travelled artist, did not consider the possibility of the transportation of place from one country to another although he did come close to looking at possible visual crosscultural activity in some of his photographic work. The study of the work of Paul Nash has helped me to understand how British Romantic Expressionism might be applied to an Australian context. (This of course is not to de-value the work of Arthur Boyd, Lloyd Rees, or Sidney Nolan in their own right, who at various stages carried out similar landscape experiments with place.)

In several of the DCA paintings (which are referred to in the second section of this submission) the idea of the garden, or even the walled garden has become an English interpretation of place which has sparked off a number of works (from about 1984 onwards). The garden place has been considered as an extremely important delineation of Genius Loci (note the Nash walled garden at 106 Banbury Road, Oxford). Ivon Hitchens's landscape paintings, which have included garden elements, have been described in the following way: ‘The rippling, complex yet harmonious contours of this (Hitchens) landscape are garden-like in their easy, perfect, variegated, undramatic beauty’ (Heron 1955, p.10). Hitchens, described as a poet of landscape, is an English exponent of British Romanticism and fits perfectly into Nash's interpretation of artists who are concerned with works of poetical nature.

* Andrew Cawsey's book, written in 1973 is concerned with Paul Nash's photographic work. The book, entitled Paul Nash photographs—Document and image was published by the Tate Gallery, London. It shows a different side of Nash's ability to document ideas about place. See also Paul Nash Photographer and painter (catalogue from the Western Australian Art Gallery, Perth) concerning the exhibition which was part of the Festival of Perth in 1977. Catalogue published by the Western Australian Art Gallery in 1977.
The geographer J.B. Jackson, in his book *The Necessity of Ruins* has written that 'The garden became an almost sacred place; its seclusion and beauty, and the innocent sociability and work it provided, reminded many of earlier legendary gardens. It is impossible to open a volume from this period that deals with farming and gardening without discovering references to Paradise and the Garden of Eden;...' (Jackson 1980, p.30). So the garden, *cultivated landscape of the past*, has the *sense of history, sense of mystery, and the sense of place*, that was re-discovered by Paul Nash (and Thomas Hardy before him). Thomas Hardy has written of this historical sense of *place* in *The Woodlanders*: 'He must know all about those invisible ones of the days gone by, whose feet have traversed the fields which look so grey from his windows; recall whose creaking plough has turned those sods from time to time; whose hands planted the trees that form a crest to the opposite hill ... what bygone domestic dramas of love, jealousy, revenge, or disappointment have been enacted in the cottages, the mansion, the street or on the green' (Hardy 1981, p.28).

*The dramatic transplanting of Port Arthur*. Detail of the 1.7 x 2.0m painting where a garden atmosphere is created on the grassed surrounds beneath the ruined penitentiary buildings.

* Ian Gegov, in the introduction to *The Woodlanders* writes that 'The novel is to quiver with the pressure of the past upon the present. It is expressed in the place which is the object of the ramblers journey. The place concepts in *The Woodlanders* were very important in allowing me to focus on the visual quality that was required for atmosphere and character of placeness.
Describing Australian sense of place

Dr. John Atchison in his essay *Clark, landscape and place* talks of Manning Clark's conviction that the task of the historian and the myth-maker is to tell the story of how the world came to be as it is. Artists as visual myth-makers have the ability to give us insights into how we might perceive our surroundings in pictorial format. This pictorial format may not solely be based on the observed world, but also on the world as we imagine it might be. This is particularly so in the work of some Australian women artists whose work was on show at the Art Museum, Armidale in March 1992.

It would be true to say that not all landscape artists are concerned with the surroundings or the places in which they find themselves. Some like Ann Thompson and Fay Porter are more interested in the mark-making process and the arrangement of painterly spatial qualities. Others too, such as Suzanne Archer, Margaret Coen, Mary Edwards, Helen Eager and Margaret Preston are capable experts. However they do not have the interest that John Atchison has described as typical of Manning Clark with an ability to see *events which have helped make Australians what they are and of what they might be* (Atchison 1992, p.3). The ability to see crosscultural future possibilities within the context of today is as important as the ability to recognise place as it currently exists. 'Manning Clark paid particular attention to place. Sense of place is a cultural trait marking nations with a strong awareness of their past and present ...'(Atchison 1992, p.4). The artists who develop these ideas in a pictorial way are of particular interest in that they exhibit what could be described as a devoted antipodean sentiment. The art works that they produce could be seen to be similar in spirit and feeling to the earlier Australian pictorial myth-makers McCubbin and Streeton in their portrayal of the romantic dream of Australia as an identifiable place and home.

Ethel Carrick-Fox (born 1872) is a myth-maker. In an untitled oil painting she paints an atmospheric autumnal scene where warm peach-grey skies are offset against a range of blue mountains. The long vista along a deciduous tree-lined road belies the fact of the heat of an

* Describing Australian sense of place was also published in the form of two reviews for the newspaper *The New England Times* in March 1992. A devoted antipodean sentiment was published on March 4th in the newspaper and was followed by *The growth of an Australian consciousness* on March 27th. The reviews also followed a lecture on the same subject given at UNE–Ardvale intended to emphasise the importance of historical observation within the Visual Arts.
Australian autumn only just beginning to cool off. This paradox of life as we believe it is, historically as it might have been, or how we would want it to be, is compared to how it confronts us—one of the most interesting aspects of the portrayal of the antipodean scene.

Another artist Olive Crane (born 1902) is an illustrator as well as a painter capable of defining **place** as having romantic meanings in an Australian setting. In her painting *The Garden Gate* she expounds the **Antipodean Romantic Dream** in an almost art nouveau way. A young woman with her hand on a garden gate, opens or shuts the wrought iron structure. However subdued the atmospheric watercolour is, it continues to surround both the inside and the outside of the garden in a description of the cosiness of the *Antipodean Genius Loci* made home. Janet Dawson (born 1935) in her 1972 pastel *Stormy Sunset* produces an almost Eugène Von Guérard atmospheric sky and land effect. The power of the elements of sky, wind, sun and sea creating the **ur-forms** of a different Australian sentiment. In this painting it seems that we need to be concerned not only with the power of the elements nor that they reflect the country of Australia as a hard land, but rather a land to which Dawson is equally devoted to as **place**. For her, it is an exciting, challenging experience. Cressida Campbell (born 1960) in a woodcut *Dangars Lagoon* (acquired as part of the Art Museum, Armidale collection) brings a feeling of **place** and a romantic atmosphere into the coloured woodblock print. As another devoted antipodean, her vista of lagoon life shows us the openness of the Australian landscape (as seen from home).

Making **place** in the wilderness is defined here in muted ochres, blues and greys and even the vast and threatening expanse of what we might term as a **space undefined**, is re-interpreted in domestic rural terms to reduce the scale.

The cultural characteristics of the women artists mentioned above lie in their ability to give pictorial representation to something other than the current visual experience. They have a strong awareness of their past and belonging in a way that shows that they are able to interpret and give visual expression to past awareness incorporated into things seen in the present.

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1. Mention needs to be made of Thomas Hardy again, especially in his handling of time. Hardy uses time as a factor in his novels in the way some visual artists use the suggestion of the passage of time as a pointer to the historical nature of their subject matter. In Hardy's *Wessex Tales* Kathryn King comments that 'Such particular hints at the essentially historical nature of these stories, even those not 'about' historical events, and herein lies part of their value to Hardy in his evolving conception of Wessex'—as **place** (Hardy 1991, p.xiv).

2. The word *uris* described in *The Concise Oxford Dictionary* as referring to the idea of primitive, original or earliest. I have used *ur-forms* to relate to the basic elements of Australian landscape. Professor Ian Shaw in his introduction to the catalogue of my Canadian landscape paintings referred to one painting as 'a kind of frantic flight over the Ur-surface of a country which Henderson renders in the intense white masses'(Shaw 1971, p.3).
There is no doubt that history and a developing *sense of place* can be seen as an active force within Australian art. The Sydney Harbour and its environs have been carefully depicted by the artists whose work was exhibited at the Art Museum, Armidale, NSW, during 1992. In their paintings the whole historical analysis of the Sydney Harbour environment has been depicted as an important location—a *place of arrival* in New South Wales. The exhibited work is visually built up and represented from the earliest depictions of Colonialism through to a later nurturing and an observed growth of Australian consciousness. The topographical beginnings of Sydney can be seen in W.S. Blake's engraving entitled *A view of the town of Sydney in the colony of New South Wales 1802*. In this print settler houses (looking very much like Cornish cottages), smallholdings, administrative buildings, part-cultivated fields and winding streets, indicate the rural inception of Sydney as a town and as a *place* in which to live and settle. In remembering that many of the early arrivals to Australia were accomplished draughtsmen and illustrators the topographical nature of this engraving is further enhanced with the additional sub-title: *taken from the rising ground near the Court House, on the West side of the Cove*. For the observant, as an adjunct to the townscape at the bottom of the engraving, there is an interesting depiction of two ladies of Sydney town strolling out in the sun accompanied by an Aboriginal servant walking behind holding a parasol. The scene ensues a feeling of the new permanence of a *place discovered* (and claimed).

Sir Oswald Brierly (1817–1894) in his hand-coloured lithograph entitled *Sydney Harbour, emigrants arriving 1853* shows a British vessel arriving in Sydney Harbour. It is interesting to note that the main colour emphasis in the whole of the lithograph is the hand-coloured British flag on the vessel. This unusual accent of colour says much about early Australian art and its implied visual links with the United Kingdom. If you add to this the historical observation that Brierly attended Portsmouth Naval College in Britain, studied naval architecture at Plymouth, and was marine painter to Queen Victoria, this early *transformation of the sense of place* is revealed. Given the addition of this sort of historical information, greater meaning is built into the understanding of our cultural heritage and also into our ability to view this visual material within an Australian context of universality.

*In the film *Comrades—the true story of the Tolpuddle Martyrs*, Sydney Town of the 1830s is depicted very much in the style of a Cornish or Dorset village and this gives the film the feeling of *place transported* (along with the new inhabitants).*
The fine draughtsmanship in pencil and watercolour of Sydney Ure Smith's *Circular Quay, Sydney* shows not only a geographical view of the developing city and harbour but also presents an appropriate historical 'nudge' in the comparison of clipper with steamer. Each is seen as representing a different period of Australian growth—Australia as a base for trade and, as a participant in maritime activity and clipper versus steamer as a juxtaposition of the Colonial and Federation periods.

A comparison of the oil painting of *North Harbour, Sydney* by James R. Jackson (1882–1975) with the aquatint *Cremorne Point* by Lionel Lindsay (1874–1961) illustrates a difference of feeling and atmosphere. The historical factors play a subjective (and important) part in the analysis of the work defining place. Jackson, who was born in New Zealand in 1886 produces in his painting *North Harbour, Sydney* an outward-looking vista to the sea. The path above the harbour leads the eye from foreground to background, out across the harbour to the horizon. Lone figures on the path face away from the land somehow emphasising the pull of, other places and allowing the predominant character of Australia to be seen as that of a maritime base and Sydney as a point of departure rather than arrival.

Lindsay on the other hand, in his aquatint *Cremorne Point*, shows us a figure looking out across the harbour, but this time there is activity on the water and a backdrop of boats and buildings is highlighted by a dark, cloudy and all-embracing sky. The feeling here is important as it specifically looks inwards to the heart of Australia and gives us evidence of Sydney as a developing urban environment, as home, and as a place full of joy and freedom.

The historical paintings considered do much to illustrate and confirm our awareness of Australia as a location typified by the work, feelings and attitudes of artists coming from a number of cultural and geographical backgrounds. These artists have been working with essentially the same subject matter, albeit across different time periods. From the Colonial topographical period through to Federation and unity, these artists have communicated their understandings of developing Australian consciousness. The places that they have depicted are not only images of Australia but also of memories of places transported to this continent.
Important characteristics of place

A section of Hadrian's Wall, Cumbria, England. The left side of wall is re-built and enclosing a field whereas the right hand portion of the wall is the original foundation layout — changes in place through time.

If we are capable of creating places to which people are drawn, then we should be able to analyse what it is that makes these places special. In the process of so doing we will arrive at some important conclusions about the location. Two main characteristics seem to define the nature of place. They are its geographical (and geomorphological) position in the landscape and the historical base which is likely to apply to the development of the specified location. While geographical and historical elements seem to be the two components that are capable of rational evaluation, two others are somewhat more subjective in nature. We need to consider place defined by mood (for both Hardy’s and Nash’s writing about the atmosphere of different locations somehow gives these places ‘mood’). We also need to consider the sociological mores and observances which give place human meaning and expression.

Hadrian’s Wall seen on a wet and windy Cumbrian day in September allows us to consider both the geographical and historical aspects of Emperor Hadrian’s defence of England. Importantly though, the atmosphere that is brought to this setting, and the human meaning of the pressure of the past upon the present,* is what allows us to develop mental images of the place.

* Ian Gregor refers to Thomas Hardy’s emphasis on the importance of memory in thinking of time. ‘...the past in the present and the present in the past’ (Gregor in Hardy 1981, p.27).
The four characteristics of place that I have considered as the major elements in the research program are as listed below:

1. The awareness of the past
   The sense of history as it is applied to the land. Consideration of time past and the manner in which it impinges on specific places in the present.

2. Geography as exploration of the sense of place
   The way in which physical geography and landscape features are related to our understanding of places within the environment.

3. Place defined by atmosphere
   The non-exact science of sensing the atmosphere of different places and recognising the subsequent feelings that can be attributed to various locations.

4. The human expression of place
   The relationship of the various sociological characteristics that help to define cultural landscapes and distinctly define places in those landscapes.
An amalgam of these mentioned items forms the basis of the research activity. It is intended to produce a deeper understanding of the reality of a landscape underlying the scenic, and rather than the visual observation of the environment, the program considers observations which are nurtured and driven by a fuller understanding of the meaning of place.

Cumbrian landscape. Field patterns retaining their sense of history in the present.

The awareness of the past

In travelling across the Cumbrian landscape of northern England on the borders of Scotland, one could be forgiven for not having an indigenous recognition of the past as being part of the present. However, the past is marked only by slight changes in emphasis in the use of the landforms in the present. The landscape retains an awareness of the past and a sense of history. Thomas Hardy recognised this phenomena of the past connected to place, especially in a rural context, when he wrote in The Woodlanders in 1887 of those who lived in such settings: 'He must know all about those invisible ones of the days gone by, whose feet traversed the fields which look so grey from his windows; recall whose creaking plough has turned those sods from time to time; whose hands planted the trees that form a crest to the opposite hill ... what bygone domestic dramas of love, jealousy, revenge or disappointment have been enacted in the cottages, the mansion, the street or on the green' (Hardy 1981, p.28).
Thomas Hardy's ability to evoke the time, feelings and memories of certain places was in keeping with the kindred belief of other nineteenth-century writers such as Balzac, Scott and Dickens who were also concerned with the juxtaposition of human and topological elements. These elements were central to their work, however, it was Thomas Hardy who was best able to capture and describe the feeling of the past impinging on the present. Adele Holcomb quotes David Daiches that Walter Scott was also able to describe the stability and continuity of place with 'the perpetual movement of historical time' (Holcomb 1977, pp.303–306). In Hardy's novels The Woodlanders (1887) and The Well-Beloved (1897) we have the author writing of the effects of the passage of time on both place and person—the effects of what Dr. Tom Hetherington has called 'the effects of the rolling years on places and people' (Hetherington in Hardy 1986, p.xxiv). This evaluation of the pressure of the past on the present is very much part of research work in the DCA program where the sense of place is considered in terms of landscape routes through time's place.

The ability of Hardy to give recognition to not only the sense of place, but also the implied transportation of the sense of place, is remarkable. His work appears to have the effect of recognising each individual's ability to call up the Genius Loci through the consideration of the past in the present. Ian Gregor has written of Hardy's work, that the 'relation between the past and the present can on occasion be so powerful and intimate that the present seems to dissolve' (Gregor in Hardy 1981, p.28). In my research program it is this effect of the awareness of past on the present that makes the visual description of place so important. I would like to think that it locates the individual looking at the paintings within both an historical and, if you like, a cosmic context of environment.

* Hetherington (in his introduction to The Well-Beloved) refers to Hardy's insistence on the passage of time: '...we are aware throughout the story of the relentless nibbling away of Portland stone from the quarries for transport to London; and the tides have continued to "gnaw" at the Pebble-bank, but "the pebbles remain undevoured"'. In the same paragraph Hetherington comments that the story is 'set within the vast context of the passing of the ages: he [Pierston, the main character] is a tiny dot in a cosmic landscape' (Hetherington in Hardy 1986, p.xxv).

† Landscape routes through time's place was the title of a paper given at the University of Canberra School of Environmental Design on the 15th September 1992 and also at the University of Wollongong School of Creative Arts Postgraduate Conference on the 18th September 1992. The presentation at Wollongong was combined with a showing of the video: A poetic celebration of place—evaluating the pressure of the past as part of the present.

‡ During the DCA program the paintings produced became less involved with known landscapes in favour of landscapes of the mind, where a composite arrangements of elements (involving collage techniques) built up images of past and present in relation to the landscape setting chosen.
Geography as exploration of the sense of place

It has been said by the geographers Cosgrove and Daniels that: ‘the geographical imagination is always rooted, in part at least, in a sense of the differences between places, the recognition that other parts of our world differ in significant ways from those places and regions that we know where we are insiders’ (Cosgrove & Daniels 1989, pp.169–183). Our cultural representation of the landscape has been helped by geographers who have seen, as part of their task at least, to define place in terms of its physical and topographical characteristics through observation. The landscape seen has been the landscape experienced, even though geographers may also have evolved a mandate to explore cultural representations of environmental, spatial and social relationships as part of their total response. Daniels and Cosgrove have also said that they ‘view the whole relation between land and life as a play of representations’ (Cosgrove & Daniels, 1989) and this in some way seems to indicate the insistence of place as being part of the geographical interpretation of landscape and the environment. How could we, for example, view Port Jackson without taking into account the geographical features of Garden Island, Kirribilli Point, Circular Quay and the entrance to Sydney Cove? How could we not at the same time talk of Circular Quay as being a specific place as well as Bennelong Point, the Opera House, Farm Cove, Mrs Macquarie’s Point and The Botanic Gardens—all having individual and very specific individual place characteristics which are conjured up by our geographical place name index?

The village of Naunton, Gloucestershire, England.
A place in the Cotswolds having a very individual characteristic due to its geographical position in a sheltered valley below the main road.

Geography has always been in large measure ‘the argument of the eye’ (Cosgrove & Daniels, 1989) and informed observation has been encouraged, especially with those who are involved in the business of recording, assimilating and developing change within the environment.
We have by nature picked out those geographic items of interest and described them as places. Cosgrove and Daniels noted that Montaigne had written that 'this great world is a mirror where we see ourselves to know ourselves' (Cosgrove & Daniels, 1989) and this recognition of place is part of our search and understanding of the environment. In the most interesting book The Necessity for Ruins the geographer J.B. Jackson describes this continuing search as follows: 'I’m inclined to believe that this urge to be assimilated, combined with our incessant search for the famous landmarks, had the effect of making us highly conscious of local characteristics and allowed us to develop an awareness of the peculiarities of a place and its inhabitants, and to compare them with those of other places' (Jackson 1980, pp.1-18). As observers of and participants in the environment we allow our inherent understanding of Loci to help us generate visual mind maps of the individual peculiarities and nuances around us. ‘Real architecture, even at its most eclectic periods, has always had integrity, so that the people looking on it, and the people inside, could enjoy the spaces and forms. There was a generally agreed conception of what people wanted to do and how to make the places to lead their lives in.’ (Author unknown 1990, pp.35-38). This exploration of place has in fact, from a geographic stand-point, made us to consider our surroundings much more intensely.

Self-contained settlement in the cane growing mulga landscape.

Not far from Jacobs Well, on Queensland’s Gold Coast corridor strip, is a broadwater mulga strewed self-contained settlement. Several dwellings rise up on wooden piles or on concrete columns above the flood prone landscape and cane fields surround the estuaries and channels that lead to the South Pacific Ocean. The houses are insular and stand like sentinels in their cane field settings, only showing the vulnerability of their position as the cane is cut and the land is sold from around them.

* The following appeared in the Spring 1991 issue of Inline. (Remembering Queensland) ‘Across the flat mulga strewed Pimpama landscape cane trucks trundle along their way to the sugar mill. All routes on the Gold Coast hinterland strip at Coomera seem to head towards the mill which daily pumps out a sugary sweet smell of burning cane as clouds of ash, dust and burnt sugar debris find their way back into the coastal ecosystem. The mill pumps and pulsates the smoke upwards into the sky over Jacobs Well. Depending on the wind, the cloud of sugar dust and smoke drifts inland towards Beenleigh or back towards the mouth of the Pimpama river. Pelicans soar and rise with the hot gusts from the bay and the egret, the lesser white heron, stalks in the canal sided fields. The land east of Coomera (and the interposing line of the Gold Coast highway running north to south, Brisbane to Surfers Paradise) is an area of history and tradition. People remember coming to Jacobs Well for camping and fishing holidays and the boats on trailers still arrive at an early fishing morning hour. Banks of cane grow high and hide the tracks running across the flat landscape. In the evening the glow of burning cane reflects in the windscreens of homeward bound commuters lucky enough to live in the area. The Queensland Government lost the Multi-Function Polis to South Australia in 1990, so now temporarily, the place of Pimpama is retained a little longer.’
The character of place then has an effect on all those who are involved with the various elements that go to develop Genius Loci—from the poet or visionary who sees the mystical quality of place, to the geographer, architect or engineer who takes a more pragmatic view of the nature of location. In personal terms, before designing a structure which may change the whole nature of the environment totally, we need to be able to think about the location and re-location of elements within the environmental context of place. To do this it is essential that as artist or designer we are aware of the contribution of geography and history within the landscape. We should not forget that our geographic ability to focus on the land and on landscape is also a measure of our ability to focus on the poetic nature of things around us.

The winding road in the changing seasons, the disappearing hedgerow flowing through field patterns, the focal point of trees and the nexus between water, land and air are all pointers around which poetry and sense of place can be described. Hedgerows and field patterns help to identify and define tracks and routes across the landscape. The individual marks on, or near the horizon, act as focal points in accrediting tracks from one particular place to another. For those who are familiar with Alfred Watkins treatise on the network ley system in the United Kingdom (published in 1925 as The Old Straight Track) it is clear as Watkins describes, that 'In many cases a modern road or track swerves more or less from a straight ley, but comes back to it, and the point at which it comes back are almost always cross-roads of tracks or a meeting point of tracks; this is noticeable in all the plans’ (Watkins 1974, P36).

It appears that some architects and landscape architects are taking note of the relationship and characteristics of the land in their development of the Australian environment. The architect Philip Cox (who is described as Australia’s visionary artist-architect) in writing in the Sydney Morning Herald elaborates on the geographic notion of place when he writes: ‘I admire artists like Mondrian and Kandinski, but I haven’t the control to work in straight lines, mine are more organic forms.’ Where does he start? ‘It’s always site, spirit of place, genius loci. Take that green slope over there... you have to reason what makes that site so beautiful, why are those four trees there, how do you enrich that site, what would fit best there in sculptural

* Geography as exploration of the sense of place was part of a public lecture given at the School of Environmental Design, University of Canberra, ACT on 15 of September 1992 and was entitled Landscape routes through times place. The paper was presented mainly to students from the Department of Landscape Design within the School.
form, apart from the purpose of the building. It's a matter of going there, feeling the mood and the spirit' (Hawley 1991, pp.9-11). We might compare this sentiment with the current United Kingdom document entitled *Britains Environmental Strategy (This common Inheritance)* where in paragraph 9.2 we are informed that:

Buildings, towns, monuments and other historic sites give us a sense of place. They remind us of our past, of how our forbears lived, and how our culture and society have developed. They tell us what earlier generations aspired and achieved. They provide the context for new buildings, and for changes in our way of life. They teach us lessons for the future (HMSO 1990, p.126).

From this it can quite clearly be seen that recognition of the environment and our relationship to it is of great importance now, and in our environmental designs of the future. Recognition of the environment comes about in part through the study of geography as a means of exploration of the *sense of place*.

![Three hills near Gunnedah, New South Wales.](image)
Each hill forms a geographic focal point. The hills are guiding *Loci* in the geographic interpretation of *place*. 
Place defined by atmosphere

So far we have looked at the components of history and geography applied to the concept of place and as expounded by a number of individuals, some of whom are very much concerned with the making of changes in our environment. We need also, in considering the visual aspects concerned with place, to look at how it can be defined by atmosphere. This is by no means an exact science. All we can go on here are the comments made by others who have experienced the Genius Loci or the spirit of a particular place, and how they have recorded their observations.

Of course it was not only the Romantic writers of the nineteenth century who were able to recognise the nature and character of the past, as a significant attribute in defining place. The early twentieth century English artist Paul Nash (1889–1946) was particularly interested in ideas associated with Genius Loci. In many of his paintings he went out of his way to research the illusive character of place as it forms part of different historical and cultural English environments. His writings also typify his interest in this search for the definition of place and how it could relate to those involved with the development of particular environments having what could be described as a quality of atmosphere. In an article about the Avon Gorge near Bristol in England (and with respect to the building of the Clifton Suspension Bridge across the Gorge) Paul Nash set out to bring home the importance of the mystery of natural features in the environment. He wrote in an article:

But here in the Avon Gorge, I had no doubt whatever that it was the natural features and spirit of the place that inspired irrational dreams. That mighty rift in the landscape, the effect of the volcanic eruption or the pickaxes of giants, the convulsive, varicosed rocks, the impenetrable woods, the tortuous trees and, withal, beneath, the sundering waters of the Avon; these elements brewed a magic for the imagination which mounted to the brains of our prosaic engineers, unsettling their equilibrium and releasing into their troubled thoughts poetic visions and the schemes of paranoia (Nash 1939, pp.117–120).

Nash's ability to recognise the importance of the relationship of the character of place in an historic, geographic, mystical and environmental way with regard to things that might happen in the future, is extremely important.

* The information listed in the section Place defined by atmosphere was also given in the radio program Describing Place Visual Aspects of Environmental Design in the UNE 'Talking to New England' program 2ARM 27 July 1992.
Wiltshire Avebury Stones. The Avebury stone circle lies within the village of Avebury in Wiltshire. The ancient religious site was constructed between 3000 and 1500BC. Its Neolithic origins still give an atmosphere and character to the surrounding area where the mystery of place is very much part of the landscape.

Nash’s comments regarding the spirit of place, referring to the atmosphere of special locations is also reflected in Paul Klee’s understanding and approach to the landscape that he experienced. ‘... he did not approach the external landscape as a matter for interpretation but as a matrix of experience—landscape meant a certain scale, certain modes of colour, an atmosphere, a tracing of memories, a sense of continuity, a metaphor for even wider spaces’ (Burnett 1977, p.323). In a similar way, Nash was specifically interested in the personality of landscape. Margot Eates in her personal view of the man and the artist talks of Paul Nash in her introduction to Nash’s exhibition at the Tate Gallery, London (1975) as follows:

With an intimate understanding impossible to the town-dweller, he rendered the personality of the landscape and strove to embody in his work a realisation of some imminent force, some indwelling spirit, which could be sensed behind the surface appearance of the scene. When he had been very small, he had discovered, among the lofty elm-trees of Kensington Gardens, the magic of a ‘Place’ where ‘the relationship of parts creates a mystery, an enchantment, which cannot be analysed’, and that enchantment was to be with him for the rest of his life (Eates 1975, p.41).

Eates goes on to say that Nash’s ‘indwelling spirit of the place, is implicit in the general mystery of the scene’ (Eates 1975,) and that he ‘was always fascinated by curious lore and legend’.
This ability to sense the environment, although unusual, appears to be something that crosses history and cultures. In talking of this ability the geographer J. B. Jackson, refers to the characteristics: 'Even now, a generation later, some of them still discover that a certain smell, a certain taste, a certain kind of early morning overcast sky can bring back a mood, an event, a landscape from the past as if it had been yesterday. This is how we should think of landscapes: not merely how they look, how they conform to an esthetic ideal, but how they satisfy elementary needs: the need for sharing some of those sensory experiences in a familiar place...' (Jackson 1980, pp.16).

In Japan the idea of searching for place, and recognition of the environment being made up of a whole series of inter-connecting and inter-linked places is normal. The Japanese citizen, in travelling across a city, carries out the following search for (the atmosphere of) place: 'He or she first sets out for a place within a place, but the exact route and location are often not known. As the destination becomes nearer, the scale of enquiry becomes refined. Gradually one narrows down the location of a place ... Untroubled by lack of specific destinations, people adopt a sense of adventure and the needs to wander; to explore; with places and destinations only gradually revealed' (Treib 1979, p.81). This sensing of the atmosphere of places needs to be highly developed in the visual designer and really be part of the understanding of the environment generally. Myfanwy Evans in a 1947 issue of the United Kingdom Architectural Review pointed out that 'If architecture is to be revitalised as an imaginary art, a feeling for the strangeness of things such as [Paul] Nash possessed must become a more common part of the architect's equipment than it is today' (Evans 1947, p.75). Clearly this is still quite true in the latter part of the twentieth century where we are still asking the designers of our cities and environments to take the time to experience and analyse the atmosphere of particular places before creating new three-dimensional forms. Perhaps in analysing the atmosphere of environments we are asking designers to become more like visual artists in their sensitivity to their surroundings.

John Rothenstein in writing of the painter Stanley Spencer noted the painter's reaction to Cookham churchyard when he wrote: 'Into this great canvas the artist poured the abundance of his loving knowledge of this place which meant more to him than any other; of this place which he loved not in a general way, but inch by inch of stone, plaster, brick, railing, tile, foliage, flower and grass, as though he had made it all himself. With Spencer it was always the people and the places that were known and loved' (Rothenstein 1984, p.109). It is this love of place and its atmosphere that draws us to it.
**The human expression of place**

The human expression of place tends to place a juxtaposition of ideas and memories from the past and combine them with a current relationship with our surroundings. As a migrant to Australia I have had the opportunity of depicting personal identity in more than one context. Professor Bernard Smith has addressed this expression of place in the following way. 'In this century particularly, if I may speak broadly, artists have been largely concerned with the expression of their personal identity, or the realization of an artistic persona that might well indeed, in the process of its creation, flow over into signs of their place of birth, their time, their circumstance (Smith 1988, p.1).

*The drawings in this section are by Sokhom Kim, a migrant from Cambodia, now a resident in Australia. The drawings are images of life in Cambodia before the Pol Pot regime. The illustrations are all ideas about her family's houses and farms in a peaceful country before the war. Sokhom Kim is currently writing and illustrating a book about her early life in Cambodia as an expression of sense of place remembered.*
As we become more interested in the possibilities associated with our surroundings of *place* it becomes necessary for us to develop imaginative responses to other *places* and locations. We are used to taking into account the traditional ways of doing and seeing things and we are also usually conditioned by such factors as the climate, vegetation and the topography of our landscape. If we become truly innovative in our response to the environment it will not be so much by generating new styles for their own sake. (We have had examples of new styles used for their own sake during the periods of *Art Deco* of the 1930s and in *Post Modernism* as it is currently.) The alternative to this would be a definite attempt to distil the essence of *place* and of culture. A chance to develop the recognition of the ongoing human experience and interaction with *place* as an important part of our environment and of our human experience. Perhaps in our attempt to be *modern* and of our time we have lost the essential human quality of recognising that human experience and expression of *place* is built on interaction with the land and the environment as a whole. It has been written that: ‘Yet no less central to the Realist project, it would seem to me, was another admonition, sometimes related to, sometimes in contradiction with, the concern to be of one’s times: “one must be of one’s place”; that is to say, the injunction to deal with one’s native country, region, or even, at its most extreme, one’s property...’ (Nochlin 1985, pp.7).

* The information given here appeared in much fuller form in lectures given to UNE students studying the unit *Environmental Design within Visual Arts* and also in the video *Design in Place* shown on SBS TV during 1992.
Paul Nash's ability to recognise the importance of the relationship of the character of place in an historic, geographic, mystical and environmental way, and with regard to things that might happen in the future, is extremely important. Nash saw things in terms of the human expression of places considered. It is significant from an environmental point of view that his article (which was entitled The Giant's Stride) appeared in a 1939 issue of the United Kingdom's Architectural Review. In the article he also writes of the engineer Brunel's reaction to the Avon Gorge as a place and setting for his vision of the development of his bridge. Nash writes: ' And so we come to Brunel. Isambard Kingdom Brunel, Fellow of the Royal Society, one of the greatest engineers of all time: what happened to Brunel in the Avon Gorge? It fascinated him. He made constant corrections, adjustments, compromises. In the end, he gave up even his dream. Yet he died with the Bridge unfinished "with only the two piers standing gaunt and grey against the sky line and the iron bar laid across the Gorge, and this within a mile of a city proverbial for its wealth"' (Nash 1939, p.120).

This ability to confront the human expression of place is touched on by Adele Holcomb. Holcomb (a lecturer at the University of Guelph, Ontario) in a recent article pin-pointed the nexus of people, the sense of place and the environment generally when she wrote of the works of the Scottish poet and essayist Allan Cunningham: 'Cunningham's passionate Scottish nationalism in turn affected his approach as a biographer of artists. A collection of the ancient ballads of his country, he praised Scottish lyrics as natural and spontaneous, in contrast to the courtly poetry of England. Scottish songs emphasise time and place, "sharp and fresh presentment of incident and scene," it is claimed in his Songs of Scotland (1825)' (Holcomb 1977, p.305). In her article More matter with less art: Romantic attitudes towards landscape painting which was published in the United States of America in 1977 Holcomb points out that the development of a sense of place (in the British sense) '...was an insular preoccupation. Its roots probably lie very deeply in national patterns of thought and feeling, in proprietary affection for the land, its breadths, heights and hollows, coasts, textures and climates, its oddities of feature.' (Holcomb 1977).
It is the going back to essential principles, an awareness of the human expression of place that seems to bring together the most important and observable pointers regarding the personification of site; the place as a metaphor for existence. The changing seasons and the passage of time enhance our perception and recognition of the qualities of place and the reflections of the past continue to influence us into the future. To be removed from place is to be removed from the sense of belonging to the land. Within the context of human expression the transportation of the sense of place may have to do with the ability to consign the sense of belonging to a new location. In the book *Touch the Earth—A Self-Portrait of Indian Existence*, T.C. McLuhan quotes the North American Indian, Cecilio Blacktooth who, at the turn of the century stated why her people would not surrender their land:

... You ask us to think what place we like next best to this place, where we always lived. You see the graveyard out there? There are our fathers and our grandfathers. You see that Eagle-nest mountain and that Rabbit-hole mountain? When God made them, He gave us this place.... We have always lived here. We would rather die here. Our fathers did. We cannot leave them. Our children were born here—How can we go away? If you give us the best place in the world, it is not so good for us as this.... This is our home ... We cannot live anywhere else. We were born here and our fathers are buried here.... We want this place and not any other.... There is no other place for us. We do not want to buy any other place. If you will not buy this place, we will go to the mountains like quail, and die there, the old people, and the women and the children. Let the Government be glad and proud. It can kill us. We do not fight. We do what it says. If we cannot live here, we want to go into the mountains and die. We do not want any other home' (McLuhan 1971, p.28).
The human expression of place appears to be similar through many cultures. The mystical quality of land form seems to be combined with imagination and a particular identification of personal and special images of placeness. Paul Nash (in a European context) describes one of his paintings *Wood on the Downs* in the following mystical, symbolic and visual way:

... An enchanted place in the hills girdled by wild beech woods, dense and lonely places where you might meet anything from a polecat to a dryad. All the knolls and downs go rolling about against the sky with planes of pale coloured fields stretching out below* (Nash 1924?).

The awareness of place in the landscape here, is expressed in visual language terms, where the mystical quality of the place perceived is translated and communicated through language and written word. In the writings of Tatanka Yotanka, a North American Sioux warrior, we find a further human expression of place: 'I wish all to know that I do not propose to sell any part of my country, nor will I have the whites cutting our timber along the rivers, more especially the oak. I am particularly fond of the little groves of oak trees. I love to look at them, because they endure the wintry storm and the summer's heat, and—not unlike ourselves—seem to flourish by them' (McLuhan 1971, p.47).

* It is not clear exactly when Paul Nash wrote to his friend Audrey Wither, but is is assumed to have been in a letter dated sometime during 1924. The description of his painting is a good example of the poetical quality that he felt should be contained within his painting work and his drawing (also appearing here in his writing).
Section 2

*Methodological infrastructure supporting the main program objectives*
At the commencement of the DCA program in April 1990 several strategies had been considered, and discussed, in relation to the development of place concepts. Associate Professor Peter Shepherd, as internal Supervisor, had noted that the DCA program would probably change and develop over the period of research activity. Dr. John Atchison, external Supervisor from UNE-Armidale, had highlighted the potential of geographic and historical implications of the theme. Whereas the artist had initially thought that most of the work would revolve around research into the work of the English artist Paul Nash, it soon became clear that there were other areas that need equal attention in relation to place in Australia, and the whole area of the transportation theme from one location to another ... areas which had not been touched on by Nash. One problem in the whole research scenario was how to get information about Nash's work during the 1920s, 30s and 40s most of which was in the United Kingdom. Another problem was how to utilise considerations of place that were not in written, sketch or painted form. It was generally agreed that film and video should be part of the research activity (and as it transpired, much visual information of this sort influenced the approach used in a number of the painterly considerations in the major works). It became clear that the research activity would need to take effect through a number of different research activities and these can be defined roughly, given that there would be some overlapping of areas of activity, as follows:

* discussions with colleagues and visits to potential research locations including visits to galleries, exhibitions, etc
* the introduction of a newsletter as a means of communication and with regard to analogous information concerned with the topic
* development of sketchbook information on the theme using observed phenomena combined with ideas for painterly works
* research of written information both in Australia and in the United Kingdom and a compilation of bibliographical reference information
* research of visual information on the topic in terms of film and video, and the use of video recording as part of the DCA research activity

These five items were considered appropriate at the commencement of the research program. As the methodology developed, it was accepted that some areas would become much more important than had hitherto been imagined, (film and video activity as a case in point). Some new areas emerged (such as poetry) which had not been considered at all in the
first instance, and other literary components (such as Hardy’s novels) became increasingly important in developing concepts about the nature of place. Perhaps the most interesting aspect of the DCA program, for this artist, was the way in which the complete variety of all these other activities impinged, modified, and helped develop the activity of painting. The scope of the program opened out after the first twelve months in a way that could not have been imagined in the initial stages. The diagram below gives an indication of the way the various areas developed over the three year period. The major creative works (which are discussed later on in the submission) were based on the DCA research topic, but were considerably modified by the methodology that had been applied. The complicated nature of the activities engaged in is seen in the schematic diagram below:

![Diagram indicating DCA work program through eight strands of activity over the three year period. The diagram is intended to give a general overview of activity rather than specific research information.](image)

In the diagram above the eight main research activities are indicated running from left to right through the three year period. The main activity within a strand is indicated in the darker tone—supplementary activity in the lighter. Usually, the research activity in each particular strand is either taken up or left off at times when other activities come into operation. An example of this can be seen in the re-commencement of painting activity immediately after an exhibition.
The table above indicates the total hours completed during the DCA program. (The number of hours (3453.5) falls short of the final total as it does not take into account the period 29 March—03 May 1993 when production of the thesis documentation took place). It is important to note that extra time was made available with the award of *study leave* through the University of New England to complete the research program. This leave was taken during the latter part of 1992 and the beginning of 1993 to coincide with the heaviest work load in the research program. From the table note that the greatest number of hours (629 at an average of 27 hours per week) were completed during the Spring semester 1992. This occurred when preparations for the final DCA exhibition in Brisbane were being made. During the research period the lowest number of average hours spent per week on the research work was sixteen hours per week; the highest number was an average of twenty-eight hours per week (during the Summer semester of 1991). Given the number of different activities involved in the research effort (see the diagram on page 59) it was only possible to complete the research activity through the purchase of word processing computer equipment. This enabled items such as the newsletter, the bibliographical documentation, reviews, articles and lectures to be produced. The fact that some of the research methodology could be applied to work within UNE–Armidale was an added bonus and incentive in the working scenario.
Visits, consultations and communications

During the DCA research program several attempts were made to visit the United Kingdom. If the opportunity had arisen it would have been most useful to have been able to explore at first hand some of the *Genius Loci* in the south of England referred to by Thomas Hardy and Paul Nash. Three attempts were made to obtain finance for travel to the United Kingdom during 1991–1992. Each of the applications made was based on the DCA program with the aim of researching the *sense of place* in Wessex (south-west England). The following applications were made:

- **30.09.91** Australian Vice-Chancellors’ Committee
  Australian Bicentennial Scholarships and Fellowships scheme 1992/93
  *Transportatio Generis Loci*

- **10.03.92** New South Wales Government
  Environmental Trusts (Education Grant)
  *Visual analysis of the historical sense of place*

- **28.10.92** Australia–Britain Society
  Menzies Scholarship
  *A study of the characteristics of the sense of place in the United Kingdom related to research into the visual aspects of environmental design applied in Australia*

None of the applications was successful, but they did help to concentrate and synthesise the DCA research activity in my own mind. Extracts from each application follow:

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**Extract from Australian Bicentennial Scholarships and Fellowships scheme 1992/93**

... In the appendices enclosed with this application it can be seen that ideas concerned with *place* and the nexus between the United Kingdom and Australia were being formulated as early as 1984 (see Appendix 'A') when (from Australia) I held an exhibition of my Australian work at the Park Gallery in Cheltenham, UK. In 1987 (while resident in the United Kingdom) I held a joint exhibition of my works at the Hambleden Gallery in Dorset and in Queanbeyan, NSW and the concepts about *place* have developed since that stage to such an extent that they are now being fed into curriculum development work within Arts Education and Geography and Planning at UNE–Armidale and within the DCA work at Wollongong. In October I attend the Postgraduate Conference of the School of Creative Arts at Wollongong University where I will be presenting a paper and also a video that I have produced this year dealing with the subject matter of *place* and which is described below:

**Marking Time with Place** (A 12 minute video by Ian Henderson) 1991

Making marks as part of a process of defining *place* is central to my painting. Known and perceived *places* are translated in terms of the nuances, mystery and poetic quality that is discerned around them. This procedure of translation involves the mark-making process as exploration. The structure and shape of the subject matter is considered and defined in similar terms to that of the English painter Paul Nash who referred to landscape as having *Genius Loci* or *sense of place*. This process can be traced back through British Romantic painting to Samuel Palmer and William Blake. In an Australian context the work of Fred Williams, Lloyd Rees and Arthur Boyd has a similarity of approach with regard to *place* in either specific or imaginary locations. Many *place* ideas are crosscultural in nature and the personality of *place* was first indicated to me through the Flemish painter Pieter Bruegels painting *Hunters in the Snow* some 30 years ago. A new factor which needs to be considered now as part of the ongoing DCA program is the element of *time* which is seen as being involved in considerations of *place* as a characteristic that describes specific places having a *depth in time*.

I list this information to enable the Bicentennial Committee to note that my interest in this subject area has been ongoing and developing over a number of years. The opportunity potentially afforded of a period of research activity within the United Kingdom to bring back additional information to my DCA program is such that I can only hope that it is given serious consideration by the Committee.

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Extract from the New South Wales Government Environmental Trusts (Education Grant) application

...The project outlined in this application is to take place in the south-western counties of the United Kingdom during the months of April, May and June 1993. The Environmental Education Grant will be used to discover and document important historical locations within urban, rural and landscape settings which are concerned with the characteristic of place and are mainly located in the counties of Hampshire, Dorset and Wiltshire.

The project will set out to define the characteristics of the Genius Loci (sense of place) through visual analysis and the recording of information in drawings, diagrams, photographs and other visual media, the purpose of which is to build up an environmental portfolio to bring back to Australia.

The project will be based in or near Winchester (the Medieval capital of Wessex) and will be hosted by the Environmental Design Centre in Southampton in conjunction with the Hampshire County Council Planning Department who, with other regions of the European Community are seeking as a matter of policy, to retain and celebrate their cultural identity during 1993. It is anticipated that the base near Winchester will afford access to academic institutions in the region and involvement and possible collaboration in Hampshire's own celebrations—specifically an exhibition at the Design Centre in June 1993. (Mr Phil Tumer, Manager of the Environmental Design Centre is listed as a referee in this application.)

Travel around the three counties listed may also extend into parts of Somerset, Avon, Gloucestershire, Warwickshire, Oxfordshire and Berkshire (on a needs basis) but generally the project will be based within Thomas Hardy's Wessex with the aim of visually analysing and documenting as many environmentally important (as well as significant) places as possible. These places which are located in landscape, rural and urban settings will form the basis for the development of a greater awareness and overview of the characteristics of Genius Loci.

Location Map

The map below shows the main areas of research locations as specified in the Environmental Education Grant application. (The map, approximately to scale, does not show the research activity.)

Coupled with this map is the need to consider the historical environmental factors which would need to be researched in terms of their visual impact on the environment and the way in which they effect the sense of place of given locations. For example historic landscape as seen in the Neolithic, Bronze Age, Iron Age earthworks, hillforts, barrows, stone circles, camps, etc; the Roman period, settlements, roads, villae; Saxon hill-top sites, farmsteads, hamlets, churches; monasteries and castles of the Middle Age; trade routes, villages, woodlands, field patterns, commons, heaths, country houses, parks, gardens and urban development through to twentieth century. Mainly what needs to be considered from a visual environmental viewpoint are the effects that the past has had on the present and the way in which the development of the modern sense of place is expressed in terms of depth in time in this historic part of the United Kingdom. This 'Visual analysis of the historical sense of place' will:

* form the basis for the development of an environmental design awareness unit and education program based on a visual awareness of the characteristics of place.
* increase knowledge, awareness, skills and commitment in the study of visual criteria impinging on current Australian urban and landscape design.
Historical aspects of methodology proposed

Although it would be possible to find some historical aspects of a proposed research program into a visual analysis of the sense of place in an Australian context there would be no possibility of finding the layering which creates the depth in time that is proposed and is so necessary in this environmental educational exercise proposed. By taking a United Kingdom environment in the south-west of England it will be possible to look at the full range of visual environmental factors through a historical context of 2000 years, from pre-Roman through to twentieth century use of the environment. Putting the visual aspects in context will be a very important part of the research program as will the observation of environmental design built upon and using earlier features in new and modified ways. In effect the pressure of time upon the present. Thomas Hardy has described this perspective as follows:

Hardy was very much aware of changes in country living caused by the agricultural depression of the 1870s and, more generally, by the intrusion of the modern world into traditional ways of life and work. In The Mayor of Casterbridge the conflict between Henchard and Farfrae is partly the conflict between a way of life based on instinct and tradition and one based on modern technology as well as between one rooted in local customs and superstitions and one developed by a man far from home who makes his own way by intelligent planning.

(Daiches, D. 1979 Literary Landscapes—Thomas Hardy’s Wessex. pp.158–171)

It is very important that the Australia–Britain Society recognises the historical emphasis of the project that is being suggested. Further on in this application Mr Phillip Turner of Southampton’s Environmental Design Centre elaborates on his perception of the worth of this project. It will also be noted that M. Merlyn C. Edwards (Former Dean of the Faculty of Architecture at the University of Queensland) and Dr John Atchison of the Department of Social Science at the University of New England—Armidale are both very aware of the importance of the perception of the environment from an historical stand-point. Dr. John Atchison in speaking of the eminent historian Manning Clark in a recent Social Science Seminar at UNE (“Manning Clark—Clark, landscape and place”) has said:

Clark’s sense of this identity (of place) strengthened and grew through his exploration of the past and his writings about the Australian people and their landscape, and especially the effect of the spirit of the place or the environment on his characters.

A most important part of the methodology suggested for the Menzies Scholarship lies in the visual awareness of the historical characteristics of the landscape researched.

Application of practical methodology

In practical terms research will involve travel to points of specific interest in the area of the map shown. Based at locations in the defined area, research will involve photographic and diagrammatic sketch studies of many locations where place has been defined in historical and environmental terms. Using the resources of the Environmental Design Centre in Southampton, the Civic Trust, the Landscape Institute and educational institutions in the area such as the University of Southampton, Portsmouth Polytechnic and Portsmouth College of Art a portfolio of reference information will be developed. An exhibition of some of the visual research results is planned to go on show at the Environmental Design Centre in June 93. Much of the photographic information will be returned to Australia by mail to await collation on the researchers return and ready to develop into a unit of (educational) work through the University of New England during 1994.
Although the three applications for travel to the United Kingdom made during 1991–92 were unsuccessful, the ideas for the research activity were still useful in terms of the focus this developed into the DCA program.

Because of the very broad nature of the research program and the number of areas where the sense of place could be addressed, it was extremely important that communication was carried out between individuals and those interested in place concepts. Communication between current and former colleagues was particularly important, especially between those who were familiar with the way in which fine art work was developing and how place concepts could become part of the painting activity. Prior to commencement of the research program, communication with a number of artists, designers and galleries in Australia, and in the United Kingdom took place. Gallery directors and antiquarians, John Constable and Nigel Collins (The Southgate Gallery, Moreton-in-Marsh, Gloucestershire) helped in the search for Nash subject matter. (The artist was able to find and purchase a copy of Paul Nash’s autobiography Outline while living in the United Kingdom.) Ross Burnet, antiquarian at Uralla, NSW was able to locate some of the Penguin Modern Painters’ series of books and both the UNE–Armidale Dixson and Newling Library staff were helpful in searching for concepts of place in the early stages of research work and in giving help in the use of the Inter-Library Loans Scheme. During the three year period, over one hundred books and articles were consulted, many of which had been referred to the artist by colleagues in Australia and the United Kingdom.

In the same way ongoing written communication between a number of individuals (helped by the newsletter 'InLine') continued to bring in useful research information. Derek Hyatt, the artist living in Yorkshire, wrote with analogous information about his work and activities and how they ran in a parallel fashion to the research program. Ken Nuttall, a former colleague in the United Kingdom Business and Technician Education Council searched for the Tew place in Oxfordshire and sent photographs of the landscape location between Chipping Norton and Banbury, Oxfordshire (see research based around the Tew place on pages 7–13). George Holland, former colleague, architect and Master Teacher within Technical and Further Education in Canberra kept regularly in touch with ideas for place scenarios and
Phil Turner, architect and Director of The Environment Centre in Southampton, United Kingdom send cuttings and information about Civic developments and National Trust concerns regarding the importance of place. Copies of extracts of letters from some of the above mentioned individuals appear on the following pages. From these communications it can be seen that the research activity has been greatly enhanced through contact with a number of individuals involved in different but like thinking disciplines. They have all been capable of addressing ideas about place from completely different stand-points.

A computer drawing of the painting North Western Arboretum (No.26 in the 1990 Town Gallery, Brisbane exhibition). The painting recalls English landscape in the Australian setting of New England.

A letter from Derek Hyatt

During the late 1960s and early 1970s I worked with the English painter Derek Hyatt, initially at Leeds College of Art and later on within the Communication Design Department of Leeds Polytechnic. Derek is an artist whose place is firmly established in the north of England—Yorkshire. (He completed the Shell (county)Guide to Lancashire at about the same time that I was working on the Shell Guide to Worcestershire (see colour illustrations). The letter on page 66 was written by Derek Hyatt in October 1991 in response to communications (including Inline) explaining the DCA research project. Derek Hyatt, as a well known English artist is aware of the Paul Nash connection regarding placeness and, as can be seen from his letter, he had similar connections and ideas concerning this subject as far back as 1958. (The reference to Ark made by Derek, refers to the United Kingdom's Royal College of Art magazine of which he was editor.) Derek Hyatt continues to develop his work, landscape paintings set around his place—his native county of Yorkshire.
Dear安い

Great to get your information PACK "INLINE". You deserve a prompt reply. I KEEP BUSY (and explore WATERCOLORE). The exhibition at York (Art) opened last night (and we sold 5 each - beautiful!) - Nellie T's lens band is related to JULIAN T. (Are you a fan of Royal College?) Pinting a king.

SPORT dominates on TV. Days of rock music last week end - the only world event this week, USA versus ITALY at OTLEY! Hurray, Sir!

Paul Nash wrote to Gordon Bottomley (Post) "You have to travel the world to ENTER YOUR OWN PARISH FROM THE OTHER SIDE!" Conversion, GB to PN perhaps? Nearest rich and BANDDUCK ROAD to see Margaret Nash in 1958 when I was editor of Art.

I now concern with Ecology and SUGAR MILL problems. The brown cloud comes now. 'No 2 headed sheep but we had government caravans handing out leaflets of Tiny TESTS, incredible PLANTS grown near CHERNOBYL now. ENDING.

The SILICA chemically blend the water supply in the DALES. Cows have massive vomit, M A D COW DISEASE - and LAMB is cheap in the shops. Bon AMIITE! Acid rain still affects across NORWAY. & 111 Middle earth fell the North Sea with excelsa and have ADs on TV for DULUX SUPER white paint" to quip now because that SILKEN SHEEN WHITENESS." No polliam quasis THE GREEN problem. Too many vested, E. INTERESTED.

KINNOCK or MAJOR? POLLS, OPINIONS, GRAPHS. Little VISION.

Joseph BENYS raised the green in Germany to 20% of VOTE. JR. Planted OAK TREES, & got MEDIA COVERAGE worldwide. So KEEP Inline going. AUSSIES clean up now ACT? whom would buy a lamp called FALLOUT 1991? Paul Nash wrote from the TRINCHES we, you write from our WAR. We shall be home.

Hope you're well. I'm exhausted. "Trouble with retirement is you don't get a day off!"

Best wishes / DEREK.

Letter from Derek Hyatt, Yorkshire painter.
The letter was written in response to the Spring 1991 issue of Inline that he had received.
A letter from George Holland

I worked with George Holland, architect and Master Teacher within the ACT Department of Technical and Further Education during the early 80s prior to returning to the United Kingdom. George communicated on a regular basis and was instrumental in facilitating my return to Australia in 1988 as a member of the ACT Institute of Technical and Further Education School of Applied Design. As a designer, George contributed many ideas on the subject of place and has been a constant source of analogous place ideas and information.

A letter from Ken Nuttall

Ken Nuttall works as a United Kingdom Business & Technician Education Council Regional Coordinator. His job is to supervise Technical and Further Education teaching activities at a number of colleges in the south of England. As a recipient of Inline and as someone who travels frequently in the counties of Gloucestershire and Oxfordshire, Ken became interested in my (philosophical) search for Genius Loci. In 1991 he responded to a request in Inline for photographs of an imaginary place near Chipping Norton, Oxfordshire. His subsequent photograph and letter appear after page 68.

A letter from Phil Turner

Phil Turner was an architectural student who studied at Oxford College of Technology in the 1960s. We both lived in the Oxfordshire College of Technology Hostel Cotuit at Headington, Oxford. Phil Turner as an architect/planner is now Director of the Environment Centre in Southampton and has helped promote the research program on place by forwarding interesting items of Hampshire County Councils planning policy regarding the environment (of which placeness plays a big part). Phil supported my applications for a Bicentennial Scholarship, the NSW Environment Trust Grant application and the Menzies Scholarship all of which would have helped to develop the research activity into the sense of place further in the United Kingdom. If possible I will take up his offer to visit Dorset, Gloucestershire, Hampshire and Oxfordshire sometime in the future.

The enclosed sample letters are included as part of the methodology section of this submission to indicate the importance given to communication between current and former colleagues in England and Australia.
and GENIUS in the sense of startlingly clever or capable or creative — whatever —

And while searching for meaning SENSE as in SENTIENT feeling and presumably responding — is this taking matters for granted — and compared with SENSE as in — it's makes sense ie believable.

Do we make sense of places we sense? How do we make sense? Indeed how do we sense a place?

What is the painter's (poet's) role?

To make us look or to interpret?

(Do you watch ABC TV Sunday afternoon with Peter Ross? I am trying to remember a quote attributed to Degas.

Will you be looking at URBAN loci? Don't know why I ask that.

Have you read any of Christopher Alexander's books "The timeless way of building" OUP "A pattern language" OUP These may be of interest to your thesis I don't know. Are you only
Dear Jan,

At long last - the film which has been in the camera for quite some time has been developed.

Enclosed are two prints of the view which I think provides an update of the view which you identified.

The photos were taken quite early in the morning before Christmas No when I was on my way to visit the N. Oxfordshire college in Bampton.

It wasn't an ideal morning for photography - dull and rather misty. Hoping they are of some use.

Best wishes,

Ken Nuttall.
COUNTY GOVERNMENT:  
A SENSE OF PLACE AND IDENTITY

Sense of place and associated loyalties  
Local government structure must be understandable. It must respect a community’s sense of place and recognise the loyalties associated with it. Counties have a unique history, tradition, culture and acceptability with which people readily identify.

County Government gives a voice to this. As recently as October 1990 a public opinion conducted for the Daily Telegraph, 60% of the general public was to be retained with 15% view one way or the other.

The plan...

Dear Chris,

"Sense of Place."

Obviously a live topic on both sides of the world.

The cutting from Building Design set me thinking. Then the October white paper from the Thatcher Government where Chris Patten (now Secretary of State for the Environment) has made it official. See paragraphs 8, 24 and 9.2.

Recently the Open University and the Civic Trust are cooperating on a video series for schools entitled "Sense of Place". This recognises the Civic Trust's interest in the synonymous topic for many years. No quite your own approach, I know. Keep up the work.

Extract of a letter from Phil Turner, Manager of Southampton's Environment Centre
Information sent from England concerning Hampshire County Council's planning policy
Some important reference exhibitions

Although between 1990 and 1993 it was not possible to make a visit to the United Kingdom to follow up further the work of Paul Nash with regard to the DCA program, there were a number of major exhibitions in Australia that were visited and which were useful in helping the developing research activities and methodology. Some of the important exhibitions visited during 1990 and 1993 (and exhibitions that had some influence on the DCA program) were:

* Send me more paint!
  Australian art during the second world war
  Australian War Memorial, Canberra
  24 November 1988–21 June 1989
  (also touring State Galleries 1990)

* Judy Cassab
  Verlie Just Town Gallery, Brisbane
  15 September–04 October 1991

* Masterpieces from the Guggenheim
  Art Gallery of New South Wales
  22 September 1991–12 January 1992

* The art of Frederick McCubbin
  A National Gallery of Victoria
  Travelling Exhibition seen at the Queensland Art Gallery September 1992

* Francis Lymburner
  An Art Gallery of New South Wales
  Travelling Exhibition shown at the Queensland Art Gallery
  26 September–22 November 1992

There were of course other exhibitions visited during the research period (such as the Rubens exhibition at the National Gallery of Australia in September 1992), but only the exhibitions mentioned above had some real influence on the research activity of Genius Loci.

Send me more paint!

The exhibition was seen both at the War Memorial in Canberra in 1989 and again at the Queensland Art Gallery in 1990. Remembering that Paul Nash was both a war artist in the First and the Second World War, the exhibition of Australian art during the second world war was a most interesting exhibition which brought home the importance of art as an expression of time (and place). Paintings such as Colin Colahan's Waterloo Station painted in 1945 show the heightened feeling of Genius Loci. Nancy Tingey writes of this painting in the catalogue 'The rich blues of Colin Colahan's Waterloo Station envelope the crowd of figures with sadness; the luminous clock dominates, an ominous reminder of time running out (so) that the receding lights fade into darkness and the unknown' (Gray 1988, p.7). Many of the war paintings have this feeling of heightened awareness of time and place.

Judy Cassab

Overleaf is a review of Judy Cassab's exhibition written for The New England Times. Her work questions the nature of place and the relationship of people to the surroundings in which they may find themselves.
Cassab's windows on Paris soul
(Judy Cassab at the Verlie Just Town Gallery, Brisbane 15 September-04 October 1991)

Judy Cassab is an artist who is capable of juxtaposing old with new. As one of Australia's foremost artists she has brought a rare and important perception of Paris to the Queensland community through her exhibition of recent work now on show at Brisbane's longest running and most established private art gallery.

The Verlie Just Town Gallery on the sixth floor of MacArthur Chambers (Edwards and Queen Streets) Brisbane is showing Judy Cassab's work throughout the next few weeks and I strongly suggest to New Englanders who are likely to be travelling in Queensland that this is an exhibition not to be missed. It is an opportunity to see the work of a painter's painter—the result of her three month's of work while living and painting at the Cite Internationale Studio provided by the Art Gallery of New South Wales.

It is well known that Paris has helped many artists grow and develop their sensibilities, their strengths and their potential, however, when Judy Cassab arrived in this historic European city she was asking herself the question: "What can I add to what painters, thousands of them, have painted in Paris over the years?" Coupled with this fundamental proposition was her firm belief that art should transform and not copy, and in a city as exciting as Paris a lesser artist might have brought back to Australia a travelogue of information, rather than the exciting considerations of place that she has achieved.

Cassab is known for her depictions of the Australian landscape which borders on the spiritual and while this exhibition of French based work is an homage to Paris's cultural landmarks, it is also a personal uncovering of unexpected nuances between old and new architectural elements within this consequential city. To be able to bring together elements of the Pompidou Centre juxtaposed against architecture of an earlier period is no mean feat. Her painting View from Pompidou at Cathedral (No.37) is a stunning affirmation of Parisian atmosphere establishing old and new combined together in contextual harmony.

Cassab's ability to communicate feelings of place through her painterly transition between abstraction and figuration makes this exhibition a most exciting experience of the dramatic combined with the mysterious. There is no doubt that the mystery of place is identified in such paintings as Still life and Pont Marie (No.14) and Cariatyde and Eiffel Tower (No.11). In the latter painting the overpainting of the sky of Paris in thick impasto mulberry colour lies like a blanket over the city and allows the enigma and mystery of life below to be revealed. This city full of melancholy calm (as described by Andrew Hobbs in The Weekend Australian) is a city with an historic affinity for the dramatic and the mysterious, which Judy Cassab has preserved and had feeling for. Occasionally a Cassab statue like, enigmatic figure, appears within her Parisian landscape. As a symbol of humanity it appears to pose questions of the purpose of human form related within this historical city (perhaps as Cassab herself might have questioned her own presence there).

In a similar fashion Pieter Brueghel poses questions of how people relate to their environments in such famous paintings as Hunters in the Snow and The Peasant Dance (Vienna Kunsthistorisches Museum). One wonders if the soul of Paris has been seen and felt by Cassab in her views across the city from windows giving views of old and new Paris, and whether the architectural description of the city defines the atmosphere of the place? Certainly in a Piper or Sutherland painting this would be so and to that extent Cassab follows and develops an Australian tradition of artists involved in (re) searching the core of their subject matter. The exhibition is an important one for Brisbane and for anyone travelling north from Armidale.

* Judy Cassab's paintings are of particular interest and both her 1989 and 1991 exhibitions in Brisbane were visited. The review above was written for The New England Times and published at the end of September 1991. The review attempts to highlight the spiritual quality of the landscape in Judy Cassab's work. It is important to note the integration of her European background in an Australian context. Interest in Cassab's work comes from the transportation of the sense of place to Australia.
Masterpieces from the Guggenheim

The exhibition, on show at the Art Gallery of New South Wales, was visited in September 1991 and was considered to be an important part of activity connected to the methodology of the DCA program. The work of several artists represented in the Guggenheim collection were compelling for both their contribution to ideas about place and for the painterly techniques used in their works. As Masterpieces from the Guggenheim had been structured to provide an historical overview of twentieth century art it was most exciting to see fifteen paintings by Vasily Kandinsky reflecting this artist's development. As a friend of Solomon Guggenheim Kandinsky had become one of the best represented artists in the museum's collection. A Kandinsky painting was acquired from the artist in his Dessau (Bauhaus) studio in 1929 and was the first of some 150 works to be acquired in what was to become an important part of the Guggenheim collection. Other artists from the Bauhaus (Klee, Feininger and László Moholy-Nagy) had their work included in the Solomon R. Guggenheim Foundation for the 'promotion and encouragement and education in art and the enlightenment of the public' (Krens 1991, p.23).

Of particular importance to me were the paintings of Marc Chagall, Giorgio de Chirico, (early) Vasily Kandinsky, (early) Paul Klee and Franz Marc. The catalogue describes one of de Chirico's (place) paintings in the following way: 'Italian piazzas bounded by arcades or classical façades are transformed into ominously silent and vacant settings for invisible dramas. The absence of event provokes a nostalgic or melancholy mood if one senses the wake of a momentous incident; if one feels the imminence of an act, a feeling of anxiety ensues' (Krens 1991, p.170). To be able to see these important paintings in their natural state and to recognise their relationship with landscape and the spiritual nature of placeness was crucial in the development of my work program.

Six years before the beginning of the Russian revolution Kandinsky produced his painting Pastorale. It now hangs permanently in New York as an example of this artist's interest in natural form; it was shown in the exhibition Masterpieces of the Guggenheim at the Art Gallery of New South Wales. Kandinsky's painting of 1911 is not one of this master's

* The information contained here was also part of a review entitled Exemplifying the spiritual in nature-Creative endeavour at the Guggenheim and published in The New England Times on 23 December 1991. Another review of the Guggenheim exhibition entitled State's boost with Guggenheim inclusion was published in the newspaper on 11 December 1991.
most famous works having been produced before his association with the Bauhaus (and before his involvement with the revolution in Russia). However it is strikingly important in our understanding of Kandinsky’s later development. *Pastorale* shows Kandinsky’s progression towards abstraction and also his involvement and interest in natural form (this painting includes an abstracted horse, cow and sheep); natural form elements used as a means of describing an idyllic landscape theme and perhaps as a metaphor for a collective understanding of creation itself.

In our appreciation of Kandinsky’s work as an artist we tend to think of his most important contribution as being his (Bauhaus) work of the 1920s but it should be remembered that Kandinsky was a well known artist in mid-career even before Gropius introduced him to the Weimar Bauhaus. Kandinsky’s long essay *Concerning the Spiritual in Art* was written in 1911 (the same year that he produced *Pastorale*) and he not only believed in the *synthesis of the arts*, but also in a holistic approach which allowed artistic creation to come about through *inner necessity*. Textbooks mention Kandinsky’s contribution to the psychology of colour and its relationship to spatial quality, but the early Kandinsky paintings belonging to the Guggenheim collection also show a side which is concerned with the spiritual implications within the work. The painting *Landscape with Rain* painted in 1913, is a further example of Kandinsky’s controlled and delicate balancing act as an artist between the processes of expressionism and abstraction. As an early work this painting deals with the subject matter of a mountainous landscape in a rain storm but it also exhibits undertones of the evocation of the spiritual quality of the natural elements around us. Buildings, landscape and natural elements interrelated in a holistic and apocalyptic vision. Other Kandinsky paintings on show at the Guggenheim exhibition show the artist’s extended development in the abstract realisation of expression of events of an inner character. Perhaps the most striking oil is the *Painting with White Border* completed in 1913. This work, as a major feature in the Kandinsky collection, glows with colour, vibrancy of tints and shades, hues and the juxtaposing of fluid forms which creates depth and a continuing re-appraisal of the artist’s subject matter. Without doubt one of Kandinsky’s major successes as an artist was
his ability to merge natural form elements with theorised subject matter. His preference for
dogmatic assertion in his paintings (as exemplified in his basic design course work
at the Bauhaus) becomes subsumed in the larger canvas of his emotionally expressive
subject matter.

Whereas Kandinsky’s pantheistic spirit is hidden from us in his later works, Franz Marc’s
paintings within the Guggenheim collection show his interest in the spiritual within nature.
The painting *White Bull* painted in 1911 seems to be a visual disclosure of words
written by Marc to a publisher three years earlier: ‘I am trying to intensify my ability to
sense the organic rhythm that beats in all things, to develop a pantheistic sympathy
for the trembling and flow of blood in nature, in trees, in animals, in the air’ (Marc1908,).
All of Marc’s paintings on show in this exhibition typify his interest
in the spiritual quality of nature. It seems significant that the subject for his *White Bull*
painting seems content and at rest within its landscape setting.

*The art of Frederick McCubbin*

The exhibition of McCubbin’s work was worth seeing because Frederick McCubbin is
undoubtedly one of Australia’s most recognised and best loved artists. ‘His paintings
depicting the Australian bush and pioneering lifestyles have become icons which
seem to symbolise the place of the bush in our national consciousness and in the
shaping of Australian identity’ (Lloyd 1992,). Most of the paintings were familiar in terms
of their reproduction as prints, but seeing the paintings at first hand produced
new ideas about the possibilities associated with place as considered by McCubbin.
In particular the painting *Lost* (painted in 1907) which expounded on the theme
of the child lost in the bush, confirmed some of the ideas that I
had considered, and used in the (DCA) painting *Let us (three Graces) stand by you under southern skies* (see description of the painting later in
this submission). The methodology for the DCA work needed to take into account both the
place concepts and the transportation themes as depicted within Australian art.
McCubbin’s work had both these features as central components to the paintings that he
produced, either explicitly or implicitly in the subject matter he dealt with.
Francis Lymburner

Francis Lymburner’s work was seen for the first time in an exhibition mounted by the Art Gallery of New South Wales. The exhibition went on tour of regional and State galleries in 1992. I had the opportunity to see Lymburner’s work at the Queensland Art Gallery in November 1992 while preparing for my DCA exhibition at the Town Gallery in Brisbane. Lymburner, who was born in 1916 in Queensland spent eleven years in England, notably working most of his time in London until 1964. The interesting point for me about Lymburner’s work is the fact that he painted many atmospheric and moody city and industrial landscape paintings which could almost be described as paintings of places seen by an artist who had been transported from one continent to another. His paintings of London and Wales were immediately recognisable for both their period (1960s) and their locations, both of which I could strongly relate to. Lymburner’s life is well documented in the exhibition catalogue, *Francis Lymburner* produced by Lou Klepac and The Beagle Press, and published by the Art Gallery of New South Wales (1992). The idea of the artist transporting his sense of place from Australia to England fitted perfectly into the *Genius Loci* research theme of transportation.

In an article entitled *Memories of Francis Lymburner* Murray Sayle has written:

> As long as he lived in Australia (and 36 is rather old to try one’s luck in the big world) Francis was half-convinced that the world he imagined actually existed, in some form or other in London. In any event, he had to go and have a look. The reality of the dole, rain, cold, humble jobs and pennies in the gas meter in the Earl’s Court Road shattered his illusion but gave him nothing in its place. Australia, when he came back, rewarded Francis with some of the recognition that he had failed to find in London, but as far as I could tell did nothing to repair his shattered dreams (Sayle 1992, p.106).

Tom Bass, Lymburner’s sculptor friend, described this transportation of place as one where he was ‘dispossessed, stripped of his titles and exiled to a foreign land in which no-one knew who he really was’ (Bass in Pearce 1992, p.14).

In terms of Lymburner’s contribution to the methodology of the DCA research program, I would have to say that I came upon Lymburner’s work at too late a stage in my program for his work to become really a part of the research activity. However, viewing his works at the Queensland Art Gallery confirmed a number of my impressions and ideas concerning the transportation of the sense of place and the effect that this transportation has on the feeling and description of such places.
Above: Paul Nash painting of an English landscape seen at the New Art Centre Gallery, London 1983

Below: Ian Henderson DCA painting of a New England landscape *Copse and grazing sheep* 58 x 59cm oil on board 1990. The *sense of place* transported.
The newsletter *Inline*

As part of the DCA research program a newsletter was instigated early in 1990. The idea behind this project had to do with the importance that I saw in the literary work of Paul Nash, and his autobiography *Outline*. The autobiographical work *Outline* elaborated and expanded the visual quality and context of Paul Nash's work. The idea of combining written documentation with visual imagery has always appealed to me as an adjunct to painting activity.

The newsletter was initially considered as a size A3 folded into half broadsheet. The issues grew (some ten issues of *Inline* were produced between 1990 and 1992) the larger the document became so that some issues had as many as ten size A4 pages. It was decided that *Inline* would be produced on a quarterly basis with the following aims and objectives:

- to present a written record of current DCA work being undertaken and to relate this information to analogous activities and ideas
- to prompt responses from recipients of the newsletter and to develop a dialogue of ideas around the concept of *place*
- to use the newsletter as a vehicle for keeping in touch with colleagues in the United Kingdom and Australia.

Generally, it could be said that the project was quite successful. Analogous ideas and information did come forward, responses from readers of *Inline* were received and the newsletter did act as a means of keeping in touch with current and former colleagues. Some comments made regarding *Inline* are shown in the following pages and copies of all issues of the newsletter are included in the appendices of this document.†

The newsletter would have continued had not painting activity taken priority in the last year of the DCA program.

*Outline*. Paul Nash's autobiography was published by Faber and Faber Limited in London in 1949 and covers the artist's period of activity from 1914 to 1946. In searching for Paul Nash's written work I was lucky enough to come across a copy of *Outline* which I purchased from a book sale in an Oxfordshire village in 1985. The following is the resumé of the work as appeared on the original dust cover of the book: 'For some years before his death Paul Nash had been writing his autobiography, of which enough survives to make a complete volume. It covers his childhood, youth and early struggles as an artist, and is an intimate picture of English intellectual life of the period before 1914. To this narrative have been added a selection of letters from the Front, written by Paul Nash to his wife, and a few other writings of a personal character. Nash was not only a painter; he had also a considerable literary talent, and could evoke the poetry of landscape almost as effectively in words as in oil or water-colour' (Read in Nash 1949, Dust Cover).

† *Inline*. Ten issues of this newsletter were produced by myself between September 1990 and September 1992. They are included in the appendices of this submission. The first issues were produced using a Macintosh Plus personal computer with a print-out on an Imagewriter 2 printer. Later issues used scanned photographic images and were printed on a Personal LaserWriter NTR.
Considerations for and against the development of the *Inline* newsletter project were as follows. There appeared to be more items in favour of newsletter production:

**AGAINST**
- the production of *Inline* was not expensive in itself, however postage, especially to the United Kingdom and to recipients overseas did become cost prohibitive
- time writing *Inline* took away from painting and other activities

**FOR**
- new ideas came about through writing articles on analogous information to do with the *sense of place*
- the items written could quite often be utilised within other contexts, such as work within the University of New England
- some items became articles in their own right within the local press

It was, on the whole, found to be a most useful vehicle for communicating the theme of *place* and the production of the newsletter led onto developing skills in computing through *Macintosh Word 4, Superpaint, Pagemaker 4.0*, etc. These in turn led to the production of units of work for UNE-Armidale. Rather than there being a loss to the painting activity, it is felt that the written and illustrated imagery used in *Inline* complemented the painting activity and was a positive bonus to the research activity. The following pages of information illustrate how the newsletter developed.

The first logo designed for *Inline* was the tree form, suggesting seasons changing and network of branches, etc. Although the logo was not used (as *Inline* became the main identifying feature of the newsletter) the tree image was used as a subsidiary identifying element in the banner.

An early example of the combination of the programs *Superpaint* and *Microsoft Word* in the production of illustrative material for *Inline*. In later editions of the newsletter sketchbook pages and photographs of paintings were scanned and included in the computer program *Pagemaker 4.0*.
The first design for the banner for *Inline* (including the tree logo)

The designs shown above and below were worked out for the banner of the newsletter. *Inline* was received in Australia and in the United Kingdom and prompted correspondence on issues concerned with *place*. Correspondence received included reading material, photographs and comments on the DCA program and on the newsletter articles. Approximately two hundred copies of *Inline* were sent out each quarter and ten issues were produced between 1990 and 1992.

The banners worked out more fully for the later quarterly editions of the newsletter.
It was Robert Hughes in his book *The Fatal Shore* who gave the following description of the impression given to visitors on arrival at Port Arthur, Tasmania’s former penal settlement located on the island’s rugged south-east coastline:

‘Once inside the landlocked bay of Port Arthur, the impression melts. Or so it does for the modern visitor, who sees green lawns, the ivy covered remains of a Gothic church and the enormous bulk of the peniteniary. In its soft tones of pink brick, far gone in crumbling, it seems an almost maternal ruin. It did not seem so to the convicts, but the shudder it reliably evokes in the modern tourist comes from the contrast of its mild, pastoral present - et in Arcadia ego - and the legends of its past’ (Hughes 1987, p.399).

It was with these thoughts in mind that I went about the production of the 2.0 x 1.7m painting *The dramatic transplanting of Port Arthur* which has become one of the major paintings to go on display at the Town Gallery in Brisbane in November. The painting, in vertical format, attempts to describe the sense of place at Port Arthur, its isolation on the Tasman Peninsular and the undefinable sense of atmosphere which Ian Gregor has referred to as the pressure of the past upon the present. The production of the painting is further described overleaf.

Front cover of the Spring 1992 issue of *Inline*.

Although the newsletter did take some time to prepare and get out each quarter, it also allowed me time to think about work in progress and to get feedback from others with regard to subject matter of current DCA paintings. The latter issues of *Inline* were concerned mainly with the ideas for the major works.
The newsletter was mailed to galleries, previous patrons, colleagues and friends in Australia and the United Kingdom. Initially it seemed difficult to get responses (especially from overseas) but interesting replies were eventually received from a number of sources. Some of the comments received in response to receiving Inline were:

- As I have far too many calls on my scarce reading time, and its concerns are at the moment rather far removed from mine (English academic)
- Found Inline very interesting (NSW public relations director)
- I find your ideas interesting, Ian, particularly the sense of place. I'm not sure I've not grasped yet what it is—is it a sense of belonging to or identifying with the landscape (ACT art student)
- I found it quite interesting, tho' I must admit some of the first issue was a little over my head (Queensland friend)
- I think the newsletter's a great idea! But where do you find the time with all the things you are involved in? (Tasmanian artist colleague)
- Super. Well done, never expected to see you doing it by computer (English designer)
- Interesting stuff, keep it coming (CSIRO Information Officer)
- Ian, Keep it up! A fascinating experiment in publishing, combining a range of genres to extraordinary effect (Gold Coast Professor of Publishing)
- I'm seeing 'place' everywhere! (UNE academic)
- You are clearly with ideas and energy—a marvellous state of mind/heart in preparation for the doctoral phase. This newsletter is very useful/instructive for me (UNE academic)

The fact that I was able to get such wide and apparently interested responses to the newsletter allowed me to experiment further and pursue the ideas of combining visual and written analogous information in the quarterly production. I would have liked to have continued the production well into 1992 and 1993 but the need to concentrate on the painting activity in the research program was also equally important.
Various strategies were used to prompt responses from those receiving the newsletter. The proforma below was sent out with the second issue of Inline to ensure that correct mailing addresses had been established and that the newsletter was of interest to the recipient. The mailing list built up to something in excess of two hundred addresses during 1991 but at the beginning of 1992 this was cut back to approximately one hundred. This was done for cost reasons and unfortunately involved cutting back specifically on the United Kingdom mailing list. Shown below is the pro forma used with the second edition of Inline.

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**Inline**

A quarterly newsletter of analogous information by Ian Henderson

PO Box 140 Armidale
New South Wales 2350 Australia

067 72 3879
010 61 67 72 3879

© 1990

Inline newsletter

This is the second issue of the newsletter and I would be grateful if you could write to me at the above address and return the enclosed pro formas so that I can amend and update the mailing list. I would be happy to keep you on the mailing list for future issues of Inline but I do definitely need to get the pro forma back. Please complete and return (with your comments on the idea of the newsletter—suggestions would be most welcome).

Many thanks

Ian Henderson

Cut here and mail bottom portion back

I really did just forget to send back the pro forma and I do want to continue receiving Inline

My lack of response was due to the fact that I really don’t want to receive issues of Inline

Comments on the first and second issue:

Please print circle one below

Name: ........................................................ Dr/Mr/Mrs/Ms/Miss

Address: ................................................................................. ...

................................................................................................. Postcode: .................

Telephone number: ................................................................. .

Please note that the next issue of Inline will be the Summer issue (Australia) received in the Winter in the UK. (I do hope that I get your pro forma back. It was very nice hearing from friends after the Winter issue went out a few months ago ... and I did get some very interesting and constructive feedback on the first issue.) Inline will be a vehicle connected with my Doctorate program at the University of Wollongong and as part-documentation for the Doctor of Creative Arts Sense of Place thesis. IH
One of the early Inline mailing inserts regarding the first two DCA exhibitions which took place during 1990 and 1991.

A quarterly newsletter of analogous information by Ian Henderson

PO Box 140 Armidale
New South Wales 2350 Australia
067 72 3879
010 61 67 72 3879 © 1990

The below mentioned exhibitions of Ian Henderson paintings will be taking place at the end of 1990 and the beginning of 1991.

I would be happy to send you invitations to the Gallery Private Viewings for the following:

Ian Henderson Paintings and Drawings
Preview: Sunday 04 November

The Town Gallery
6th Floor MacArthur Chambers
Edward/Queen Streets
BRISBANE
Queensland

Exhibition 04 - 24 November 1990
(Ian & Elaine Henderson will be present at Preview)

Ian Henderson
New Paintings & Drawings
February 1991

Solander Gallery
36 Grey Street
Deakin
CANBERRA ACT 2600
(Gallery phone: 06 273 1780)
(Ian & Elaine Henderson will be present at Preview)

I would like to receive .......... (number) invitations to the Preview of the:

- Ian Henderson exhibition at The Town Gallery, Brisbane November 1990
- Ian Henderson exhibition at the Solander Gallery, Canberra February 1991

Name: ............................................................................................................... .
Address: .......................................................................................................... .
Post Code: .................. Ph.No: ................................................................. .

(Return to: Ian Henderson PO Box 140 Armidale NSW 2350)
Below are two examples of computer scans used in issues of *Inline*. Initially it was difficult to get suitable scans of images but with the help of UNE–Armidale Distance Education Centre Graphic Design section, the images were improved as the issues progressed. As *Inline* developed, it became increasingly necessary to use written information with the addition of diagrammatic, sketch and scanned photographic image reproduction. Initial attempts at scanning images were not very successful but with updated software for the Macintosh system it was possible to produce much improved visual images. The examples on this page are of a scanned image used early in the DCA program and a later image which was used in one of the last newsletters.

Early scan of rocks at Stonehenge at Glen Innes, New South Wales

A later scan of the Australian Standing Stones at Glen Innes (used in the *Inline* Autumn 1992)
The examples shown below are illustrating an advertising page used in the Summer 1990 issue of *Inline*. Although some success was initially obtained in using advertising to pay for mailing costs of the newsletter, it did seem to take away from the nature of the publication. Advertising ceased to be used from 1991 issues onwards.

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**SOUTHGATE GALLERY**  
FOSSE MANOR FARM  
MORETON-IN-MARSH  
GLOUCESTERSHIRE GL55 9NQ ENGLAND  
John Constable (0608) 50051  
Nigel Collins

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**THE UNIVERSITY OF WOLLONGONG**  
SCHOOL OF CREATIVE ARTS

Postgraduate Research Conference  
School of Creative Arts  
Friday September 21/Saturday September 22 1990

Over two days at the University of Wollongong I was the recipient of some 21 ‘Master in Creative Arts’ and *Doctor of Creative Arts* student presentations/papers/performances. All presentations were of creative work by individuals (and in some cases groups) and the topics varied within a context of both the visual, performing and literary arts. The activities took place within the School of Creative Arts Music Auditorium and was supplemented by an exhibition of Creative Arts Staff work exhibited within the University's Long Gallery.  

As a first time observer of the School’s Postgraduate Research Conference I came away with an overwhelming amount of material to think about and specific strategies to put in place for my own Doctorate program. Of the presentations that I saw I found the following most interesting:  

- **Leslie Cartwright** MCA (Drama) who talked on ‘Professional Voice Training’ and ‘Voice Projection for Drama’.  
- **Peter Dallow** DCA (Writer) who talked on ‘Some Medieval literary Practices’ and the need for ‘experiencing the past in a contemporary way’.  
- **Tony Hull** DCA (Painting) who talked on ‘Art and Transference’ with particular reference to his own paintings as a ‘projection of personality and personal experience’.  
- **Lux Motoa** MCA (Drama) who spoke on ‘The Role of Theatre in the Struggle for a Non-racial South Africa’.  
- **Peter Copeman** DCA (Drama) who spoke on the ‘Nyngan Community Scriptwriting Project’ and his period as Artist in Residence there.  
- **Norio Takamiya** MCA (Painting) who showed slides of his recent work in environmental art and described Australia as ‘A hospital for a disease called Japan’.  

Perhaps the most significant speaker was **John Ewing** (Actor/Director) who gave the Keynote Address and talked of the Theatre as ‘a set of ideas thrust forward’ and Drama as involving ‘conflict’, ‘a sense of journey’ and ‘change’. Very specifically John Ewing made the point that ‘if it doesn’t communicate then it isn’t worth it’ and that ‘talent needs to be supported by technical accomplishment... There was some discussion with the audience on these points.) John Ewing summed up in speaking of creativity saying that ‘what we finally find ourselves doing is turning our gift into our life’s work’.  

For me the School of Creative Arts did an excellent job in organising this annual event. It brought home the need for artists working (generally) in isolation to meet and discuss their aims and objectives within their creative work and in a setting sympathetic to, as Bert Flugelman pointed out, *a synthesis of activity*.  

---

**UNE**  
The University of NEW ENGLAND  
Armidale  
DAE  
Department of Arts Education

The following are being offered by the Department of Arts Education as External Units during 1991:  

- Design implications within the Visual Arts Curriculum (DAE473-14/6 1st Semester '91)  
- Environmental Design within Visual Arts Curriculum (DAE474-14/6 2nd Semester '91)

Based in Armidale, DAE is a national body offering a range of courses in Creative Arts. All courses are conducted on line-Summer 1991)

**Inline - Summer**  
*Inline* is a quarterly newsletter of analogous information by Ian Henderson  

If you would like to be placed on the mailing list for “Inline” please fill in below and return to:  

**Inline** PO Box 140 Armidale NSW 2350 Aust.

Name:  
Address:  

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Illustrated below are two examples of computer sketches which were used in issues of Inline. The ability to present information in sketch and diagramatic form in the newsletter was almost as important as the written communication. Early sketches were completed in the Superpaint program for Macintosh. In later issues of the newsletter, diagramatic and sketch information was combined with scanned photographs. Some of the computer sketches were used as preliminaries for paintings and some paintings were translated into computer sketches for Inline.

Above: An imaginary drawing of the New England landscape using the Superpaint program. The illustration was used in an edition of Inline.

Above: example of computer Superpaint drawing. The computer sketch describes a visit to a New England place, Wollomombi Falls and was used in an issue of Inline.
Use of sketchbook

The sketchbook has proved to be a most useful research tool for three main reasons.

* It has allowed visual ideas to develop in a very free way in using sketch, photographic, written and collage material to promote the main activity of painting.

* It has been invaluable as an aide mémoire in reconsidering ideas already tried, and perhaps putting these into new contexts. It has allowed the possibility of the recycling of ideas to become part of the production process. (In a similar way to that of collage material becoming recycled through a number of the paintings.)

* The sketchbook has proved most useful in explaining aspects of the major paintings to those interested in the ideas behind the works.

The following pages are intended to give the reader an idea of value of the sketchbook as a research tool. The colour page shows the way in which colour, texture, line and tone come together in the sketchbook before development and elaboration on the large canvas.

A double page spread from the DCA sketchbook. The work illustrated is basic preliminary study information for the painting Time in a winter’s place. The studies include painted, photographic, photocopy and written information over a double page spread.

* Collage work. At the commencement of the DCA program collage work as part of painting activity was not considered likely to be of importance. However, after the large 1.7 x 2.0m canvas The garden at Wollongong rushes to the beach at Horton was produced, it became clear that collage activity would be part of the ongoing painting program. The nuances that became possible in the recycling of collage texture, colour and photographic items became very important as the paintings progressed. One collage idea might re-appear in a further painting on the same topic. Two examples of this happening are in the introduction of the house at Horton (written about later on) which appears in various forms in a number of the paintings and the way in which the Port Arthur buildings became seen in collage terms and were used in a number of situations in several different paintings.
The sketchbook example shown above is of a page layout in preparation for the painting *A coo-ee from Australians at Weymouth (Eng.)*. The painting is based around the postcard *Xmas 1916* which was acquired in Queanbeyan, NSW sometime during 1982/83. (The postcard itself went to and from the United Kingdom at least five times before it became the centre of interest in the *transportation of place* theme removed from the United Kingdom to Australia.) At least three to four pages of sketchbook material/ideas were worked on before painting began. These ideas consisted of colour combinations of acrylic paints that were pre-mixed for the painting, notes, black and white photocopy enlargements, etc.
A sketchbook page of preliminary studies for the development of the painting *A garden at Wollongong rushes to the beach at Horton*. With paintings as large as 1.7 x 2.0m it was necessary to do a reasonable amount of initial sketchbook work to ensure that major problems were worked out prior to activity taking place on the canvas itself. In this particular case the painting was changed from the original 1990 Mt.Keira Garden painting which I was unhappy with into the new transportation theme of the garden at Wollongong (foreground) rushing to the beach at Horton (background). Sketchbook preliminaries were essential.
Sketchbook items. The use of the sketchbook was considered to be very important in keeping a visual record of research activity through the program. The relationship between the sketchbook (used as a research tool), combined with written work, photographic, colour and B/W photocopying items, as well as extending the finished works themselves proved to be an extremely useful working method. Sketch studies plus written and visual information gave a holistic approach to the program and the use of collage was tried out on a small scale as well as on the larger stretched canvas.
The illustration below is an example of the DCA work feeding into the University of New England context. The simulated page is from the DESIGN resource book written and illustrated in 1991.

5.4 Natural design
—out of place?

Natural form studied gives us the opportunity of looking at tonal quality in a changing context of three dimensions.

The illustration on the right is of a landscape place viewed during a winter period where contrasting tone describes the 3D forms.

The landforms in the illustrations above and below show how tonal quality, light and shade, can affect the way in which (in this case) we describe place. The view above is a winter scene where snow defines the slope down to the tree focal point. The view in the illustration below, seen sometime later, shows how the landforms are further defined by the ploughing of the field in middle right distance and the absence of the light tone (snow) to lead the eye down the foreground slope. In DESIGN terms what we learn from this is that tone (degrees of lightness and darkness) can define our interpretation of form.

EXERCISE:

Produce drawings in your sketchbook of a place seen at different times of the day and in different lighting conditions. Consider and list what makes the place different on each occasion. What things are emphasised, what things are concealed ... and why. These are (or might become DESIGN parameters).

The information shown here takes the subject matter of the DCA program into another context for UNE student assignment work. In the exercise above it will be noted that emphasis is placed on the use of the sketchbook to record information. The units Visual Problem Solving and Design and Environmental Design within Visual Arts both require students to keep working sketchbooks as part of course assessment.
Above: Sketchbook studies of the view from Faulkner Street onto Kentucky Street, Armidale, NSW. The sketchbook drawing has been scanned twice using different formats. The use of sketch, photographic, photocopy and computer images have been important parts of the techniques used prior to and during the DCA painting program.
Computer drawing of a place _seen_ as viewed along Faulkner Street onto Kentucky Street, Armidale. The computer drawing was used in an early issue of _Inline_ in 1990 when the DCA program had just begun. Compare this computer drawing with the illustration on the same theme, from the DCA sketchbook (seen page 92). The early DCA studies looked back to the work done in the United Kingdom between 1987 and 1988. The New England, tree-scapes are similar to English _tree places_—European trees, and _place transported_ to New England, New South Wales.
Illustrated above is a double page sketchbook layout in pen, pencil, collage, photocopy and photographic items, all as the preliminaries for the 1.2 x 1.5m acrylic painting. The finished painting (entitled *Across Gower to Byron Bay*) was number eight in the Town Gallery, Brisbane DCA exhibition in November/December 1992.
Key words and concepts concerning *place*

At the beginning of the DCA program and as part of the methodology, it was decided to produce a reference system relating to the key words and concepts concerning the *sense of place*. As an academic and researcher at UNE–Armidale I had access to both the Newling and Dixson libraries on the UNE–Armidale campus plus contact with the Wollongong University library.

In the formative period the use of library reference systems proved invaluable in gaining access to information about *place*. After a short period of initial research it was suggested to me that a *Dialog search from the Artbibliographies Modern Database* would be extremely useful to access sources on a suggested nine different key words basis. Although it was difficult to arrive at the nine most suitable key words to cover the concepts that I wanted to explore, the following six authors were considered appropriate, along with the key area heading of the *sense of place* as a cross-reference.

* Sense of place as a general heading for the area covered
* Paul Nash as the artist/author most associated with the area
* Robert Hughes as author, reviewer and art critic
* Herbert Read as author, reviewer and art critic
* Roger Fry as author, reviewer and art critic
* Clive Bell as author, reviewer and art critic
* Kenneth Clark as author, reviewer and art critic

Using the *Dialog* computer system the abovementioned items were entered for a search regarding published information concerning the *sense of place*. As it transpired there were remarkably few references to *sense of place* from the authors, reviewers and art critics other than Paul Nash and Lord Clark. The computer results were as follows (shown exactly as per computer printout):

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<th>Set</th>
<th>Items</th>
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<td>1</td>
<td>42</td>
<td>SENSE (2N) PLACE</td>
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<td>79</td>
<td>PAUL (N) NASH</td>
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<td>15</td>
<td>AU=&quot;HUGHES, R.&quot;</td>
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<td>4</td>
<td>8</td>
<td>AU=&quot;READ, H.&quot;</td>
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<td>AU=&quot;FRY, R.&quot; AND AU=&quot;FRY, R.F.&quot;</td>
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<td>6</td>
<td>5</td>
<td>AU=&quot;FRY, R.&quot; AND AU=&quot;FRY, R.F.&quot;</td>
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<td>1</td>
<td>AU=&quot;BELL,C.&quot;</td>
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<tr>
<td>8</td>
<td>6</td>
<td>AU=&quot;CLARK, K.&quot;</td>
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<tr>
<td>9</td>
<td>28</td>
<td>AU=&quot;CLARK, LORD&quot;</td>
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Interestingly, whereas it had been assumed that the main art historians would have written on sense of place in some form or other, this turned out not to be the case. On the sense of place, forty-two references were found most of which proved useful in some form or other. There were seventy-nine references found on Paul Nash. Most of the problems connected with the Nash references were that they were located (mainly) in older, and sometimes less well known United Kingdom magazines and journals (such as Country Life or the Architectural Review) copies of which were extremely difficult to get hold of. Much time was spent in completing and re-completing searches for documents that in the end were not available unless one was in the United Kingdom and could go to the various source libraries (in some cases small country libraries, etc). The art historians Robert Hughes, Herbert Read, Roger Fry and Clive Bell did not produce very much information on the subject under research.

Later on it became clear that probably the wrong words had been used in carrying out the Artbibliographies Database search. It became apparent that geographical (and historical) sources were much more interesting in providing information on place. However, this only became evident after the research work was well under way. After completing several searches through the library systems, it was decided to build up a cross-referencing system which would allow key areas of interest in the research area to be grouped together under key words or concepts in order that a pattern of information might emerge. In hindsight this could have been done in a more efficient and possibly more formal way, but crude as it was, it did allow the artist to look at broad areas of interest. Two of the groupings or categories are listed below:

- sense of difference between places / impressions of places / recognition of places
- poetic nature of work / poetic force of objects / poetic intensity

These became the key words or concept areas which allowed access to books and articles which had been read and referenced. Even when groupings of like thinking words or concepts were established there were items that could belong to more than one grouping. To that end the system was not an exact science but rather a means of getting an overview of the whole network of sense of place ideas. How the system operated can be seen through the following pages.
The following is a list of the key words and phrases used as reference to articles and books read. The groupings are an attempt to categorising the various key words or phrases. The numbers refer to file references of the books or articles themselves. Cross referencing can be made by number through the various groupings. The process was useful in defining main areas of research into the subject matter of place.

<table>
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<tr>
<th>SUBJECT AREA DESCRIPTION</th>
<th>REF. No.</th>
<th>CONTENT BOOK OR ARTICLE</th>
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<td>Cultural representation of the landscape/landscape ancient places/beliefs of the past rites/antiquity and primeval forms/Pantheism/history and place/past events/past on present located in place/place—sense of time (past in present, present in past)/awareness of the past related to place/awareness of cultural landscape/place with no beginning or end/intrusion of the modern world/changing nature of place/fantasy and vision of place</td>
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<td>landscape imagery as a source of knowledge and power of informed observation</td>
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Significance through juxtaposition/ (place) definition of space/place in terms of space and structure/mathematical quality/paintings from ideas not vision/symbols, maths & ideas/liquid mathematical organisation/exact spacing/ geometric schemes/visible divisions of space/organisation of space/place as self-enclosure/ skill as draughtsman/structure/ vast lonely spaces/place and 3D form/topography and sense of place/ time and place/emphasis on the passage of time | 3  | Paul Nash: Sunflower and sun pull between passion and order |
<p>| 5   | Japanese sense of place (Theatre) Nec.Ruins |
| 53  | Learning about Landscape |
| 55  | Nearer than Eden |
| 64  | Art of Paul Nash |
| 60  | A Metaphysical Artist |
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| 85  | Nash—Patrick Heron |
| 89  | Aerial Flowers |
| 93  | Examination of place |
| 98  | PN graphic work |
| 97  | IH catalogues |</p>
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<td>103</td>
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<td>Paul Nash: Image and Word</td>
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<td>Paul Klee: Romantic landscape</td>
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Outline and writing of experiences/writing compared with painting/literary quality/affinity between painter and poet/specific poetry references/poetic nature of place/poetic concepts/interest in books Poet & Painter/lyrical quality/inspired through poetry/poetic feeling/imaginative ideas of a poetic nature/solidity and poetry.
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Comments on trees (as relating to place)/ venerable trees/ trees representing place/trees protecting place

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Painting as a record of place? Photography record place? photographic work complementing painting

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Use of symbols/metaphor/ place and symbolic meaning/ symbols defining place/ receptive to ideas/symbols and mathematics, ideas in painting

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Use of photographic material/ use of lithography/cinematograph camera

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Humanistic content, or lack of! (place) defining human action/ humanisation of natural form/ humanity and place/human needs for continuity/nude and landscape/ personal identity/Aboriginal identity and place!

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Place in found objects/use of natural form/walking to experience place/distinct personality of inanimate objects/ wandering through place/natural form and found objects/personal beauty of natural forms/ restlessness of nature/tragic bush settings/prototypes of

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This was found to be extremely useful in cross-referencing information and in developing a series of headings which could be grouped into broad areas of research. As the work of Paul Nash and other British Romantic artists of the first part of the twentieth century seem to be so important in both the study of place and in developing the criteria of transportation, much of the reading research has revolved around this group of artists. Information was obtained through the Newling and Dixson libraries of the University of New England–Armidale, NSW, and through Inter-Library loans across Australia and overseas in the United Kingdom and United States of America. Some twenty-five to thirty-five books were purchased via antiquarian booksellers in United Kingdom and Australia on the British Romantic artists and the complete set of works in the series *Penguin Modern Painters* was collected between 1990 and 1993. The information obtained in research through reading proved most useful in expanding the ideas in the Doctor of Creative Arts painting works.
Videos as a part of the research program

The importance of film and video in the research program should not be underestimated. Through the three year period of the DCA program some twenty videos and films have been viewed and considered for their place characteristics. These are all listed in the bibliography as having an important influence on the research topic. It has been noted that a number of film makers have taken the theme of place and adapted it to cinematography, using vision, sound, story line, setting, music and the dramatic quality of the subject matter, to bring out the essential placeness of the subject. Films that do this, and that immediately come to mind, are ones like Bagdad Café, Peter Weir's Picnic at Hanging Rock and the enigmatic Local Hero (a film which incidentally, also has the transportation theme as part of the place scenario). The videos viewed have had a bearing on the work produced in the DCA paintings. Perhaps as a designer as well as a fine artist the connection between the various media has been more easily appreciated.

In reportage of my own work it has been said that '... his work as a graphic designer, as well as a painter has enabled him to find a sort of balance between the formalistic elements of his earlier work and the narrative, quite lyrical treatment of thematic issues...' (Annis 1988).

In a similar way it could be said that Paul Nash was aware of, and utilised, the camera as part of his activities as an artist. John Rothenstein referring to Dr Richard Seddon in his Notes on the Technique of Paul Nash describes the 'preference of the artist for painting found objects or photographs of them into his imaginative compositions ... when the objects were too big to be taken home they were (1) sketched in situ in watercolour or (2) photographed' (Rothenstein 1984, p.31).

* A report written by Simone Annis as part of her art history program at the Canberra School of Art 1988. The report commented on the artist's work. An interesting paragraph reads as follows: 'Part of the success of the exhibition is due to the artist's ability to adapt, combine and juxta-position a number of differing issues. The exhibition contains a couple of pen and inklife drawing studies which are very strong and very defined. The lines are placed with particular reference to the figure, but also to the landscape. The colours of the works are used to create myth as well as tonality and composition. Also the artist captures and combines the colours, beauty and refines the English countryside with the arid, harsh, beautiful and different feel of the Australian bush. Thus, the pictures are both balanced and timeless because they exist regardless of any particular time or place' (Annis 1988). The important point that I believe Simone Annis has made is that the artist needs to feel free to juxtapose different elements together to create the images required. This juxtaposition allows the artist to use a variety of different media as part of the creative process.

† It seems to me that John Rothenstein was not particularly sympathetic to Nash's approach of combining photography with his painterly activities. It seems that one of the big problems that Nash needed to overcome was his ability as an artist, writer, photographer and designer. Some critics of Nash's work (it appears both John Rothenstein and Patrick Heron) take issue with either Nash's writing or photography as if they are independent of his total activity as an artist. Margaret Nash, after Paul's death was able to put some of this right in her comments about the artist and his working method.
Certainly, Nash’s photographs did bring out a further side of the artist’s ability to communicate his (painterly) ideas. Publications such as *Paul Nash—photographer and painter* (Western Australian Art Gallery) and *Paul Nash Photographs* (The Tate Gallery) show the artist’s ability to bring the photographed image directly into his painting.

The video image has, in the same sort of way, been very important to this artist’s developing research program. So much so, that during the three year period, three videos were made by the artist which are connected to the research topic of *place*. These are listed on the following page. Also through the next few pages of this section of the submission, it is possible to note how important some of the thematic and visual elements of the videos have been. Photographic images taken from the videos give an insight into how the film content has been important to the painting process and research for the DCA program. One of the paintings in the DCA exhibition had a title that connected it immediately to an important David Puttnam film.*

*Local Hero* David Puttnam film (see video bibliography). The film captures the atmosphere and character of a Scottish fishing village and developed a sense of place contrasted with New York. *Time and place* are essential elements of the film combined with crosscultural nuances surrounding place as home.
The making and viewing of videos is considered an important part of the creative process and in the study of the DCA visual arts research subject area, the *Transportation of the Sense of Place (Genius Loci)*. Some of the videos that have been seen have influenced additional reading, research and painting activity. The videos listed below are those that have been produced by the artist and are associated with the creative research program.

The following videos were produced by Ian Henderson during the DCA program 1990–1993 some of which were shown at Postgraduate Conferences at Wollongong University during this period.

**DESIGN IN PLACE**

1991

UNE Distance Education Centre Betacam video written by Ian Henderson (28 mins) and produced by the University in July 1991.

directed by Sam Meredith (DEC)

music by Stephen Henderson

first shown on SBS TV 19.09.91 as part of the UNE unit

*Environmental Design within Visual Arts* †

(The video has been shown on SBS Television four times since production—each time in association with the UNE–Armidale External Students’ study program.)

**MARKING TIME WITH PLACE**

1991

VHS video filmed and edited by Ian Henderson during 1991 (12 minutes)

made at University of New England–Armidale

shown at the Postgraduate Conference of the School of Creative Arts

University of Wollongong, NSW October 1991

**A POETIC CELEBRATION OF PLACE**

Ian Henderson paintings

1991

Betacam video written and produced by Ian Henderson (15 minutes)

camera Alana Tobin

music Stephen Henderson

completed with help of UNE Media Resources Unit in December 1991

* Design in Place 1991. A video produced for the University of New England–Armidale Distance Education Centre in 1991 was to coincide with the introduction of the unit DAE434 (see † below). The video is 30 minutes in length and looks at various environmental (place) situations with the aim of increasing awareness of visual problem solving. The video has been shown on SBS television and is also used as a resource for external students studying DAE434. The artist has also been involved with UNE’s Geography and Planning Department (GEOPLAN 259) Environmental Design unit. Much of the design awareness activity has also flowed back into the research program *Transportation of the Sense of Place (Genius Loci)*. The video produced for UNE–Armidale led on to the production of two other videos which were part of the DCA program.

† Environmental Design within Visual Arts. (DAE434) 1991. This unit was written and illustrated as part of UNE curriculum development within Visual Arts. The unit is both a study guide and resource book for those students wishing to increase knowledge about visual aspects of environmental design. A brief description of the unit is as follows:

The unit focuses upon the place of environmental study within Visual Arts. It considers the visual criteria that have to do with any given environment, the historical aspects of environmental design, the techniques used for solving environmental design problems and the implications of environmental study within Visual Arts Curricula K-12 and TAFE. The unit focuses on a major thrust within new directions of Visual Arts. It provides designers and teachers at all levels with the opportunity to pursue further qualifications in the new directions evident within the Visual Arts (Henderson 1991).

Several parts within the unit address questions regarding the design and the character of places (see page 91 of this submission) and students are asked to address the criteria for the visual resolution of place/design problems.
The video Design in Place was produced in 1991 with the help of UNE–Armidale’s Distance Education Centre. The written and illustrative material produced for the video script centred around various (designed) places. The commentary was interspersed with video footage which had been purchased from various television stations, all of which described architectural spaces in urban centres in Australia. The production of this video led the way to the making of two further personal research VHS videos as part of the DCA program.

UNE New Video Release

'Design in Place'

This new 30 minute VHS PAL Video on the visual aspects of Environmental Design is for sale from UNE–Armidale Distance Education Centre at $30.00 each.

The video has been scripted and edited by Ian Henderson, Senior Lecturer in Visual Arts & Design within the Department of Arts Education at the University of New England–Armidale. The half hour video looks at aspects of urban environmental design from the visual standpoint of a fine artist and designer. The video is part of a unit dealing with visual aspects of environmental design. Persons interested in the unit should contact UNE Department of Arts Education on 067 73 4267 for information.

The video may be obtained by sending a cheque for $30 to the Distance Education Centre at UNE–Armidale, NSW 2351 marked for the attention of the Project Officer. For further information about External Courses in Visual Arts and Design, please ring the University on: 067 73 3229 or the Department of Arts Education on 067 734 276.

067 73 3229
Images from the 15 min video 'A poetic celebration of place' produced in December 1991.

The video was completed in December 1991 and was initially shown at the UNE-Armidale Wright College Jan 1992 'Festival of Poetry & Prose'. It was also shown at the University of Wollongong School of Creative Arts Postgraduate Conference in September 1992.
The following is a list of the main videos viewed and considered as important in terms of the subject matter the transportation of the sense of place. The videos are listed here as seen through the three year period. The video bibliography has supplemented written information and become part of the thesis research and in the practical application of the painting program.

video bibliography

Sense of Place

LOCAL HERO
An Enigma Production for Goldcrest 1983
Burt Lancaster, Peter Riegert, Denis Lawson & Fulton Mackay
music by Mark Knopfler
produced by David Puttnam
written & directed by Bill Forsyth
THORN EMI VIDEO - AUSTRALIA
( also Penguin Books)

BRAZIL
A Terry Gilliam Film 1984
Jonathan Price, Robert De Niro, Katherine Helmond, Ian Holm, Bob Hoskins
Michael Palin, Ian Richardson, Peter Vaughan & Kim Greist
screenplay by Terry Gilliam, Tom Stoppard, Charles McKeown
original music Michael Kamen
co-produced Patrick Cassavetti
produced by Arnon Milchan directed by Terry Gilliam
THORN EMI Screen Entertainment Australia

ATLANTIC CITY
JCC International Cinema Corporation
A John Kemeny-Denis Heroux Production 1981
Burt Lancaster, Susan Sarandon, Michel Piccoli & Hollis McLaren
produced by Denis Heroux
ROADSHOW HOME VIDEO

BAGDAD CAFE
produced by Percy & Eleonore Adlon 1987
Marianne Sagebrecht, Jack Palance, Chch Pounder
story by Percy Adlon. screenplay Percy & Eleonore Adlon. directed by Percy Adlon.
director of Photography Bernd Heiml. editor Norbert Herzner.
(incorporating Jevetta Steele vocals. William Galison harmonica & music by Bob Telson Boodle Music BMI Copyright 1987)
CEL Home Video

ROCKET GIBRALTAR
Columbia Pictures. Ulick Mayo Weiss Production 1988
executive producers Michael Ulick, Geoffrey Mayo & Robert Fisher
music by Andrew Powell. co-producer Marcus Viscidi.
photography by Jost Vacano written by Amos Poe
produced by Jeff Weiss & directed by Daniel Petrie.
starring Burt Lancaster
RCA. Columbia Pictures. HOYTS VIDEO Pty Ltd
The Singing Detective
BBC-TV Serial 1986
written by Dennis Potter
(a film in six parts starring Michael Gambon
produced by John Harris & Keith Trodd directed by Jon Amiel)
shown on ABC TV April-May 1991

The Search for Meaning
ABC Video with Caroline Jones
executive producer Caroline Jones
(interviews with Stan Arneil, Dr Ron Farmer, Maina Gielgud,
Dorothy Hall, Rene Rivkin & Cybele Rowe)
Shown on ABC TV June 1991

THE DAWNING
A Lawson Production
with Anthony Hopkins, Jean Simmons, Trevor Howard,
Hugh Grant & Rebecca Pidgeon
(based upon the novel The Old Jest by Jennifer Johnston)
producer Sarah Lawson director Robert Knights
RCA/Columbia Pictures/Hoyts
Video Pty Ltd

Last Train across Canada
two hour program in series Travel on ABC TV
(03/08/91 and 10/08/91
with Australian journalist Murray Sayle
shown ABC TV August 1991

Dreamchild
(The true story of Lewis Carroll's love for Alice)
written by Dennis Potter
with Coral Browne, Ian Holm, Peter Gallagher
Amelia Shankley as young Alice
and featuring the creations of Jim Henson
A PFH Film
executive producers Dennis Potter & Verity Lambert
directed by Gavin Millar
Cannon Screen Entertainment 1985

THE DEATH
John Huston's Comedy-Drama of James Joyce's Great Story
(from the James Joyce collection of short stories The Dubliners)
starring Anjelica Huston & Donal McCann
Vestron Pictures/Zenith
Wieland Schulz-Keil & Chris Sievernich Production
directed by John Huston
© 1987 Zenith Productions/Lifty Films
Vestron Video International™

The Mayor of Casterbridge
A BBC Video Production
with Alan Bates, Anna Massey & Anne Stally Brass
(based upon Thomas Hardy's novel The Mayor of Casterbridge)
dramatised by Dennis Potter
producer Jonathan Powell director David Giles
BBC Enterprises Ltd 1991
Picnic at Hanging Rock
A film by Peter Weir
A McElroy and McElroy production
(*based on the novel by Joan Lindsay)
starring Rachel Roberts, Dominic Guard, Helen Morse, Jacki Weaver, Vivean Gray, Anne Lambert, John Jarratt & Margaret Nelson
filmed with the South Australian Film Corporation
and Greater Union Film Distributers (1972 ?)
Roadshow Home Video.

Something about Love
Allegro Films Co-produced by The National Film Board of Canada
with Jan Rubes, Stefan Wodoslawsky & Jennifer dale
edited by Franco Battista and written by
Tom Berry & Stefan Wodoslawsky
produced by Tom Berry, Franco Battista & Stefan Wodoslawsky
Palace Entertainmient Corporation 1988

STACKING
Against the odds
Nelson Entertainment and American Playhouse Theatrical Production
with Christine Lahti, Frederic Forrest & Peter Coyote
also Megan Follows
music composed and conducted by Patrick Fleeson
story and screenplay by Victoria Jenkins
produced and directed by Martin Rosen
Nepenthe Productions/Palmyra Ltd. 1987
Filmpac

O Pioneers
A Warner Brothers (Time/Warner) video
starring
Jessica lange, Tom Alredge, Reed Diamond & Josh Hamilton
Warner Bros

The Homecoming
NGATI
(The Home Cinema Goup in association with the New Zealand Film Commission)
starring
Tuta Ngarimu Tarnati, Iranui Haig, Tawai Moana, Michael Tibble, Oliver Jones, Ross Girven, Judy McIntosh & Connie Penhairangi
art Director Matthew Murray, photography Rory O’Shea
music Dalvanius, producer John O’Shea
directed by Barry Barclay
(official selection critics week Cannes Film Festival)
presented by Pacific Films 1987

Queen of Hearts
(Film Four International & Telso International)
starring
Anita Zagaria, Joseph Long, Eileen Way, Vittoria Duse, Vittorio Amadola, Ian Hawkes & Tat Whalley
music Michael Convertino / music direction Harry Rabinowitz
produced by John Hardy
directed by John Amiel
Columbia Tristar Home Video 1989
The following extract is from *The Dead* written by James Joyce in 1914 from his collection of short stories, *Dubliners*. The extract is used to show the relationship between the DCA program regarding the *sense of place* and the previous video reference material. James Joyce’s short story *The Dead* was made into a film in 1987 (re-titled *The Death* by John Huston) and is listed on page 109 of this publication. The following extract indicates the *place* characteristic perceived:

Yes, the newspapers were right: snow was generally all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead (Joyce 1977, pp. 255–256).
Images from the television screen of the film Comrades

**COMRADES**
(the true story of the Tolpuddle Martyrs)

starring
Vanessa Redgrave, James Fox, John Hargreaves, Robert Stephens

directed and written by Bill Douglas

Produced by Simon Relph

The film *Comrades* was very relevant viewing in relation to some of the ideas behind the painting *The Shell guide to Port Arthur in Dorset* (discussed later in the documentation). In this film the theme of the *transportation of the sense of place* is seen through the eyes of the historian, writer, filmmaker and producer. These are ideas which seem to run parallel to ideas expressed in the painting... images from the film seem to reflect thoughts on several levels regarding the perceived character of *place* in Dorset, and later re-defined in Australia.

*The credits from the television image reads: 'The producers would like to thank The RAC Gunnery School--Lulworth Camp, the town of Dorchester, the people of Dorset, Victoria Barracks--Sydney, Old Sydney Town, the district of the Blue Mountains, the town of Broken Hill, the people of New South Wales ... the film was made entirely on location in Dorset and Australia. This film is dedicated to Byron Upton.'
The fate of the Tolpuddle Martyrs on their return from Australia

George Loveless Died Canada (77)

James Loveless Died Canada (65)

Thomas Stanfield Died Canada (74)

John Stanfield Died Canada (85)

James Brine Died Canada (90)

James Hammett Died Dorchester workhouse (79)

Images from the television screen of the film *Comrades*

*COMRADES*

(the true story of the Tolpuddle Martyrs)

Although the film *Comrades* had no direct reference to the production of the DCA painting *The Shell guide to Port Arthur in Dorset*, many of the ideas proposed in the film (such as the whole transporation theme from England to Australia and back again) were similar. The treatment in the film of the sense of history, atmosphere of various English/Australian locations, and the use of imagery from both countries was a confirmation of the approach used in the major DCA work. In the illustrations above (taken from the TV screen) the faces of the actors playing the parts of the martyrs can be seen to express the concern at removal from one place to another. In the lower illustration five of the martyrs discuss the formation of the proposed agricultural workers union. It is interesting to note that on coming back to Dorset only one of the martyrs actually stayed, while the others emigrated to Canada within one year of their return.
Images from the television screen of the film *Comrades*

*COMRADES*

(the true story of the Tolpuddle Martyrs)

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1. The Giant of Cerne Abbas, Dorset. The prehistoric Dorset chalk downs carved image appeared in the opening sequence of the film *Comrades* reminding us of the place from which the Tolpuddle Martyrs came. 2. Dorset farm labourers at work in the fields of the English countryside. There were several sequences in the early part of the film that had direct reference to the British Romantic painter Samuel Palmer 1805–1881 (it is interesting to note that Palmer would have been a contemporary of the Tolpuddle Martyrs). 3. Convicts breaking stones at Botany Bay. The film made good use of the contrasting landscape scenes between England and Australia, with one stunning sequence of some of the released convicts wandering in the Blue Mountains (illustration on page 112). 4. The six Tolpuddle Martyrs putting forward their case for an Agricultural Workers Union to their employer in the setting of a Dorset country house.
The film concerns the attempts to construct a Vietnam Veterans National Memorial in Washington—in effect the creation of a place as a memorial to those killed during the Vietnam War. The film centres largely on the attempts by one returned veteran (played by Eric Roberts) to promote interest in the project. A further intriguing aspect of the place theme stems from the various attempts that were made to dissipate the vision of the place which Roberts held, and the ways in which the idea was kept alive during the fund raising process and the design of the Memorial. The Memorial Competition was won by an architectural student at Yale University from 1421 entries received from across the United States of America and from other countries. The competition was quoted as being ‘The largest competition of its sort held at any time, anywhere in the world’ (Scruggs & Swerdlow 1988). The winning architect was Mia Ying Lim who described the entry as follows: ‘The design was meant to evoke feelings, thoughts, emotions. I immediately knew that it had to be part of the center area (of Washington).’ In talking about the design Mia Ying Lim said of it:

The whole point is to make a journey. To find your place in time during the war, by seeking the time and place, that a friend, or a lover, or a father, or a brother had died. The chronology is the whole point (Lim, 1988). (my italics)
TO HEAL A NATION
Illustrations clockwise from top left: 1. Announcing the winning entry in the Vietnam Veterans National War Memorial Competition. 2. The winning design for the Memorial by architect Mia Ying Lim. 3. Enscripting the names onto the stone panels which make up the wall. 4. A Vietnam Veteran's son kisses the memorial wall. 5. A Veteran points to a name on the wall at the dedication ceremony. 6. The model of the winning entry for the Memorial showing its relationship to the contoured landscape and a sense of place in the Washington landscape. The architect said of the Memorial 'I wanted to describe a journey. A journey that would make you experience death.'
The methodology observed in the paintings

The buildings in mind were those of Port Arthur spread out along the shoreline like the buildings seen and described at Horton on the Gower peninsula, Wales during 1985. Robert Hughes wrote of Port Arthur 'Little by little, a settlement rose at Port Arthur. At the end of 1832, Lieutenant-Colonel Logan of the 63rd Regiment made a tour of inspection of Tasman's peninsula and reported that, once it had a fast patrol boat that could cruise the shore looking for absconders, the place would be ready to take over from Macquarie Harbor' (Hughes 1987, p.402).

In the distance, suggestions of the Glasshouse Mountains. (It was Captain Cook, who from Moreton Bay, described the Glasshouse Mountains as reminding him of the glasshouses in Yorkshire). The transportation of the memory of place. 'It (the novel) is to quiver with the pressure of the past upon the present. It is expressed in the place which is the object of the rambler's journey' (Gregor in Hardy 1981, p.15).

The ruins of Port Arthur

Waves crashing on the beach (as they did at Horton) and the feeling of time passing, and/or time enduring.

Suggestions of the Tolpuddle Martyrs on the beach? (See the film Comrades). The suggestion that the figures belong to, even part of the land—like GilesWinterborne in The Woodlanders. 'Now, my own, own love, she whispered, 'you are mine, and only mine; for she has forgot 'ee at last, although for her you died! But I—whenever I get up I'll think of 'ee, and whenever I lie down I'll think of 'ee again. Whenever I plant the young larches I'll think that none can plant as you planted; and whenever I split a gad, and whenever I turn the cider wring, I'll say none could do it like you. If I ever forget your name let me forget home and heaven!' (Hardy 1981, p.439).

Yorkshire glasshouses and ruins on an antipodean shore

47 x 61cm acrylic, collage, pen and graphite on Canson paper 1992. No.20 in Town Gallery DCA exhibition.

The painting illustrated is useful as an example to conclude the methodology section of this submission. In the painting above can be seen many of the source references mentioned between pages 58 and 116. The notations around the painting Yorkshire glasshouses and ruins on an antipodean shore give an indication of the methodology that has been considered in the production of the work. The visual, literary, historical and geographical elements come together where '...the sense of mystery—can hardly be kept out' (Nash 1937, p.496).
Section 3

Early work where recognition of Genius Loci becomes part of painting and design activity
I recognise now that the subject of *Genius Loci* has been a part of my background interest in landscape painting right from the start of my visual arts activities. In this section I propose to show and explain how early painting work revolved around *place* concepts. Mostly, without my conscious knowledge, I have been working towards the development of *sense of place* paintings, and the fact that this submission concerns the *transportation of the sense of place* seems to me now the logical extension of most of my painting work to date.

The inclusion of a section in this submission that deals with the early painting activity is important in providing the starting point for the DCA program. Without the recognition of the value and the (albeit subjective) preliminary research activity that took place from about 1960 through to 1990—some thirty years of considering the nature of *Genius Loci*—it would be difficult to see how the research has developed through the DCA program. Associate Professor Peter Shepherd has described this program as a 'journey over years' and in one sense this is correct. In another, 'the journey' has been more one of the recognition of the importance of *place* as part of visual imagery. From the subjective beginnings of landscape paintings where *place* could be seen only as an adjunct to some other subject, to the paintings of the 1980s where *place* was the total *raison d'être* of the work produced. This is the background that needs to be considered in this part of the submission.

On page 119, two of the earliest paintings can be seen for which I have a visual record. Both paintings belong to Oxford Polytechnic in the United Kingdom and both paintings were produced in 1961 while I was living at Cotuit house as a student resident. The interesting thing about these paintings is that they both attempted to capture the *atmosphere of place* of that part of Oxford at that time. Pullens Lane, Headington, then had the quality that Steven Bourassa has drawn attention to in his book *The Aesthetics of Landscape*. Bourassa describes the *inside feeling of place* when he refers to the geographer Relph who states that: ‘...a place is experienced without deliberate and self-conscious reflection yet is full with significances. It is the insideness that most people experience when they are at home and in their own town or region, when they know the place and its people and are known and accepted there’ (Relph in Bourassa 1991, p.3). Most of the early paintings that I have produced and illustrate in this section are those where *place* has been experienced and recorded without a deliberate or self-conscious attempt at *placeness*.
In the collection of Oxford Polytechnic student hostel Cotuit.

Two illustrations of early oil paintings on the theme of place. The paintings establish the atmosphere of the tree-lined, wooded Pullens Lane, Headington, Oxford. E.M Forster writes of Thomas Hardy’s novel *The Woodlanders*: ‘Perhaps more than anything else, it is the woods themselves that sustain the mood of the novel. ‘Trees, trees, undergrowth, English trees! How that book rustles with them’ (Gregor in Hardy 1981, p.26).
The early period of discovering landscape places in Oxfordshire was taken up with bicycle travel in the area between Banbury and Chipping Norton. Living at Swalcliffe (Swalclive on the map illustrated above) it was possible to travel to historic locations quite easily—the Tudor house of Compton Wynyates (Cumpto), the prehistoric Rollright Stones (Rowlright) and the villages of Epwell, Shutford, Broughton, Wiggington and Hook Norton (Hokenorton) were all within easy reach. The fact that these villages existed as far back as the year 1605 indicates the depth in time that the Oxfordshire countryside offered.

The sketches and paintings that I produced at that time depicted to some extent the subconscious acknowledgement of place in the Oxfordshire landscape. The area around Swalcliffe was full of history. Dorothy Davison writes of Dick Turpin, the famous highwayman (born in 1706) who used to stay in a house in the village, 'It was a convenient house to stay in, with its many openings of escape, and it was easy to get away from, being close to the covert of Swalcliffe Park, where a man could lurk and hide among the trees or could run lightly on either side of the wood or beside the stone wall. He could then get into the wild country beyond and be away in whichever direction he chose' (Davison 1943, p.16). The recognition of the landscape being so full of history, mystery and meaning was important in my development as an artist. Davison's description of Swalcliffe Park written in 1943 held good for me in 1953 (when I arrived in Swalcliffe).

The rooks croak and caw in the trees, and pigeons coo their old old story, the swallows dip in the pond, as they have always done, the whole bringing messages of peace and remembrance to those who care (Davison 1943, p.35).
The effect that the Oxfordshire landscape had on me between 1953 and 1962 was total in the sense that I was committed (quite unknowingly) to the effect that this place had on my feelings for the land and the emotional connections to the sense of place. In Herbert Read's *The Philosophy of Modern Art* he quotes Paul Nash as writing in his autobiography *Outline*, the following: 'The appeal of any art is to the total sensibility: to the senses as the instigators of mind and emotion. To say of a painter that he is poetic is to describe a quality, not of his art, but of his imagination. The imagination is of many kinds, but "poesis" is its creative or structural aspect. Poetry is intuition, invention, the active aspects of the imagination: poetry can be translated into words, or into sounds, or into form and colour. Poetry is the original quality of all the arts, and to describe a painter's work as poetic is to relate it to the source of all inspiration' (Nash in Read 1964, p.184).

The woods, fields, roads and villages of Oxfordshire were those that I related to fully during this period and the *Genius Loci* became part of my painting activity almost without my knowing. The geographer Relph gives some excellent considerations in relation to the character of place, and in his report to the Ad Hoc Committee on Geography, National Academy of Science—National Research Council, Washington (1965) he makes the following comment:

"Little is known as yet about what we earlier called 'sense of place' in man. Its secrets are still locked from us in our inadequate knowledge of nervous systems. Someday, when the study of nervous systems has advanced sufficiently, a startling and perhaps revolutionary new input may reach geographical study in a full descriptive analysis of the 'sense of place'" (Relph 1965, pp. 67–68).

The human geographers Relph (*The Modern Urban Landscape*) and Jackson (*The Necessity for Ruins*) see the importance of the geographical and sociological implications of place and recognise the timelessness of the subject.

In my developing work, although I did not recognise the effect that *Genius Loci* was having on my painterly interpretations, it may have been recognisable to the *Bear Lane Gallery* (see pages 122 and 123) and to Shell who commissioned (initially) the *Shell guide to Oxfordshire* and (subsequently) the *Shell guide to Worcestershire*. In the sense that my paintings were interpretations of the place of Oxfordshire they appeared to be recognisable to others but as Paul Nash has indicated 'Perhaps none of these places is worth discovering for others, and the only charm lies in seeing something for the first time, for oneself' (Nash 1938, p.527).
4th April, 1962

Dear Mr. Henderson,

Our mixed summer exhibition is on the theme Water & Landscape and I am writing to ask whether you have any pictures you would care to exhibit which would come under this heading.

Would you be so kind as to let me know as soon as possible and if so would you send me some biographical notes together with titles of works and their selling prices. We should want the works here not later than the second week in July. Our space as you know is limited so we should not be able to hang pictures more than about 3 ft x 2 ft and we would like two pictures.

Yours sincerely,

Mrs. (Joan) Ells
Hon. Deputy Director.

Ian Henderson, Esq.
Swalcliffe, Park, Swalcliffe
Nr. Banbury,
Oxon.

The letter illustrated above, received from the Bear Lane Gallery Oxford, was my first introduction to an important mixed exhibition. It was an opportunity to see my work hung alongside notable English artists of the time and it gave me considerable incentive to continue to develop my painting. The paintings that I submitted to the mixed summer exhibition were two gouache studies—Boats at Stratford-upon-Avon where an attempt was made to capture the atmosphere of the place of water in landscape. Later on in 1963 I explained my interest in placeness in the introduction to the catalogue of my paintings at Worcester City Art Gallery. In it I wrote:

In this series of paintings, especially the landscapes and portraits I have tried to express various aspects of the subjects that I have found interesting. (For example an expression of the face can be developed by eliminating the unnecessary and therefore making the obvious more apparent.) In this way I have tried to capture, if not the overall character, then a certain side of the character that has been apparent... similarly in the landscapes I have tried to capture and express part of the character of that particular landscape' (Henderson 1963, cat.p.4).

I did not realise it at the time, but this was the beginning of my interest in Genius Loci.
In order to recognise the importance that I place on my inclusion in the mixed exhibition of Water and Landscape at the Bear Lane Gallery in Oxford in 1962 it is useful to see how some of the other exhibiting artists fitted into the overall context of what we might term Neo-British Romantic Expressionism. The development of my interest in place was re-affirmed in seeing the work of some of the other artists in this exhibition. John Piper, whom I consider important in his interpretations of place, has written in his book British Romantic Artists:

Romantic art deals with the particular...[it] is the result of a vision that can see in things something significant beyond ordinary significance: something that for a moment seems to contain the whole world; and, when the moment is past, carries over some comment on life or experience besides the comment on appearances (Piper 1942, p.7).

I met and talked with Piper at the opening of the 1962 exhibition and recognised his interest, as with Nash, in Genius Loci. It has been written of him that ‘[architectural studies] provided Piper, searching for the melancholy eloquence of place, with his most appropriate subject’ (Spalding 1986, p.134)(my italics). Peter Lanyon, whose paintings were also on show, was another artist confronting the possibilities of the sense of place. ‘Lanyon in fact never ceased to call himself a landscape painter. For a period he concentrated on specific sites: Portreath, St Just and Portleven. But he brought to his paintings a combination of viewpoints, an imaginative grasp of the history of the place and an interest in concepts of fertility and regeneration’ (Spalding 1986, p.172) (my italics). So, being included with Ayrton, Lanyon, Piper and Vaughan in this mixed exhibition was incredibly important in my personal development as an artist and in extending my interest in ideas about Genius Loci.
The painting *Oxfordshire landscape* was completed in 1961 while living at Swalcliffe, in Oxfordshire. It is an early and strong example of the recognition of place which is so important in my work. Although the painting is not of a specific location in Oxfordshire, it brings together many of the aspects that I believe make up the peculiarities of belonging to this county. The atmospheric nature of the painting, with sun and shadows moving across summer fields, is descriptive of a time and a place on the Oxfordshire/Warwickshire border. It was shortly after the completion of this painting that I was commissioned to produce the *Shell guide to Oxfordshire* as part of the *County Guides* collection of booklets that Shell were producing as a series of descriptive illustrations of the English counties. The painting *Oxfordshire landscape* brought together my feelings for the Oxfordshire countryside in one large romantic work. Had I been more aware of the historic quality of the place the painting might have become less atmospheric and more descriptive, giving cognisance to depth in time.

Documentary research, hedgerow dating techniques and study of trees and certain plants have recently demonstrated the great age of many of the more characteristic countryside features such as the estate, parish and field boundaries, woodlands and trackways. Archaeological sites have their traces hidden beneath the surface of fields, woods and downlands, and their locations are only known from surface finds, crop or soil marks, or when identified from aerial photographs, or from documentary sources (Hughes 1984, p.35).
During the 1960s I recognised that the description of place depended on several rural icons which could be described historically, geographically and of course visually as part of the Oxfordshire landscape. Opposite Swalcliffe Park was the second largest tithe barn in England. As a symbol of loci this barn drew around it architectural interest and parish pride. It was the same for the village church of St.Peter and St.Paul, the manor house, the local shop, public house, traditional farm holdings, as well as open spaces both in and outside the village. Even building of dry stone walls and repairing of fences and hedges and ditches reflected place in the country setting. All these had meaning in terms of the understanding of placeness although it could be said that they only had a type of esoteric meaning to those that understood the local history and geography and could translate the meanings of things in terms of depth in time. Even the use of place names described the location more familiarly. To describe Swalcliffe (pronounced Sway-cliff) using the correct pronunciation indicated that you were familiar with this place. To describe Swalcliffe as Swalcley indicated that not only were you familiar with the location, but also that you were probably part of it.

I was very aware of this characteristic impinging on placeness. To be part of the place it was necessary to understand the mores of the village. Dorothy Davison recognised this in her book The Story of Swalcliffe when she wrote: 'The village was called Swalcley [referring to the thirteenth century description of the village] the name may still be found on old maps,
and fifty years ago the people of the place called it "S worcley", carrying on the old tradition. Names of places give a clue to history and the name Swalcley shows that the village stood on an ancient ley, or straight track, which ran across country long before trees or grass or vegetation had appeared" (Davison 1943, p.7). In fact it is possible to see in the map of 1605 (as shown on page 120) that the village of Swalcliffe is described as Swalclive.

In this way the understanding of place was built up through a variety of iconographic images, mostly defined through historic and geographic tradition, so that even field patterns and the layout of landscape generally could be analysed in terms of its recent or earlier past.

Recent studies of old parish boundaries, many of which still survive as hedgerows, often with accompanying substantial banks and ditches, have clearly indicated that they reflect the boundaries of late Saxon estates and possibly earlier land units (Hughes 1984, p.13).

It was within this context that the paintings that I produced in the 1960s took account of place as being made up of a variety of landscape symbols—the hand-built, labour intensive, dry stone walling, surrounding fields, the development of hedging and ditching defining rural places and clumps of trees denoting prehistoric burial grounds. In hindsight it seems little wonder that Thomas Hardy's novel The Woodlanders had such an effect on me in later years.

The novel is to quiver with the pressure of the past upon the present. It is expressed in the place which is the object of 'the rambler's journey' (Gregor in Hardy 1981, p.15).
The romantic treatment of landscape (and certainly landscape exhibiting strong characteristics of *Genius Loci*) can be seen in the work of Samuel Palmer. It is significant that a major collection of Palmer's work is housed within the Ashmolean Museum in Oxford. I was able to view this collection of important work during the 1960s.

*Late Twilight*  
Pen and brush in sepia, mixed with gum and varnished 180x238mm  
Samuel Palmer (1805–1881)  
Photograph courtesy Ashmolean Museum, Oxford, United Kingdom

*The Valley thick with Corn*  
Pen and brush in sepia, mixed with gum and varnished 182 x 275mm  
Samuel Palmer (1805–1881)  
Photograph courtesy Ashmolean Museum, Oxford, United Kingdom
It seems to me that the romantic treatment of landscape, and the developed *sense of place* that is so clearly seen in the best work of Samuel Palmer, comes from a deeper experience of the past where landforms are imbued with the presence of prehistoric man. ‘The thousands of years represented by the word “prehistoric” saw the exploitation and exploration of most, if not all, environments and certainly the occupation of many; it saw a change from a nomadic to a more settled way of life, the introduction of cereal crops, the domestication of animals, pottery making and metal working’ (Hughes 1984, p.4). Because of this, it could be argued that Palmer was only reflecting in his paintings what he inherently knew existed around him—the *sense of place* at Shoreham was in part the *Genius Loci* of man’s presence in the landscape.

The idea of man related to landscape is a theme that I have developed further in the DCA paintings, where *man transported* brings with him (perhaps) his *sense of place*. Man is re-located in a new environment and re-defines the old in the new. This is what appears to exist too in the hillforts, mounds, barrows and hillside carvings of southern England. The Bratton white horse seen above is some thirty-three by fifty-five metres in size and can only really
The Bratton white horse. The Bratton white horse sits on the hillside edge of the Bratton Camp where the Department of the Environment sign reads: 'This hilltop defended by double banks and ditches dates from the Iron Age (300B.C.—A.D.43) There is an entrance with outworks on the south and probably another at the N.E. corner. The long barrow inside the camp is a burial mound of Neolithic date (about 2000B.C.)'

be seen in its entirety from the valley below. When prehistoric man carved the form out of the chalk a very clear idea must have been in mind, not only what the animal looked like from below, but how claiming the land on this scale marked place in a particular setting. The book WILTSHIRE Cradle of Our Civilisation edited by Arthur Mee has a description of the Bratton white horse (under a sub-heading The Great White Horse) which reads as follows:

BRATTON. On the bold downs above this tree-sheltered village rises the Saxon standard, a great white horse 180 feet long, 107 feet high, and with an eye 25 feet round. It was remodelled in 1778, when Lord Abingdon changed it from a heavy horse to one of the lighter kind, but it was first cut out of the turf, it is believed, to celebrate Alfred’s victory over the Danes. It is the oldest white horse in Wiltshire, perhaps as old as the white horse of Berkshire. When the Danes retreated after this battle they climbed the downs and took refuge behind the ramparts of Bratton Castle, an ancient camp, 23 acres protected by a double row of earthworks rising in parts 35 feet high. The views of the valley are very fine from the camp (Mee(Ed) 1950, p.58).

The Bratton white horse as it is seen today, is a reminder that the symbolic identification of Genius Loci is an important part of a great sociological need—the need for human presence in landscape—belonging to, and identifying with, the land as part of our understanding of sense place.
The Uffington white horse. The Uffington chalk carving in Oxfordshire is the most famous of all the white horse carvings. —the semi-abstract quality of its 374ft-long figure suggesting that it may have been cut by Iron-Age Celts, though the theory that it commemorates King Alfred's 9th-century victory over the Danes remains popular. White Horse Hill, a well-known viewpoint overlooking five counties, retains traces of an Iron-Age camp' (The Touring Book Of Britain 1984, p.262).

The landform shapes of the Uffington horse follow the ridges and mounds in extraordinary fashion so that the horse forms themselves are indistinguishable from the ground. The horse is made up from six or seven abstract carved chalk shapes, clearly represented on the sign close by. In 1980 I worked on several ideas for incorporating white horse images as carved landforms in oil paintings of the time. In these paintings the (prancing) white horse became a rainforest sugar glider form in transplanting the place image into Australia.

In a 1938 article for Country Life entitled Unseen Landscapes, the artist Paul Nash commented on the (Uffington) white horse on the Berkshire Downs. As a result of his interest in poetical places he wrote '...the most recent place of this kind I have found: the landscape of the White Horse. The White Horse is, I believe, by far the earliest hill drawing we have in England. It is a piece of design, also, in another category from the rest of the great chalk figures, for it has the lineaments of a work of art. The horse, which is more of a dragon than a horse, is cut on the top of the down's crest, so that it is only seen completely from the air or, at a long view, from the surrounding country' (Nash, 1938 p.526).
Paul Nash in his article concerning lonely and mysterious places continues: ‘Once the rather futile game of “picking out” the White Horse is abandoned, the documentary importance of the site fades, and the landscape asserts itself with all the force of its triumphant fusion of natural and artificial design. You then perceive a landscape of terrific animation whose bleak character and stark expression accord perfectly with its lonely situation on the summit of the bare downs’ (Nash 1938, p.526).

It seems that what Nash is indicating here is that lonely places can be pursued for their quality of place, or at least that he recognises lonely places as exhibiting qualities of placeness which are both unusual and mysterious. These two qualities are ones that I have found to be most important in the transportation of place research program.
Although my early painting work in England during the 1960s did not specifically seek out lonely or mysterious landscape vistas as *places*, in hindsight it does appear that some of the most interesting *place* paintings that I produced had these very qualities. My respect for Paul Nash's work was developing and, because I was living in Oxfordshire and travelling through the south-west of England, I invariably came across *places* that Nash had visited and considered previously. This was somewhat unnerving and even now I come across photographs or drawings that Nash completed of a particular special place which is one that I have also visited and absorbed into a developing *place consciousness*.

From this it can be seen that history and geography plus the enigmatic and the mysterious were painterly factors in Nash's drawings, photographs, writing and paintings, as in my early *place* consciousness. Features such as the Bratton and Uffington white horses, the rolling Oxfordshire landscape, the Cotswold villages, the Georgian architecture of Cheltenham, and the historical parks, gardens and arboretums of the area had a great influence on my work.

Nash came from a rural background and my upbringing in rural Oxfordshire brought forward similar ideas and objectives as I continued to feel that this *place* of Oxfordshire had historical and geographical meaning for me. Ian Gregor, in referring to Hardy's *The Woodlanders*, expresses the feeling that I am trying to articulate when he wrote that:

> Awareness of the past is the necessary knowledge a man must have to live in the country: He must know all about those invisible ones of the days gone by, whose feet have traversed the fields which look so grey from his windows; recall whose creaking plough has turned those sods from time to time; whose hands planted the trees that form a crest to the opposite hill ... what bygone domestic dramas of love, jealousy, revenge or disappointment have been enacted in the cottages, the mansion, the street or on the green (Gregor in Hardy 1981, p.28).

Perhaps more importantly, for myself working as an artist in rural Oxfordshire and later on the DCA program of the transportation of the sense of place, Gregor had the following to say of Hardy's *The Woodlanders* 'The relation between past and present can, on occasion be so powerful and intimate that the present seems to dissolve' (Gregor in Hardy 1981, p.28). This, would certainly be true of the first part of the DCA research program where I felt that the whole process of thinking about *place* was quite cathartic in remembrances of Oxfordshire countryside *place* locations linked to feelings of the past projected into the future.
During the 1980s, when I was living on the Gloucestershire/Oxfordshire/Warwickshire borders, I produced a painting entitled *Earth memories* (illustrated above); one of the first true *transportation of place* theme works prior to commencement of the DCA program. The painting revolves around remembrances of a trip to Tasmania and a drive from Deloraine to Hobart over the Great Western Tiers, past the Great Lake situated in a (lonely and mysterious) *place* between the mountain ranges. This image was transported with me to England and became the setting, or a *place* which the (Oxfordshire?) fox is considering as his domain. The painting was seen as enigmatic and became a talking point at the Southgate Gallery in 1987. Below are comments written about the painting at the time of its execution:

Perhaps one of the most important aspects that I like to create in my work is the quality of ambiguity. For some people it is a while before the fox in the painting is actually seen. The enigma of title, subject matter, differing paint techniques and the juxtaposition of forms is all important in capturing the atmosphere in the painting. Here, one is allowed to play around with the ideas of what constitutes *place* and the relationship of fox to the whole. A series of paintings with titles of *special area* allowed the idea of special places to develop and in this painting the fox considers its *special place* (domain) within the landscape. It is interesting to compare this painting with one other called *The white foxes* [At the Von Bertouch Galleries, Newcastle, NSW] also produced this year and developing the theme further (Henderson, Southgate Gallery, 1987) (my italics in brackets).
The illustrations on this page are of two cray-pas studies depicting a summer landscape seen at Swalcliffe, Oxfordshire. They were completed around 1962 and attempt to capture the atmosphere of the heat of a summer place of fields and trees at Swalcliffe. Later on during 1982/83 paintings were produced in Australia which tried to create remembered places of England prior to returning there on long service leave at the end of 1983. The return visit prompted further thoughts regarding the transportation of place from one country to another.
The impact of living at Swalcliffe in the 1950s and 60s and the recognition of this rural place stayed with me even after my arrival in Australia. Even though I was not continually working on the Genius Loci theme in my art work, I was producing landscape paintings which referred back to an Oxfordshire place of some thirty years previously. Paintings such as the small watercolour landscape Park Scene foreshadowed a return to the United Kingdom. The watercolour shows the same escarpment as the one seen on page 134 but now it becomes muted in tonal washes similar to Paul Nash’s treatment of mysterious, lonely, Gloucestershire/Oxfordshire parkland scenes. Sasha Grishin in his review in the Canberra Times of 15 May 1984 wrote: ‘The object as a catalyst still remains central to many of Ian Henderson’s landscapes, but the literalness of the depiction has become increasingly subordinated to the idea of landscape of the mind’ (Grishin 1984).
IAN HENDERSON: 'Paintings of a Platonic Land', 30 Ipima Street, Braddon, daily 10am to 5pm, till May 20.

IAN Henderson's 'Paintings of a Platonic Land' is a decisive exhibition in this artist's work. It represents a turning to new sources, and a new maturity in the synthesis is achieved.

Much of Ian Henderson's work has involved the idea of marrying the human figure with the Australian landscape. These figure landscapes have been worked out by the artist, over a number of years, in a fairly wide range of media.

In this exhibition the figure landscape image, while still part of his basic morphology, has become much more of a subconscious element, rather than a formal, conscious device. The paintings are far more preoccupied with surfaces than with a direct articulation of form.

In this 'Australian Pastorate' (No 7) is the key work in the exhibition, where surfaces and tonal modulations are subtly controlled. The looseness in the handling of the watercolour, combined with textural contrast from the litho-crayon and craypas, creates a broken breathing surface, evocative of a brooding mood and mysteriousness.

A second major shift in this exhibition has been a relatively sudden move away from purely Australian sources, in favour of the heritage of Paul Nash and Graham Sutherland.

While echoes of Brett Whitley and the late Fred Williams are occasionally present, the sources now appear more directly English. In some instances, the great vision of the spirits of the landscape, evoked in Paul Nash's oils of the late 1930s, finds a rather close parallel in Ian Henderson's work.

The object as a catalyst still remains central to many of Ian Henderson's landscapes, but the literalness of the depiction has become increasingly subordinated to the idea of the landscape of the mind. Paintings such as 'Night Riders' (No 28) and 'Night Folds' embrace a new found freedom.

The translation of the vision on to a more monumental format, I feel, is far from successful and the 'Denuded Tharwa Forest Scene' (No 32), holds together unevenly. For Ian Henderson, there is a precious intimacy of vision, the works are conceived and resolved as miniatures — they are preludes and separate melodies, rather than fully-fledged symphonies.
The main story in this issue of the magazine concerned the drought conditions being experienced in Australia. I decided that the cover design should illustrate the drought conditions at Tharwa, ACT. On the day that the watercolour was completed (on site at Tharwa) it rained for the first time in several months. Even so the Tharwa landscape did take on the place characteristics similar to the dry Oxfordshire field patterns seen during the 1960s. The connection between this cover design and earlier English place paintings was firmly in my mind and thereby started a number of visits to view the Tharwa/Tidbinbilla landscape as a potential site for new landscape studies.
Photographs and sketches completed on the Flint property at Tidbinbilla during 1980–82. Studies of landforms, boulders, rocks, trees, gullies and the human figure related to landscape were carried out. In hindsight this was part of a process of developing a sense of place in Australia.

J. Gale in his 1927 book Canberra—History of and legends relating to the Federal Capital Territory of the Commonwealth of Australia wrote concerning Aboriginal interpretations of place...the English equivalent for Canberra was a woman’s breasts. The idea—a truly poetic one—was gathered from the topography of the locality—the breasts being represented by the two elevations now known respectively as Mt Ainslie and Black Hill, the strip of level grass separating them, being the space between the protruding elevations. It not only struck me as being supremely poetic, but also singularly appropriate to the site chosen as the mother city of the Australian Commonwealth (Gale 1927).

A page from a 1980 sketchbook of studies based on the landscape at Tharwaa and Tidbinbilla.

In this sketchbook landforms and figure forms combined in a whole series of paintings and drawings (as well as several photographic composites) of ideas in the figure related to the land. It is interesting to note the reference to the Uffington white horse made at the top and the bottom of the sketchbook page indicating an awareness of the relationship of place in the Australian context. The fact that I was continuing to try to relate the previous experience of English landscape into an Australian context forshadowed (in 1980) the DCA program commenced in 1990.
Throughout the 1980s the paintings had more often than not some reference to earlier experiences in the United Kingdom. Winter park scene is a further remembrance of the view at Swalcliffe (already established in other studies—see pages 134 and 135) looking out across a lake towards an escarpment. The similarity between my style, approach and lyrical feeling and the work of Paul Nash was not deliberate. It came about through a recognition of the mysterious quality of place which he had established in his work and which now seemed to be part of mine. The remembered view as seen from Swalcliffe Park was painted in Canberra in 1983 and first exhibited at the Park Gallery in Cheltenham, Gloucestershire in that year and again at Loughborough College of Art, Leicestershire in 1985. The painting has since been exhibited at Gallery Huntly in the ACT and is retained in the collection of the artist as an early example of the transportation of the sense of place.
Images of the soul

The work of Ian Henderson

John Crowson

Absorbed into our essence are images, experiences, memories. Some so deep that no matter how we try they flood back and fill our consciousness, and help form our personality. For Ian Henderson, his formative years were a time of personal turmoil where one constant was the soft rolling countryside of North Oxfordshire, in particular Swalcliffe. The view from his home was of fields, trees, a lake and a background of gentle ancient hills.

This image has been a constant theme that he has pursued for thirty three years. Sometimes it has been submerged temporarily either by place of residence, such as Skelmersdale or Leeds, but his search has constantly taken him back to his love, even to the extent of a quixotic quest seeking his impossible dream at Stow-on-the-Wold and Moreton-in-Marsh from 1986-1988.

Ian has sought his Dulcinea only to find he is not a visionary but a mystic and his hermeneutic approach to landscape is a true revelation of his essence.

His paintings pulse and flow with an inner life. They are not just memories or depictions of experiences, but landscapes that touch cords within our own souls, so that the viewer has a relationship with the land portrayed. The paintings contain a truth where the land presented is one that changes before our eyes and has something that we can associate with and recognise - a sense of delight like the child rediscovering that which is familiar.

Ian has been inspired by many other artists, Piper, Bawden, Moore and of course Paul Nash. From Ian's early years as an art student John Piper was his hero. Ian had no facile love of Piper's work, but wanted to get below the surface of his work and know what moved the man. Piper, through his work, touched a cord deep within Ian and his Celtic background.

Paul Nash evokes a different call within Ian Henderson. It is the defining of place, the fact that the very sense of place in one location can be translated to another without detracting from the second locality.

In his paintings can be seen the growth and development of the man.

Oxfordshire Landscape (1962) shows a Cotswold dry stone wall stretching in a languid line away to the horizon - a winer painting that is both analytical and an expression of his being. "Paul Nash speaks of his own life being dominated by a vision, by an emotional experience. With him more than with most artists it is impossible to distinguish between life and art. Both are inexorably entwined with one another". 1 Ian's painting is significant apart from its subject matter, for the fact that it belongs to the Swalcliffe Park School Trust. It is to do with his own growth and the coldness of the painting speaks volumes about his relationship with that time and place - love/hate relationships during his most formative years.

Speaking to Ian of that time he has said "Probably 1956-59, that is seventeen, eighteen, nineteen years of age, which is very young to formulate ideas, but it's that particular period and those particular ideas that are with me now. I suspect that I shall continue developing, extending, changing and manipulating those ideas. The things that happened to me during that period are the most significant things that have happened to me in my life. Other traumatic and eventful things have happened, but for some reason that period 1956-59 is the period that has most meaning".

This period was a time of analysis in so far as it was a time of searching for identity, be it studies of Oxfordshire or Wales. It was also a time where he was formed by people, places and events and he recalls that time with a remarkable clarity.

Oxfordshire Landscape is an open, vulnerable scene, whereas Sublime Landscape (1981) shows an enclosed foetal form, swirling in on itself in a protective manner. A time of retreat into himself when he worked at CSIRO. Morialta Falls (1981) is a scene of thrusting, surging shapes in convulsion, an expression of unresolved hurt. Yet in both, the light colours are those of hope. They are not introspections but an attempt to come to grips with truth, an acceptance of feelings.

The Walled Garden (1983) takes us back to Swalcliffe. It consists of subtle tones and lines depicting an ordered existence inside the wall which protects the interior keeping the outside at bay. The wall wraps around like an arm, protecting existence. The church beyond the wall representing the establishment and conservative middle class values. Ian is not part of this: in fact his has been an individual struggle. Nash, Piper, Bawden and Moore all landed work immediately after qualifications. This group of English Romantic painters of the 20th Century supported each other during their formative years through scholarships and peer support - Piper knew Betjeman and Betjeman promoted Piper - others were promoted by Herbert Read and Kenneth Clark. Ian says "I've had none of that. The
only thing that I have had given to me, by the fruits of my labour, was the Gulbenkian Fellowship at Keele University. I was lucky enough to get that and it was very important to me at that time. I've had friends encouraging me, but it has all been a hard slog. If there had been a location or property where I could have developed my work, I might never have come to Australia or Canada or anywhere else."

In a more recent painting A Garden Beneath Mt. Keira (1991) a new stage in Ian's search is depicted -the forms are open and surging, reaching up with Mt. Keira erupting upwards from the land. A carefully constructed painting, that is not a physical locality so much as a place on a personal journey. Its dark forms suffused with an inner light, very much a time of hope.

James Laver, in his introduction to the book Fertile Image on the work of Paul Nash says of Nash..."He was never a popular painter and throughout his career probably never gained more than a competence from his work. The work itself was his reward... he had no need of riches other than his imagination". It is hard to distinguish between imagination and self, if it is at all possible. But this description could also apply to Ian himself. Ian is continually surprised by the similarities in their lives, in the details, places they’ve lived, ideas and struggles.

Talking of these similarities Ian spoke of them with relation to paintings. Sometimes I come across things I am doing that I was not aware were an interest of Nash's. I've only just found out that he was intending to do a painting in 1946, just before he died, based upon "Walpurgisnacht", which had to do with, not the landscape but the feeling. I had used many ethereal forms in this painting, especially in the sky, ideas which Nash had specifically referred to, and I have only just found out about this.

Ian is a very professional man, and like those artists he so admires, likes to see a job done properly and does not suffer fools gladly. He is intense and mercurial, always working, always on the move. Between painting, researching, publishing and teaching there is little time left. His frenetic life is only one side of his character - his animus. There is another part of this man that is visible to all who have eyes to see, that is his creative self. The strong, broad brush strokes with a sureness of construction and structure of a

"The Walled Garden", mixed media on paper, 18 x 35 cms, 1983

2 The Fertile Image ibid.

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Even now, a generation later, some of them still discover that a certain smell, a certain taste, a certain kind of early morning overcast sky can bring back a mood, an event, a landscape from the past as if it had been yesterday. This is how we should think of landscapes: not merely how they look, how they conform to an esthetic ideal, but how they satisfy elementary needs: the need for sharing some of those sensory experiences in a familiar place (Jackson 1980, p.16).
Returning to the land

The following section includes the work that has been carried out in my evaluation of *the land* as influencing the understanding of *place*. The characteristics of *land* compared to *landscape* are important factors in relation to evaluation of *placeness*. The work written and illustrated in this section must be seen for its analogous nature and with reference to the context of *land*.

The illustration on page 142 is of the painting *Cotswold Snowstorm* produced in 1986 in a situation where I found intense interest in redefining the Cotswold (United Kingdom) landscape as a *place* belonging to the land. The snowstorm surrounding the Cotswold village turns itself into a combination of natural elements combined with the land. Clouds, snow, wind, village and soil belong to a cosmic definition of the *character of place*. Grey Gowrie has written of Graham Sutherland's work of the 1930s and 40s as follows:

The genius loci of the Welsh peninsula, Celtic, pre-Christian, haphazardly settled or cultivated, inspired Sutherland to make the kind of connections between natural landscape and mental states which have been so fruitful for all Romantic art. For ten years, from 1934, Sutherland produced the bulk of his landscapes: predominantly Welsh, predominantly in watercolour or gouache, although there were a few small oils of equal intensity. The mood in the world outside was surreal and threatening and the landscapes do not 'take on' this mood so much as generate it (Gowrie 1975, p.409).*

The threatening quality of Sutherland's work is to some extent reflected in my paintings produced after a return to the United Kingdom in 1985, where the 'mood' of the Cotswolds is captured in terms of it being a 'threatening' *place* rather than the idyllic English countryside often depicted. The land seen here is hard and unyielding in the winter elements. This ongoing mood or atmosphere is also reflected in another Cotswold painting of the period, *Stow winter night* (illustrated on page 143). Nash's question 'have you ever known a place which seemed to have no beginning and no end?' (Nash 1939, p.1)† applies to both these paintings as *the land* is both the mental and factual continuum of the *place* experienced. These paintings use atmosphere as a vehicle for 'deriving a romantic feeling [by] making landscapes take on emotions' (Gowrie 1975, p.409).

*The Genius of British Painting* was published by George Weidenfeld & Nicolson in 1975. Chapter 7, written by Grey Gowrie, contains information on the work of early twentieth century British artists such as Sutherland, Nash, Piper, Spencer, etc. All these artists have contributed to the quality of *place* in their landscape paintings.

† Monster Field–A discovery recorded by Paul Nash was written in 1939. A limited (handwritten) edition of 1000 copies was produced by Counterpoint Publications in Oxford in 1946. In the document Nash writes (and illustrates with photographs and drawings) the surreal landscapes that he found at Bores Hill near Oxford. He comments on the strange character of the place he found there.
The emotional quality of the landscape has been written about more than once by the artist Paul Nash. In Herbert Read’s book *The Philosophy of Modern Art* Read quotes Nash (in *Outline*) as writing about the mystical associations conjured up in his works:

> No legend or history attaches to such a picture: its drama is inherent in the scene. Its appeal is purely evocatory. That is to say, its power, if power it has, is to call up memories and stir emotions in the spectator, rather than to impose a particular idea upon him. Even so, the animation of such a picture lies in its ruling design. Not only does this dictate the nature of the drama; it also expresses by its forms and colours the nature of its mystery (Nash in Read 1964, p.189).

The research activity which has tackled the problems of the *Transportation of the Sense of Place* has had of necessity to consider the emotional quality and mystical association of objects, as Nash has pointed out, objects ‘which inhabit different elements and have no apparent relation in life’ (Nash 1937, p.496).

Many of the paintings produced before the commencement of the DCA program considered how apparently unrelated (yet evocative) objects could be utilised together in one painting with the express intention of capturing the emotional quality of the land. *Cotswold snowstorm* (illustrated on page 142) is one of those paintings.

In the production of the pre-DCA paintings of the period 1985–88 I was concerned with the utilisation of natural phenomena and ideas about place combined. In hindsight, this now seems very similar to Paul Nash’s interest in surrealism and expression of feelings through use of natural form objects.

> Wordsworth who wandered the mountains and woods so often, and of all English poets gained the most intimate knowledge of everyday, natural phenomena, Wordsworth was certainly afraid of inanimate objects ... Wordsworth built up a mythology which has been of the very greatest importance in English culture. In its general outlines it conforms with the fundamental mythology of the human race; it is the systematic animation of the inanimate which attributes life and feeling to non-human nature (Nash 1937, p.496).

In the paintings that I produced during the period 1985–88 the idea of giving animation to inanimate objects was certainly considered. In *Cotswold snowstorm* painted in 1986 the wind and snow swirl around and through the Gloucestershire village of Stow-on-the-Wold. They encompass the land and emphasise the feeling of isolation as well as the nature of place in the winter scene. This feeling re-appears as place remembered in the 1.7 x 2.0m major DCA painting *Time in a winter’s place* produced in 1992.
Although Cotswold snowstorm is only a small watercolour painting, it has all the feeling of a larger work and I am very aware that many of Nash, Piper and Sutherland's paintings are small in size but large in concept. In the past, some criticism has been made of the smaller works that I have produced. Sasha Grishin, writing in the Canberra Times on 15 May 1984 pointed out that 'For Ian Henderson there is a precious intimacy of vision, the works are conceived and resolved as minatures—they are preludes and separate melodies, rather than fully-fledged symphonies'(Grishin 1984). Having regard for this, I am also sure that paintings of the land may come about as small works containing major ideas and this is confirmed by Grey Gowrie in writing of Graham Sutherland's work:

Sutherland works best in the romantic atmosphere of watercolour or gouache and therefore, by definition, in miniature. His Pembrokeshire landscapes are in the tradition of Blake and Samuel Palmer; his earliest work, etchings and engravings, leaned heavily to the latter. But both the formal and emotional feel of them are altogether different. The genius loci of the Welsh peninsula, Celtic, pre-Christian, haphazardly settled or cultivated, inspired Sutherland to make the kind of connections between natural landscape and mental states which have been so fruitful for all Romantic art (Gowrie 1975, p. 319).
The painting *Stow winter night* is a further painting which attempts to show the quality of land versus that of landscape. Professor Ian Shaw of Brock University's English Department in his introduction to the artist's 1970 exhibition of *Canadian landscape paintings* at Brock University wrote:

Ian Henderson's paintings of the Canadian north are not landscape paintings. We do ourselves and the paintings a disservice if we think of them that way. Perhaps we need a foreign hand and eye to point out the inappropriateness of the concept of landscape in a Canadian context: we haven't been here long enough to make landscape - that is, we have not made the land of the north in our image, we have not shaped it. Landscape is a record of man's shaping of his land: we have not shaped this country (Shaw in Henderson catalogue 1970)."*

*Stow winter night* is a painting of (ur) land forms, albeit in an English context.

* Ian Henderson.brock university artist in residence exhibition, april 13–april 25, 1970. (from catalogue cover) Ian Shaw toured with the artist in Northern Ontario during the Autumn of 1969. He wrote the introduction to the catalogue for the subsequent exhibition of paintings based on the Canadian north which was held at Brock University in 1970. Later that year, while on sabbatical leave in the United Kingdom, Ian Shaw wrote the introduction to the catalogue for the Leeds University exhibition of further paintings based on Canadian landscape. In the catalogue he wrote:

It is, strictly speaking, the Canadian fact that these paintings capture, not the Canadian landscape. Sublime is the word that best describes this fact—we do it a disservice to call it beautiful.

Ian Henderson's paintings have done much because they have made clear the distinction between beautiful landscape and a sublime land.
The primitive antiquity of place as seen in Paul Nash’s works is referred to by another painter: ‘The artist [Nash] had an abiding interest in the primeval forms and forces apparent in landscape and the sequence of the seasons (Worth 1981, p.15). It appears that the character and emotional quality of land is an important part of land/place considerations.

The painting shown, *Dog running in the churchyard*, is based on an historic patch of land beside the church at Moreton-in-Marsh, Gloucestershire. This old graveyard is inhabited by pigeons and doves who are occasionally chased by a dog. The circumnavigation of the graveyard by dog, doves and pigeons brought home the idea of resting place as a focal point in the community. This idea was further developed in the DCA exhibition with the painting *Murrurundi dreaming* (No.9 in DCA exhibition, Town Gallery, Brisbane. November/December 1992). The painting illustrated above is an early example of my interest in ambiguity concerning the nature of land as place. The following was written about the painting:

The sense of place here is the churchyard. The ambiguity of the scene set is through the enjoyment of the dog chasing pigeons and doves through the formal tree planting. The enigma of the whole scene is intended to confront the viewer with the idea of place and how this may be viewed from differing standpoints. How does the mystique and formal character of the church interact with the informal activity that takes place outside. Birds fly around the tower posing the question (Henderson 1987).
The painting *The Manor* was painted in 1987 while working in Oxfordshire. The painting was shown at the artist's St. David's Studio exhibition in that year and was one of a series of studies that considered *place* as an environment surrounding the particular entity of *land*. (Earlier Australian paintings had dealt with the subject of the garden as *place*... i.e. *Tropical Garden*, *Mountain Garden*, etc). This painting built on the potential atmospherics of a defined *place*.

At the time of painting the artist wrote the following:

... In *The Manor*, the subject is not the house itself but the surrounds which go to make up the environment (calling itself *Manor*). The house becomes part of the hazy, humid summer day and the land ebbs and flows in unison. Activity is within the foreground and middle distance bushes, shrubs, grass and meadow. It is not what man has been able to do with the landscape, but how the land reacts as part of the total *whole*—here human activity being part of the total rhythm of the summer landscape.

*manor* (màn'or) [O.F. manoir, mansion, from L. *manere*, to remain, dwell], *n.* A landed estate consisting of a demesne and certain rights over lands held by freehold tenants etc., orig. a barony held by a lord and subject to the jurisdiction of his court-baron; (Am.) a tract of land occupied in perpetuity or for long terms by tenants who pay a fee-farm rent to the proprietor; (slang) a police district. *lord of the manor*: A person or corporation holding the rights of a manor. *manor-house*, *n.* *manorial* (mà nôr' i ál), *a.* Pertaining to a manor.
In this painting perhaps the important parts are the things outside the walled garden, for it is these that make the speciality of place, within the walls, important. In hindsight, if the United Kingdom is represented as being inside the garden (the cultivated plot), then the outside is Australia (bush landscape beyond). Juxtaposition of one idea with another complements juxtaposition of the visual elements. The following was written at the time of completing the painting:

The painting *The Walled Garden* is a remembrance of walled gardens in Gloucestershire and Oxfordshire in the United Kingdom. Originally, an Elizabethan phenomena, the walled garden has seclusion and place. Certainly English Victorian writers of the nineteenth century including Emmerson, Ruskin, etc made reference to walled gardens as *places of interest* and *intrigue*. The walled gardens that I have experienced have a *sense of place* through their walledness. This particular walled garden is completed in dark tones where things need to be *found* in the painting such as vegetable rows, fruit trees, herb plots, etc ... all coming as surprises when one enters the *special place* within the walled garden. Outside things surround the walled space, trees, church, etc—all of which are *outside the place* but help to create it!
Between 1985 and 1988 quite a number of paintings dealt with the subject of the garden or even the walled garden as being representative of place (and of course the use of land). I was aware that English landscape painter Ivon Hitchens had produced several garden-like paintings in a semi-abstract romantic expressionist style and gained the impression that he had considered the place quality of the garden scene. 'The rippling, complex yet harmonious contours of this [Hitchens] landscape are garden-like in their easy, perfect, variegated, undramatic beauty' (Heron 1955, p.10).

Hitchens as a poet of landscape fits perfectly into Nash's interpretation (and instance) in the creation of 'works of poetical nature' (Nash). The theme of the garden, the walled garden and the orchard were all used by myself during 1985 and 1988 to help put forward ideas about place. The geographer J.B. Jackson in his book The Necessity for Ruins explains ideas behind the garden theme very successfully:

The garden became an almost sacred place; its seclusion and beauty, and the innocent sociability and work it provided, reminded many of earlier legendary gardens. It is impossible to open a volume from this period that deals with farming and gardening without discovering references to Paradise and the Garden of Eden (Jackson 1980, p.30).

In my painting The orchard I have brought together ideas of the garden as the cultivated landscape of the past—land defined by cultivation—having a sense of mystery and with it a sense of place.
Most of the paintings illustrated between pages 142-147 were completed while living on the borders of Gloucestershire, Oxfordshire and Warwickshire at Moreton-in-Marsh in the United Kingdom between 1986-88. The return to England from Australia had a noticeable effect on me in the change of artistic classification from ‘a European artist working in Australia’ to ‘an Australian artist working in England’. At this time a salient change came about in my paintings of land as I began to perceive the nuances between old in new and place transported between southern and northern hemispheres. 

*Cotswold snowstorm* (p.142) and *Stow winter night* (p.143) are paintings of an inhospitable (ur) land, lacking the warmth and even cosiness that one would associate with this domesticated rural segment of south-west England. *Dog running in the churchyard* (p.144) is a painting that considers the primitive antiquity of a place re-discovered while *The Manor* (p.145) is as much to do with the surrounding parkland estate of the manor† as it is to do with the country residence.

In returning to England from Australia after an absence of fifteen years, I believe I brought with me a new perception of the quality of place and one that could now be applied to several new criteria in an old context. What I was not expecting was that my paintings would now hark back to Australia and the thoughts and feelings of the previous thirteen years.

I was aware that I was bringing aspects of the landscape of Australia into English paintings (as previously I had transferred English thoughts into an Australian context). The paintings produced between 1985-88 were composite thoughts about two lands and an ‘awareness of the past in the present and the present in the past’ (Gregor in Hardy 1981, p.27). It was said of Thomas Hardy that he ‘nearly always began with a real place and then makes it “a sort of essence”, something that is both identifiable and yet different from the original’ (Gregor in Hardy 1981, p.31). In this period of my painting work, this seemed to me to be exactly what I was consciously and subconsciously doing.

*During thirteen years in Australia (1972–1985) I was constantly referred to as a European painter. This I can only assume was due to the appearance of my paintings and the way in which they related to the style that we might call British Romantic Expressionism. It was only after a return to the United Kingdom in 1985 that I discovered that I was thought of (there) as an Australian artist. I was aware that my paintings appeared Australian in an English setting.*

† The North American definition of manor is a ‘tract of land occupied in perpetuity or for long terms’ (Oxford English Dictionary). Again, it seems to me to be an insistence on the quality of placeness as a means of describing the actual entity.
Mountain, sky and trees was painted and exhibited in Moreton-in-Marsh in Oxfordshire in 1987. This painting, perhaps more than any other produced during this period, illustrates the transference of the sense of place from one country to another. The landscape consists of a brown hill as the central feature of the composition surrounded by many different tree forms under a cloudy evening sky. It is painted in a style that could be said to be very similar to that of Paul Nash or Graham Sutherland (certainly it could be considered an example of British Romantic Expressionism and it fits comfortably into the categories alluded to earlier with reference to Nash, Sutherland and Piper).

The strange anachronism about this painting is that it is totally of Australia. The painting is made up of a remembered view of Mt. Painter (the bald hill in the suburb of Cook, ACT) and Mt.Ainslie (overlooking the suburbs of Reid, Ainslie and Braddon in Civic, ACT). The rotating light on the top of Mt.Ainslie sweeps the skies while the leafy deciduous trees of Braddon surround the base of the hill. Why this Australian theme should have been produced some two years after leaving Australia, seemed strange. It is though, a painting of place, and place as image of the land transported from one country to another.

Mountain, sky and trees
24 x 30cm oil, pen, litho crayon and graphite on 400gsm Whatman paper 1987. In the collection of the artist.
Design influences on fine art concepts

The activities of design and work connected with environmental design (see pages 106-107) have influenced the artist's approach to fine art work and particularly the development of ideas connected with *Genius Loci*. As such, it is important to make mention of the Skelmersdale New Town period* and subsequent involvement with architectural design and re-development activities. These have all influenced the approach to painting activity and the development of ideas concerned with *Transportation of the Sense of Place*. Even during the early period of awareness of *place* ideas, use of the sketchbook was an indication of developing interest in the visual/fine art approach to the *sense of place*. It was however, also an acknowledgement of the design parameters of the items that needed to be studied.

Such was the interest in design matters that one activity eventually flowed into the other so that fine art/design considerations of *place* have combined and become part of the DCA research program. The involvement with design as an activity and as an adjunct to painting, has partly come about through my involvement with specific (design of) *places*. This understanding of *knowledge of place* is explained in the introduction to Thomas Hardy's book *The Woodlanders* (remembering that Hardy was an architect before becoming a novelist and a poet). Ian Gregor in the introduction to the novel has said of Hardy:

> Hardy's Wessex is so familiar that it is hard to realise how odd it is that a novelist should have tied himself by so many strings to a particular tract of territory. Many novelists have set their scenes in real places, or have written with some features of a familiar landscape always before them. But Hardy has done something different. Almost every step taken by his characters is taken along real roads or over real heaths; the towns and the villages, the hills, and even many of the houses are identifiable. It is as if Hardy's imagination could not work unless with solid ground under its feet, with solid objects to be seen around it. Many of the characters, there is little doubt, contain more or less of one real person, more or less of another, with elements drawn purely from imagination or from the accumulated layers of experience, which comes to much the same thing (Gregor in Hardy 1981, p.31).

The understanding of particular, or even *special places* has come about mainly through my involvement with design issues concerning several *particular places*. Skelmersdale New Town in Lancashire was the first location that I really considered from a *place* standpoint.

* Skelmersdale New Town Development Corporation 1964–66. My appointment as Artist to the New Town Development Corporation of Skelmersdale was the first of its kind in the United Kingdom and the two year period was spent in helping with environmental design issues in the definition of character (and the *sense of place*) of the New Town. Running parallel to the design and associated New Town activities was the activity of painting which ultimately led to my appointment as Gulbenkian Fellow in Creative Art at Keele University, Staffordshire 1966–67. Later, in Australia I worked in a consultant capacity looking at *place* characteristics in the re-development of the Brisbane Expo site (now known as Brisbane's *South Bank*).
The influence of design as an activity on my fine art painting work has been significant. Although I would say that it has not always been to the good (as designing has taken me away from painting) it is useful to recall that Nash’s painting work improved because of his designing skills not in spite of them. The fact that there is a shift in the thought processes (and certainly the projected objectives) between the practice of designing and the activity of producing fine art work is fairly well known. The concerns of those fine artists who are involved in design activity is perhaps not so well documented. Marina Vaizey makes reference to Paul Nash’s concern in this area when she alludes to ‘a revealing letter from Nash himself, to a friend, saying that he was worried that his reputation was increasing as a photographer, to the possible detriment of his reputation as a painter’ (Vaisey 1973, p.234). This is not to say that photography is necessarily a design activity. It was however, sufficiently close to being so to cause Nash some disquiet.

My period at Skelmersdale New Town in Lancashire was essentially that of an artist-designer working as a member of the Development Corporation design teams’ structure. As such I needed to recognise and apply design strategies to problem solving situations. In my paintings I reflected some of the concerns about the design of the New Town and in the process of doing this I discovered that I produced paintings about place. To that end involvement in design allowed me time to approach the ideas of placeness, essentially from a design standpoint.

The paintings illustrated on pages 152 and 153 are not just descriptive paintings of the Lancashire site for the New Town but also the beginnings of my acknowledgement of Genius Loci as a most important part of existing landscape form. Whether the sense of place could be retained in the construction of a new environment was a question that I posed in paintings of that time. The development of my work since then has been strongly influenced by what I saw and experienced at Skelmersdale’. It would be true to say that this has made me more aware of the possible conflict arising from an urban design activity that does not take into account philosophical questions regarding the perception of place.

*"It appears that the visual elements of environmental design are aspects that not only have a broad interest in the general community, but quite specific interest within a number of design based disciplines. Among these can be listed geography, planning, architectural and landscape design, interior and industrial design, urban studies, graphic design and so on. Generally speaking any discipline that is concerned with the surroundings in some form or other, is also interested in the visual aspects of the area that they are involved in." (Design in Place. Extract from the introduction to the lecture and video presentation given at the Australian National University Geography Department on 14 October 1991.)
The paintings shown on this page were completed while working for the New Town Development Corporation of Skelmersdale, Lancashire. The paintings were in part an historic record of the Skelmersdale area at the time the New Town was coming into being. As a record of place they capture the feel of the 1960s bleak Lancashire industrial landscape.

The paintings need to be compared with those completed at Keele University (page 153).


*View along Wigan Road 61 x 61 cm oil on board 1965. Collection United Kingdom Commission for New Towns.*
In early paintings produced in the 1960s the emphasis on ideas concerned with place is quite apparent. *Rejection of a New Town* refers to my philosophical rejection of the planned city as experienced at Skelmersdale. The idea of the town growing through time (and place) as an historic entity was something that was reinforced after my involvement with the disciplines of town planning and architecture in the New Town project.

The painting *What happened to Skelmersdale New Town* completed in 1967, was a further analysis of the fragmentation of the existing place of ‘Old Skelmersdale through the development process. In this painting the planned designated area of the New Town has become fragmented and the total is not a cohesive whole place.
As I began to recognise the design influences on the fine art concepts of place it became important for me to reconcile my work in both of these individual, and at times dissimilar, areas of practice. The illustrations on pages 152 and 153 show place translated during the 1960s. It seems that Genius Loci might be interpreted as part of design scenarios and the mural design seen overleaf (page 155) was produced for Brock University, St.Catharines, Ontario. The theme is the sense of place of Brock University located on the Niagara escarpment, twenty minutes drive from Niagara Falls. The mural sets out some of the (design) characteristics of place defined in terms of the spectacular Falls and at the same time evokes the romantic possibilities of the 'life of the inanimate object' (Nash 1937, p.496). It is written of Nash that 'This pull between passion and order as it affects his view of landscape is the chief strength of his highly individual and essentially English contribution' (Neve 1975, p.1384).

Design influences can become hindrances in the execution of sense of place works because of the logical, right hand brain activity involved. In order to break away from this, my paintings became deliberate attempts to utilise natural form elements. ‘It is perhaps a peculiarly English achievement to use landscape as a vehicle for conveying mood and feeling inspired by the contemplation of Nature. Nash and Hitchens have this much in common and belong to an honourable tradition in the history of English art and poetry’ (Farr 1974, p.70). The painting shown below is a good example of my attempt to break away from rigid design criteria in favour of capturing mood and feeling.

*Small holding beneath tree* 21 x 30cm oil, pen and graphite on 400gsm Whatman paper 1987.
Above left: the basic material of water should never be underestimated in interior design considerations. The waterfall above provides a striking feature at the Australian National University in Canberra - simply water falling from one level to another.

Above right: the impressive natural phenomenon of Niagara Falls inspired the mural design below, in the main entrance foyer of a university. It was carried out in oil paint applied to primed sheets of plywood which were then fixed to the wall. The whole design was covered in sheets of acrylic which enhanced the reflective quality and character of the subject matter.

Below left:
The mural panels located on the wall area in the entrance foyer of the University 1969.
Below right:
The mural after sheets of acrylic 'Flexiglass' had been applied to surface on completion of the mural 1970.

Below:
The reflections in the acrylic sheet enhance the feeling of water falling and emphasize the special character of 'place' at this University on the Niagara escarpment.
The illustration below is an example of the nexus between fine art and design activity around the subject matter of place. The illustration is of a pen, watercolour and graphite architectural concept drawing completed for a firm of architects in England in 1987. (During 1986–87 the artist worked for a number of architectural practices, producing illustrations for special (usually speculative) projects on which the architectural firm was engaged. Generally the illustrations were intended to capture the (place ) characteristics of the project to be shown to the proposed client). The illustrations soon developed from what was initially an architectural illustration commission to what the artist preferred to call a concept drawing. This allowed the atmosphere, or character of the proposed place, to be defined jointly between designer and artist. The subsequent concept drawing was the result of the defined place characteristics. This exercise appeared to work well and several design jobs were won for a number of architectural firms based on joint discussions and the artist's interpretation of the place to be designed. The illustration below shows the re-development of a theatre – cinema complex in Lisbon, Portugal, where a specific requirement was the character of the building at night as seen from across the street. This illustration needs to be compared with the painting completed as part of the DCA program (seen on the next page).
The painting shown below was produced in 1990 as an early study in the research program of the *sense of place* where architectural and landforms are combined together. The painting has many of the peculiarities of the *architectural concept drawing* (where nothing is defined totally but there are many suggestions in relation to the individual parts). In this painting it is possible to pick out hills in the distance; dense undergrowth; buildings in a bush setting amongst trees; the suggestion of a cleared plot and possibly a walled garden. The painting's title *Places in the bush* signifies the interaction between designed objects and the natural landscape. At the time of the production of the painting I wrote about the ideas behind the work:

The *places* in the bush are those that people make for themselves. In this painting buildings co-habit with bushland in an attempt to make the *special places* and create the accidents from which *placeness* evolves. Walls and fences surround individual properties but ultimately it is the natural landscape which encloses the spaces.

In the background hills and mountains define the perimeter of the attempt to create *places in the bush*. This painting, to my mind, brings up the dilemma of man's encroachment into the unspoilt (wilderness?) landscape. (Unfortunately the word *landscape* is just not sufficient to describe the land in its natural state, for *scape* is not what exists naturally, rather what is brought to *the land*). *Place* occurs through our ability to define special attributes to a location ... most of *my places* are the ones that have natural characteristics.

*Places in the bush* 49 x 62cm pen, ink, graphite and pencil on (dark brown) Canson paper 1990. (No.20 in the Town Gallery, Brisbane, November–December 1990 exhibition.)
The significance of design concepts influencing my fine art painting (and carried forward in the DCA research program) is that the fundamental structure of the works becomes based on applied design principles. The painting *By the side of a lake* (1987) is one quite amorphous in its feel, yet has strong design structure underpinning the work. This underlying feeling for design is something that I have also recognised in the literary works that concerned themselves with ideas of *place*.

Underlying design awareness is one of the major strengths in Paul Nash's work and needs to be referred to to indicate the nexus between fine art and design. Nash has written that '... whatever happened to me throughout my life, I was conscious always of the influence of the place at work upon my nerves—but never in any sinister degree, rather with a force gentle but insistent, charged with sweetness beyond physical experience, the promise of a joy utterly unreal' (Nash 1949, p.36). Penelope Marcus takes up these comments, written by Nash in *Outline*, and comments 'This passage conveys magnificently Nash's interests in the abstract qualities of design, the dream-like super-reality of English landscape, and the way they can be fused together within one scene' (Marcus 1975, p.34). From this it seems that Nash and I have a common interest in the importance and understanding of basic design criteria as foundations to, and in comprehension of, *place* attributes.

*The Woodlanders.* In the introduction to the Penguin edition of Thomas Hardy's novel Ian Gregor writes of the isolation and 'evocation of place and of a small interrelated community' (Gregor in Hardy 1981, p.12). He writes of Hardy's ability to create a 'sense of things past and things still to come' (Gregor in Hardy 1981, p.12). Several Thomas Hardy works were read during the DCA research program and of particular interest in the research of *place* characteristics were: *The Woodlanders* (1887), *Wessex Tales* (1888) and *The Well Beloved* (1897).
**Place transported and transplanted**

My early interests have been in the south-west of England's characteristics of place, as exhibited in the work of the romantic artist Samuel Palmer and the twentieth century masters of United Kingdom landscape painting Hitchens, Lanyon, Piper, Nash, Richards and Sutherland. In Australia it is possible to find a further group of artists interested in *sense of place* landscape painting ideas. Sidney Nolan, Arthur Boyd and Lloyd Rees have all exhibited works that touch on elements of *Genius Loci*. ‘Nolan is often concerned with events from the Australian past, enacted in the back country’ (Hoff ca1960, p.156) and ‘Arthur Boyd’s Australia is the landscape of his native state, indeed the landscape of his childhood, youth and early manhood, indelibly imprinted on an inner vision’ (Philipp in Hoff p.162). Without doubt, ‘although *sense of place* as a term has been defined in many ways, Valeriano Zarro has provided a helpful core definition: “...man’s sense of belonging and identification with the environment” ’ (Dunin-Woyseth 1990, p.341).

All the artists mentioned above fit into Zarro’s description and their work reflects Dunin-Woyseth's criteria revolving around the *sense of place*. ‘Three essential human needs, when met, give place a unique meaning for the individual; they are the human need for continuity with the past, the need for making a personal impact on the environment and the need for a mutual, balanced relationship with the environment’ (Dunin-Woyseth 1990, p.341). Hitchens, Lanyon, Piper, Nash, Richards and Sutherland as artists, all fit this description within their United Kingdom setting and Nolan, Boyd and Rees within the Australian. My paintings, such as those based on the *Tew place* concepts¹ have reflected the criteria set out above and the DCA program has enabled me to re-assess the land, landscape and environment generally in terms of place characteristics. The fact that place appears to travel lends interest to the idea of place transported and transplanted. Nolan as an Australian artist proved capable of working in Australia and England without apparently losing his *Genius Loci*. Nolan, as has been described of Nash ‘... did not paint nature; he painted a myth of nature’ (Brighton 1976, p.81). So it was with Blake, Palmer, Hodgkins, and the other British Romantics.

¹ *Tew place*. The Oxfordshire *Tew place* concept established in the 1960s and 70s keeps appearing in a number of the DCA paintings. The special *place* idea was introduced into the paintings with the idea of making the interesting found object (place) become part of any vista within a landscape painting. Making the unusual in the usual as well as the usual in the unusual.
During the 1960s I was not totally aware of the sense of place that I was carrying with me. I responded strongly to works such as Palmer's *Barn in a Valley* and the images of places seen or imagined. They seem now in hindsight to have been in-built into my psyche. As an example, it is interesting to compare Palmer's work illustrated above, with the two photographs that I took of Oxfordshire cottages located in Park Lane, Swalcliffe (page 161). The photographs of the cottages were taken in 1965 and 1968 respectively on separate visits and the atmosphere and view over the dry stone wall as well as the angle of the vistas in both photographs are similar to Palmer's view into the Sepham Farm field. Somehow the place characteristics seem to be comparable. With Palmer 'in his Shoreham landscapes his consciousness of the past is never absent' (Piper 1942, p.31) so perhaps it is the recognition of the elements of the past that make up this strange fascination with place. I had no other reason to take the photographs illustrated other than I was fascinated with the composition, design, and atmosphere of the view seen. So it must have been with Palmer's pen and brush study. The inescapable conclusion that confronts us is that the character of place must have a timeless quality that may relate to several different places (and locations) at different times yet producing similar reactions in the observer.
Memories of the early visits to, and explorations of, locations of historic interest were retained as *ideas of place* and transported with me. They re-appear in paintings produced (particularly) between 1985–88. I explained what I believe is the thought process for this in a number of lectures during 1990–93 and the illustration below attempts to set out the scenario. Firstly, it appears to take the form of recognising *places* exhibiting a sense of historical or geographical meaning. These locations have an atmospheric feel about them which is difficult to define.

Comment has been made that 'it was about the beginning of the 'thirties that Paul Nash began that symbolic representation of objects that have an inner personality, a presence and a character other than an immediately observable one' (Evans 1947, p.78). This atmospheric feel for the *sense of place* has, in my case, been transported with me from one location (and one country) to another. Initially it was sufficient for the *remembrance of place* to be retained and applied to other similar locations in paintings of, and produced in, the United Kingdom. Later on it became the transference of ideas from England to Australia and Australia back to England: English ideas produced in Australian paintings and Australian ideas transported back into United Kingdom paintings. In effect a complete *mélée of place* concepts traversing crosscultural boundaries.

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* Myfanwy Evans who wrote for the United Kingdom's Architectural Review was closely associated with the artistic and literary side of work of British Romantic artists of the 1930s–40s. She was a friend of John Betjeman and Paul Nash. Later she married John Piper and it was interesting to note that she was the subject matter for the United Kingdom ca 1986 pop song *Myfanwy* written and sung by David Essex.
The diagram seen here is of the developing process that was put into effect in the DCA program. It was described at the 1992 School of Creative Arts Postgraduate Conference and sets out the various stages of research activity. Reading vertically, the need for the understanding of marks (whether these be marks on the landscape or marks made in the painting process) is followed by considerations of place (especially with regard to the transportation of place from the United Kingdom to Australia). The various feelings brought into the place scenario were those that were thought best to describe sense of place. The dotted line denotes the point at which accelerated progress in the program commenced, and where time and place became significant factors in the DCA research activity.
Towards the end of the period 1987–88 the paintings that were being produced in the United Kingdom were definitely connected to the idea of *place transported*. The chart on the previous page illustrates how the process developed prior to commencing the DCA program, as well as immediately afterwards. Most of the new paintings looked back, but at the same time suggested how the past was part of the future. Without the return to the United Kingdom in 1985, it is doubtful whether the ideas could have developed. The geographer John Jackson writes of Montaigne saying:

> ... to rub our minds and polish them by contact with others. Travelling through the world produces a marvellous clarity in the judgement of men. We are all of us confined and enclosed within ourselves, and see no farther than the end of our nose. This great world is a mirror where we must see ourselves to know ourselves (Jackson 1980, p.4).

The travel to the United Kingdom enabled the paintings *Mountain above the plain* and *Sunrise,sunset* (both shown in following pages) to be completed with the feeling of both Australia and the United Kingdom as part of the atmosphere of *place transported*. Boyd and Nolan have previously been mentioned as Australian artists concerned with *placeness*.

It was the Melbourne art historian Bernard Smith who wrote:

> Whether we regard the work of Australian artists such as Nolan and Arthur Boyd as making a contribution to British or to Australian art or both is, of course, a matter of national framing. What all artists seek is a reasonably disinterested but sympathetic evaluation of the formal qualities of their work and some intelligent endeavour to grasp or interpret its content and intentions (Smith 1988, p.3–4).

I find the above quotation relevant to the DCA program as it has been closely followed. The reviews on the following pages highlight the importance of linking past and present *places* in an evaluation of the painterly work completed. The *Journal* review of 1 June ’87 takes an English stand point whereas the *Canberra Times* of 5 October ’88 and again of 30 March ’89 sees the work context through Australian eyes. Adele Holcomb in writing of the universality of Romantic landscape painting comments that:

> Travel in England outside London affords many intimations of how sensitive some Romantics were to regional qualities in landscape. A trip through the Yorkshire countryside south of Leeds on an overcast afternoon may vividly recall the heroic and melancholy breadth of a landscape by Girtin; the low, rolling farm lands of East Anglia reveal the materials of Constable’s *Cornfield* or of Cotman’s *A Ploughed Field*. Of course, nature resembles art in these instances—but the reverse is also true. One recognizes certain virtualities in a range of landscape that the painter has seized imaginatively and epitomized in a formal design. A mutuality exists, based not on imitation but on a synthetic vision (Holcom 1977, p.306).

The paintings produced during 1987–88 were the real preludes to the DCA program of 1990 and some of the paintings produced during this time are illustrated in the following pages.
Reflecting life ‘down under’

The time-lag factor after returning to Britain from 15 years in Australia is beginning to influence the latest works of Moreton-based artist Ian Henderson.

Ian Henderson and his wife Elaine live and work at David’s Studio where Mr Henderson’s memories of the dry, khaki landscapes of Canberra are blending with the cool greens and mellow tones of the lush Cotswold countryside.

Mr Henderson, who was born and did most of his art training in Cheltenham, uses landscapes as a vehicle to express man in relation to his environment and says his return to Britain is the beginning of a further development of his work.

"To someone looking at a painting, it is a finished project. But to me it is an ongoing process of themes and ideas. Now my work is oscillating between return impressions to Britain and memories of perhaps three of more years ago in Australia."

The two countries are clearly represented through the strength and heat of colours in his paintings, the hot and dramatic blacks and honeys of Australia and gentler hues of Britain.

Interesting techniques of painting in water colour over wax resistance sketches produce subtle sweeps of colour dappled by quality hand-made paper showing through cream.

Mr Henderson also uses soft pencils, litho crayon and graphite sticks for his work and paints in oil on paper as well as canvas.

A recent exhibition included a painting of Batsford Arboretum with clear Australian influences and Mr Henderson is planning his next exhibition around a series of paintings of Port Arthur. It was one of the penal settlements in Tasmania and one of the couple’s last outings in Australia before returning to Britain in September 1985.

But even that has links with the Gloucestershire countryside. The stone used for the buildings at Port Arthur was similar in colour to Cotswold stone and the atmosphere was one of history. "The place had a feeling of depth of time, something that there is plenty of here but less in Australia as a whole," said Mr Henderson.

Although concentrating on the development of his fine art work Mr Henderson also works in the design and layout of books for groups such as the Oxford University Press and other graphic work.

"To someone looking at a painting, it is a finished project. But to me it is an ongoing process of themes and ideas. Now my work is oscillating between return impressions to Britain and memories of perhaps three of more years ago in Australia."
IT TOOK a trip to England for Ian Henderson to discover he was Australian. The artist, who emigrated to Australia in 1972, left Canberra for England in 1985 to "return to his roots". For three years, Henderson lived in a picturesque 200-year-old school house in the Cotswolds where he painted, worked for Oxford University Press and taught part-time.

His first paintings were of the English landscape but he found himself increasingly turning to the Australian bush for inspiration and did a series of paintings on Port Arthur. "I went back to England because I genuinely thought my art belonged there," he said. "I got back and found myself classified as an Australian artist. I felt totally Australian and realised Australia was my home - though it was an expensive way to find out."

Henderson moved back to Canberra to live in April last year. He worked at the ACT Institute of TAFE but found he could not paint in Canberra. "Canberra is a difficult place for an artist to work in - it has something to do with the makeup of the city - everything is very new and there is nothing of a great age."

So, he went to Tasmania to see if it would be a better place to paint. "It is a beautiful place, like Britain, but I didn't feel totally comfortable with it," he said. "It felt like a little island." Queensland seemed a better proposition. At his home in Ainslie, Henderson, on the verge of moving to the Gold Coast hinterland, mused on where he belonged in the art world. "I am an Australian artist drawing on British romantic expressionism," he said. He has found inspiration around Canberra in the past - having painted the Brindabellas, Tharwa and a mist-covered Mount Ainslie. However, it is time to move on to new horizons and new landscapes.

Unfortunately, Henderson, who has exhibited in Canberra many times during his seven years here, will not have a farewell exhibition of his work before he leaves on April 11.
Landcape distilled in semi-abstract manner

IAN HENDERSON, UK Paintings 1985-1988, 268 Duffy Street, Ainslie, by appointment (telephone 478808) to October 9.

IAN HENDERSON is back in Canberra after three years in England. This exhibition of 54 paintings and works on paper are primarily from 1987, and were produced at the studio he established in Morton-on-Marsh, Gloucestershire.

Of a romantic bent, Henderson remains a distiller of the landscape he has experienced in a semi-abstract manner of soft, lyrical impressions. In this show you will also find works in which he playfully incorporates the female figures (Nos 15 and 20) into his abstractions.

During a showing of his paintings in England a woman asked Henderson where he got the idea for a particular work. He replied: "Somewhere between Albury and Wodonga." I doubt whether this meant much to the woman, but to Ian Henderson it led him to certain conclusions about himself as an artist and an individual. The Australian landscape had taken firm roots in his imagination, and he longed for the kind of space which he had left behind.

The more ordered and civilised closeness of the British countryside is alluded to in works such as Nos. 3 and 26, but there is also his inclination to break away from its confines.

A new element in some paintings which seem English, and in the Port Arthur subjects, painted in England after leaving Australia, is the presence of buildings in the landscape.

Henderson is a prolific artist and has retained the fluid and inventive style of mixing media in his works of a sm all intimate scale, best suited for a domestic space. This is in part a response to a British public which seemed to prefer painting to mixed media paper works. But for the future Henderson intends to paint more in oils and in a large scale.

— SONIA BARRON

The travel between Australia and the United Kingdom has heightened but not changed my response to place. My landscapes of Genius Loci are based on place characteristics from both countries and are a synthesis of the various elements in a way that Nash described as the magic of place where 'the relationship of parts creates a mystery, an enchantment, which cannot be analysed' (Nash in Eates 1975, p.41). Sonia Barron describes this effect as a distillation of the landscape. In a review of my work in 1988 she wrote 'Henderson remains a distiller of the landscape he has experienced in a semi-abstract manner of soft, lyrical impressions' (Barron 1988). Margot Eates in her introduction to Paul Nash's exhibition at the Tate Gallery in London highlighted the nexus between Nash's work and the land when she wrote:

He remained a countryman at heart throughout his life. His periods of residence in London and Oxford, his visits to France, Spain, North Africa and, briefly, to the United States and Italy, never obscured his devotion to the English countryside, which he had come to know with that intimacy which springs from participation and understanding. He was not an outsider, gazing with a connoisseur's appreciation at lovely scenery, but a countryman, who accepts the natural interrelationship of landowner, farmer and tenant with the land they serve, and is instinctively involved in the rhythmic cycle of the seasons (Eates 1975, p.37).

The paintings that I produced between 1985–88 in England and between 1988–89 in Australia were place paintings completed prior to the commencement of the DCA program in 1990. Without the experience of travel between the two countries it would have been difficult to have found a starting point for the research program. The following pages show some of the painted and written ideas behind place works produced during this period.
One of the most interesting exercises that related place to two countries took place in the United Kingdom between 1985–88. The exhibition poster illustrated on page 169 was used to promote an exhibition of paintings seen simultaneously in Australia and England. The exhibitions of landscape (place) paintings were shown at the Hambledon Gallery, Blandford Forum, Dorset and in Queanbeyan, New South Wales in April and May 1987. Both exhibitions opened on the same day in April 1987 with paintings of English landscape shown in NSW and paintings of Australian landscape shown in Dorset. The exercise was interesting in that the English (reminiscences) were painted in Australia and the Australian (reminiscences) painted in England. The paintings shown at these two exhibitions could be considered the forerunners of the place paintings to follow.

The paintings produced after this exhibition definitely concentrated on the developing theme of the transportation of place. Several paintings on the Port Arthur theme were completed in England between 1987–88. Some of these found their way back to Australia and in this (transportation) exercise lay the seeds for major paintings such as The Shell guide to Port Arthur In Dorset and The dramatic transplanting of Port Arthur exhibited at the DCA exhibition at the Town Gallery in Brisbane in November 1992.

View to the village and sea
27 x 34.5cm oil and pen on 300gsm Bemboka handmade paper 1987. One of the paintings shown at the Hambledon Gallery, Blandford Forum, Dorset exhibition in April and May 1987.
IAN HENDERSON PAINTINGS 1985-1987
an exhibition simultaneously in Australia and England

23 Crest Road
Queanbeyan
New South Wales
Australia
April 18-April 21 1987
Sat-Mon 9-5

Hambledon Gallery
Blandford Forum
Dorset
England
April 18-May 16 1987
Mon-Sat 9-5
Lake and Land
20 x 30.5cm watercolour, acrylic, wax resist, pen and litho crayon on 600gsm Bebmboka handmade paper 1985.


View over Trees
31.5 x 38cm oil, pen and litho crayon on 200gsm Bemboka handmade paper 1987. (The painting was auctioned in support of research into life threatening diseases through Quest for Life in 1993 in Australia).
Although the painting illustrated was completed in 1987 in the United Kingdom, it has as a major part of its subject matter thoughts, ideas and reminiscences of Australia. The painting was shown at the artist’s exhibition at St. David’s Studio, Moreton-in-Marsh, Gloucestershire, United Kingdom in 1987 and subsequently the painting was brought back to Australia and was shown in an exhibition in Canberra in 1989. In writing about the painting mention is made of the sense of balance, atmosphere, enigma and ambiguity that was considered important in the production of the work. The following was written:

... Here, (in the painting) nature is seen as an ongoing (mystical) process with landforms, anthropomorphic elements, flora, fauna combined into a total gestalt. In a setting that is specifically Genius Loci (sense of place), nature is seen as an ongoing interwoven activity. Aspects of Palmer, Nash and Sutherland influences can be seen. The background (anthropomorphic) hill and mist may not look English, but this is perfectly in keeping with the idea of producing a place that cannot be specifically identified. Certainly some parts of the landscape are drawn from memories of an early morning drive through the Albury/Wodonga region of Australia. The cyclical quality of this painting is extremely important (Henderson 1987).

The painting is important in identifying the developing theme of place transported. Even though painted in 1987, it foreshadows the interest in the current DCA theme, and sets a
benchmark which can be referred to in the production of later works where *place transported* is a very specific focus of attention. The nuances and ambiguity in this painting set the scene for the more recent paintings which attempt to creatively manipulate one *place* and one *time* with other places and times.

![Sunrise, sunset](image)

*Sunrise, sunset*
The painting on exhibition at St. David's Studio, Moreton-in-Marsh, Gloucestershire, United Kingdom 1987.

In the interim period 1988–89 paintings of Australia painted in England were shown in exhibitions in the United Kingdom and Australia. The mix of one *place* with another was taken up in reviews of the paintings at that time. The Barron review (page 167) noted the distilling of the landscape experiences but did not note the amalgam of United Kingdom and Australian landscape ideas in the works produced. The review of 30 March (page 166) did however report my statement that I was ‘an Australian artist drawing on British romantic expressionism’ (*Canberra Times* 30 March 1989).

It is important to recognise the timescale in relation to the transportation of *place* theme as ideas have developed steadily over a period of at least four years in Australia, two years in the United Kingdom and a further two years in Australia prior to the commencement of the DCA program in 1990.
Ceramic work produced at Evenlode Pottery.
During 1987 a number of ceramic items were produced at Evenlode Pottery, Moreton-in-Marsh. Decorated plates, dishes, bowls and platters re-introduced the artist to an interest in the possibilities of strong colour and allowed the ideas of place to find a new (symbolic) context. In the illustration above a remembered scene of an Australian mountain, lake landscape is combined together in a romantic anthropomorphic treatment.
The following is a review of my work written in 1988 shortly after my return to Australia. It gathers together ideas about landscape painting prior to the commencement of the DCA program in 1990.

Ian Henderson is back in Australia after three years in the United Kingdom. Landscapes of the mind are the focus of his current exhibition at his home in Ainslie. Most of the fifty-four works on display were completed in England last year in a studio he established at an old schoolhouse in Gloucestershire. The impetus for the paintings though has come from places of importance to him during his stay in Australia from 1972 to 1985.

A key aspect of the exhibition is the illusory nature of Ian Henderson's landscapes. The viewer is presented with a thin, fragile paint layer—a diaphanous curtain enticing one into a mysterious other world. The paintings are more concerned with surfaces than the articulation of form. The surfaces of both the oil paintings and water colours have a similar transparent quality. Rubbing back of the oils and scribing through the paint layer have been used to accentuate a sense of ambiguity and enigma.

Sunrise, sunset, an important painting in the exhibition, makes a striking connection with time past. The paint treatment and enscribed markings conjure up an aura of some ancient mystical environment co-existing with time present. The muted pale greys, sombre transparent darks and subtle illusions to animal forms contribute to the overall effect of other worldliness. Tropical Mountain Garden uses similar surface treatments but with the addition of stronger, more vibrant colours. The blacks and inky blues around the edge of the work help contain the central garden feature and add to the brooding and mysterious mood.

Ian Henderson has been preoccupied with the landscape as the theme for his work since

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1 The review was written by Brian Woodruff, a fine art student at the Canberra School of Art in 1988, as part of an art history assignment. (Each student was required to research and report on the work of an artist practising and exhibiting in the Australian Capital Territory. The review was based on landscape paintings (and early place paintings) that I had on exhibition in Ainslie, ACT during September 1988. The exhibition was entitled Ian Henderson United Kingdom Paintings 1985–1988 and was shown at 258 Duffy Street Ainslie 17–18 September 198.) The review is reproduced here with kind permission of Brian Woodruff.

† The painting Sunrise, sunset was painted in 1987 at the studio in Moreton-in-Marsh in Gloucestershire, United Kingdom. It is one of the main (early) transportation of place paintings and was purchased by Mr Robert Nyaguy from the exhibition in Canberra in 1988.

‡ The painting Tropical Mountain Garden was completed at the studio in Moreton-in-Marsh and is based on thoughts and memories of Queensland rainforests as places.
the 1960s. He has an affinity with the work of British landscape artists, including Graham Sutherland, and particularly Paul Nash.

I am on the same wavelength as him. Nash has a real interest in the sense of place, which he describes as *Genius Loci*. I can identify with his approach—there are places that have a certain feeling that I respond to (Henderson 1988).

The Australian landscape had a big influence on Ian Henderson when he came here in 1972. He was aware of the ancient landforms, but also saw them in strongly figurative terms. To his eyes the landscape contained human forms, ethereal figures floating in the landscape. Like the British sculptor Henry Moore, he was interested in the relation between the female form and landscape features. The concept of *earth mother* and Australian Aboriginal legends also had an effect on him. Another input came from a visit to Canada in 1969 when he was Artist in Residence at Brock University, Ontario. He was influenced by the American Indian’s deep bond with the land and respect for nature, typified for him by the words of Uvanuk, an Eskimo (Inuit) shaman:

- The great sea
- Has set me adrift
- It moves me
- As the weed in a great river
- Earth and the great weather
- Move me
- Have carried me away
- And move my inward parts with joy.

In 1973, Ian Henderson undertook a series of geometric paintings related to his work at the University of Newcastle’s architectural department. 'At the time I was very interested in Frank Stella’s work. And from these abstract arrangements of geometric forms it was not a big step to an exploration of forms in the landscape' (Henderson 1988).

During the 1970s he also explored a range of media—painting on ceramics, a series of woodblock prints, photo-collage work and murals. But he always saw these explorations as adjuncts to his central preoccupation with the landscape. They provided a breathing space of reflection time for him to look anew at his main theme. Sasha Grishin in a review in the *Canberra Times*, saw a turning point in Ian Henderson’s work in 1984. He noted a new maturity and a successful marrying of the human figure and the Australian landscape. The figure in the landscape image had become more of a subconscious element rather than
a formal conscious device. The paintings evoked mysteriousness and the spirit of the landscape more than its outward form. Later that year in a review of another of his exhibitions, Sonia Barron saw an increasing move to abstraction. ‘His landforms appear to have less to do with experience of a particular landscape than with expressing a philosophical concept regarding a unity of man and nature’ (Barron, 5 December 1984). She also remarked on his move to landscapes of fantasy. ‘During his years in Australia I suspect that something of the timeless quality of the Australian landforms have been absorbed into his imaginative metaphorical landscapes’ (Barron, 5 December 1984).

In his current exhibition though, Ian Henderson has moved also into an exploration of the ephemeral essence of the landscape. His Canadian experience may have an influence here. He quotes Crowfoot, an Indian from Alberta, who, in 1877, said: ‘What is life? It is the flash of a firefly in the night. It is the breath of a buffalo in the winter-time. It is the little shadow which runs across the grass and loses itself in the sunset’ (Crowfoot in McLuhan 1971, p.12). Other factors also shape his recent work. He has, for example, a respect for the other worldliness of Lloyd Rees’s paintings. The colours and feel of his landscapes of the mind are evocative too of Fred Williams’ Upway period.

In his small oil on plywood The Orchard [illustrated on page 147] Ian Henderson uses an incident in the past to trigger the creation of a transient fantasy landscape. It is primarily a painting of unease—two small scribed figures set against a landscape of contrasting lights and darks. The black accenting of the horizon line contributes to the mood.

Of particular interest are the Port Arthur works. A stage between shows the cemetery at Port Arthur as a feature in a brooding buff/grey landscape dominated by a dark and threatening sky. Ethereal figure forms float in the foreground. Ian Henderson says that the sandstone buildings of the English Cotswolds evoked in him memories of the Tasmanian convict penitentiary which is built of almost identical material. The painting uses the place of Port Arthur merely as a starting point for the production of an eerie landscape of the imagination—the subject is not the awful penal past in Tasmania, but the ephemeral nature of humankind.

With his return to Australia, Ian Henderson’s work is likely to develop in new directions again—he now plans a series of larger works with stronger figurative elements.'
The painting *Trees of two lands* is a good example of a painting describing *place transported and transplanted*. The small *Genius Loci* painting, completed in 1987 at St. David's Studio, Moreton-in-Marsh, uses the idea of combining Australian and United Kingdom tree forms to juxtapose *sense of place* concepts. The fact that the famous Batsford Arboretum was only three kilometres away and was frequently visited was part of the original starting point for the painting. The small study was used as a preliminary sketch idea for the major DCA painting *Time in a winter's place* based on the view from St. David's Studio.

*Tree of two lands*

28 x 21 cm oil and pen on canvas, mounted on board, framed under glass 1987. In the collection of the artist.
Section 4

DCA preliminary work before 1990 and between 1990–1992
English landscape thoughts relocated in Australia
This section of the submission deals with the preliminary DCA work, including work considered as part of the program but completed prior to 1990. The preparatory research and painting work written about and illustrated in this section forms the base from which it became possible to produce seven major paintings for the DCA Exhibition of 1992. Sasha Grishin’s comment made in a review of my paintings in 1982 sets the scene for the work completed during this period:

As has been frequently pointed out, Australian painters, more like their Asian rather than European counterparts, are obsessed with the landscape. In fact, with a few exceptions, the history of Australian painting can almost entirely be written in terms of landscape painting. From the earliest botanical topographical studies of the late eighteenth century, through Martens, Roberts and Streeton to Fred Williams and Brett Whiteley, the challenge of the landscape has been a principal theme in Australian painting. Ian Henderson very consciously works within this Australian tradition (Grishin in the Canberra Times, 22 April 1982)

In the transition from England to Australia (1972), Australia to England (1985) and England to Australia (1988) many of the ideas of landscape have become blurred in a crosscultural mix of parts of the landscape of two countries. If I include Canada (1969-70) then the mix becomes more complicated. The painting Trees of two lands (illustrated on page 177) best typifies my approach to displacement which was at least as confusing to those who looked at my paintings as it was for me producing them. In the initial years in Australia I was thought of as a European artist and later in England as an Australian artist. In truth, I probably followed Nolan’s proposition, which he spoke about on television in 1992 and where he commented that he felt that he belonged neither to England nor Australia specifically, but to both countries generally.

These anachronisms have appeared in my work where English ideas of place have been transported to Australia and Australian elements of Genius Loci have found their way back to the United Kingdom. My paintings of these relocated periods all reflect this theme of transportation of place.

An excellent example of placeness transported is seen in the painting Batsford Winter Dream which was completed at the studio in Moreton-in-Marsh, Gloucestershire in 1987. During that year I obtained a permit from the Batsford Foundation, just outside Moreton-in-Marsh, to visit the Batsford Arboretum during the closed season to sketch and record
the privately owned *treescaped place* where a diversity of tree and shrub forms defined the special nature of the landscape. Having in mind Nash’s comments on trees and the *place* of Kensington Gardens about which he wrote:

> The tree—merely guarded the threshold of a domain, which for me, was like hallowed ground. I can hardly say more than that by definition. There are places, just as there are people and objects and works of art, whose relationship of parts creates a mystery, an enchantment, which cannot be analysed. This place of mine was not remarkable for any unusual features which stood out. Yet there was a peculiar spacing in the disposal of the trees, or it was their height in relation to these intervals, which suggested some inner design of very subtle purpose, altogether defeating the conventional lay-out of the Gardens and ignoring their respectable character (Nash in Marcus 1975, p.34).

In a similar way my introduction to and use of the Batsford Arboretum somehow confirmed the special quality of *tree places*. I obtained access to the Arboretum with a pass purchased from The Batsford Foundation.
The following was written about *Batsford Winter Dream* when it went on exhibition during 1987 at the Southgate Gallery, Moreton-in-Marsh:

*Batsford Winter Dream* was the first major oil painting produced after my return from Australia [1985] and to that extent it does have some strong characteristics of the Australian landscape still in it. The idea came from the observation of Batsford as an entity in the landscape—half exposed on the escarpment, half hidden in the folds of the earth. Batsford was both a place (location in the landscape) and an idea—an idea of shelter, special quality and the elements that make up landscape in its broadest concept. The imposing character of Batsford was, I think, further enhanced by giving the painting a very strong contrast with earth and sky and its dream feeling with the indistinct quality of trees and shrubs. I consider *Batsford Winter Dream* to be one of the major paintings that I have produced this year (Henderson, 1987).

The painting came back to Australia with me in 1988 and is now in the collection of Earle Page College at the University of New England in Armidale. In a talk at Earle Page College in February 1991, I pointed out that the subject matter [of the painting] is of Batsford Arboretum, in the Cotswolds, Gloucestershire. Here between 1986–87, I produced paintings of the local area all of which had an atmosphere of place about them ... this painting is, if you like, the place of trees—in the special (and famous) Arboretum which was founded by the Batsford family [Batsford Books] and is privately owned” (Henderson, February 1991).

* An Australian architect and art collector pointed out to me that *Batsford Winter Dream* looks very much like an early Fred Williams painting. (The idea of a similar pleneness being represented in both Australian and English art appeals to me and certainly fits within the DCA research parameters.)
Tree forms in the landscape have helped me (as they did Nash) to define landscape places. As with Hardy 'perhaps more than anything else, it is the woods themselves that sustain the mood of the novel. "Trees, trees, undergrowth, English trees! How that book [The Woodlanders ] rustles with them" (Gregor in Hardy 1981, p.26). I have used tree forms in several paintings to allude to the transportation of place. The trees that were introduced into the paintings were imaginary tree forms, based on observation, but essentially subjective remembrances of trees defining places. In later DCA paintings I used English trees in an Australian context and vice versa. It is interesting to observe in Samuel Palmer's (place) studies the objective and subjective elements brought together and to read how he responds to the activity of drawing from nature.

I may safely boast that I have not entertain'd a single imaginative thought these six weeks, while I am drawing from Nature vision seems foolishness to me—the arms of an old rotten tree trunk more curious than the arms of Buonarotti's Moses—Venus de Medicis finer than the 'Night' of Lorenzo's tomb and Jacob Ruisdaal a sweeter finisher than William Blake. However I dare say it is good to draw from the visible creation because it is a sort of practice and refreshes the mind tired with better things and prevents spoiling them which I have so often done and so bitterly lament (Palmer in Lister 1974, p.8).

*Early Morning* Pen and brush in sepia, mixed with gum and varnished 188 x 232mm 1825.
Samuel Palmer (1805–1881)
Photograph (before scanning) courtesy Ashmolean Museum, Oxford, United Kingdom
Samuel Palmer’s *Early Morning* is a work that shows how trees help to define place. In my painting *Tropical Mountain Garden* I use this idea to show a special place of (tropical) trees. The painting (referred to in Brian Woodruff’s report on page 174) was completed in Gloucestershire in 1987 while considering the tropical nature of place experienced in Queensland some years earlier. This is a further example of the transportation of place requiring a gestation period for ideas to develop fully. The painting may also have to do with the Platonic Idea* in the search for the unattainable. The fact that several years had passed before the production of the painting has meant that the gestation period has allowed the idea to develop and the painting to be produced.† This painting needs to be compared to one of a similar theme painted in Queensland in 1989 after my return to Australia (page 184).

![Tropical Mountain Garden](image)

*Tropical Mountain Garden* 48 x 68cm oil on plywood 1987. Collection of the artist.


An interesting comment made by Tom Hetherington in the introduction to the novel deals with Hardy’s statement about the Platonic Idea:

> There is, of course, underlying the fantasy followed by the visionary artist the truth that all men are pursuing a shadow, the Unattainable, and I venture to hope that this may redeem the tragic–comedy from the charge of frivolity (Hardy in Hetherington 1986, p.xi).

The Platonic Idea may also have something to do with the unattainable sense of place—a search for something that cannot be found but which is constantly being thought of and imagined in a number of different locations.

† Tom Hetherington in *The Well-Beloved* makes reference to *time and place*. In the introduction to Hardy’s novel he writes: ‘I have suggested that the emphasis on time and its passing has most relevance in terms of the development of the characterization of Jocelyn Pierston, but running underneath that theme is a preoccupation with the effects of the rolling years on places and people, made specific in a number of instances’ (Hetherington 1986, p.xxiv).
The painting *Tropical Mountain Garden* was painted in the studio at Moreton-in-Marsh in 1987 and although not one of the doctoral paintings it is important in highlighting the DCA theme of the Transportation of the sense of place. The following elements are intended parts of the painting and relate to the research program:

* The fact that the painting was produced in one country, thinking about another.
* The painting attempts to define place as a specific entity in the painting. The ovoid landscape form contains elements of garden. (Several paintings before this used the idea of the *special place* in the landscape. This particular one is of the *special place of garden*.)
* The suggestion of the mystical importance of the defined area (with the shafts of light focusing onto the tree and plant forms in the garden). This is an allusion to Paul Nash’s work, but a subjective allusion, not consciously achieved.
* The mixture of tree forms, deciduous, coniferous and tropical plants and shrubs are forerunners in developing the idea of the *transportation* of one element into another.
* The use of perspective, plan and section all in the one painting is a technique that I have employed in the DCA paintings where it has been necessary to put forward different interpretations of the perceived forms.

The painting *Tropical Mountain Garden* has been shown in several exhibitions in Australia and was No.16 in the February 1991 DCA exhibition at the Solander Gallery in Canberra.
Wendy Foster’s article (page 185)* is interesting in that she makes the comparison between the paintings *Tropical Mountain Garden* (1987) and *Before the Storm* (1989). The two paintings are similar in concept, both based on the Queensland rainforest, but one was painted in England and the other in Australia.

Painted in England in 1987, *Tropical Mountain Garden* has that overpowering, claustrophobic feeling that those not acclimatised so often experience when first encountering the dense, dramatic, tangled growth of a rainforest; the almost intimidating size and proliferation of both plant and wildlife. Ian Henderson describes this as an inward looking painting, one with which he had trouble in recalling the real colours of Queensland. It is interesting to compare this with *Before the Storm* painted after his return to this State. In this work everything is more open and expansive, there is still an air of somewhat eerie expectation that comes before that typical brief torrent of refreshing rain. The relationship between the interconnecting parts is skilfully woven, the bird formations and blooms clearly discernible within the tapestry of sub tropical life, the colours lighter, brighter, more vividly representational, and the meaning more explicitly expressed (Foster 1990, p.21).

In terms of the DCA research, both paintings can be seen as paintings of *place* and are based on perceptions of the *rainforest garden as place*. The first painting projects memories of the Queensland bush from the United Kingdom, and two years after that the second recognises the reality of the (imagined) *place* re-visited.

*The article *fine artist Ian Henderson* was written by the freelance journalist Wendy Foster and first appeared in *Queensland Homes* magazine in March 1990. The article in many ways is a good summary of my work in Queensland during 1989–90. Some of the best *sense of place* paintings were produced during this period and were shown at early DCA exhibitions in Brisbane (1990) and Canberra (1991).*
Ian Henderson's paintings have been described as "Landslides of the Mind," certainly they are not to be thought of as a mere collection of works, but as a serious attempt to explore the nature of the mind and its relationship to the natural world. The artist uses various techniques and media to create a sense of the inward journey of the mind, with the external world as a backdrop. His work is often characterized by a sense of looming, oppressive, and the presentiment of doom. The color palette is generally muted, with shades of grey and browns dominating the composition. The brushwork is often rough and irregular, creating a sense of tension and unease. The subject matter often involves natural landscapes, particularly mountains and waterscapes, which are depicted with a sense of敬畏. The viewer is invited to explore the depths of the mind and to contemplate the mysteries of existence. The artist's work is not only a visual representation of the mind but also a commentary on the human condition. His paintings are a reflection of his own inner world, but at the same time, they offer insights into the nature of the human experience. The works are often contemplative, evoking a sense of introspection and self-reflection. Henderson's art is not only aesthetically pleasing but also thought-provoking, challenging the viewer to consider the deeper meanings and implications of the work. The artist's dedication to his craft is evident in the quality and depth of his work, which continues to evolve and grow with each new piece. The paintings are a testament to the power of art to capture the essence of the human experience and to provide a window into the inner world of the mind.
Two further paintings are good examples where there is a carry over of place ideas from one location to another. The painting The Silver Lime Tree was completed in 1987 while working at St. David’s Studio, Moreton-in-Marsh. The painting is neither English nor Australian. The place created is a landscape of the mind and thereby proposes the transportation theme. The symbol of the lime tree is central in the foreground surrounded by deciduous and coniferous trees—to some extent an orderly planting (landscaped) arrangement. Under an essentially European sky there is the suggestion of a mystical Nash-like hill … yet somehow the painting is not English. The juxtaposing of ideas from one country to another has enabled place paintings to be produced within a cultural framework which, as Associate Professor Ken Taylor of the University of Canberra says: ‘reflects our relationships with our surrounds’ (Taylor 1991, p.6).

Perhaps this initial period prior to starting the DCA research program can best be summed up by a comment made by Peter Tatham reporting Louis de Paor, who last year (1992) was awarded Ireland’s premier Sean O’Riordan Prize for Irish Language Poetry. He feels (as an Australian citizen) that he will return to Ireland. ‘When he does so however, he knows things will be drawn in opposite directions by the forces of heritage and discovery, responsibility and adventure. He stands in the middle—a foreigner abroad and a stranger at home’ (Tatham 1993, p.24). The two Silver Limes Tree paintings bring out the enigma of the sense of place in two different landscapes.

The Silver Lime Tree 30 x 40cm oil on canvas 1987. Collection of the artist.
The painting *Under the Silver Lime Tree* was painted in 1989 on my return from the United Kingdom. The painting refers back to the earlier 1987 version, but now sets the scene firmly in an Australian environment. The symbol of the lime tree is now dominant in the foreground of the painting, with a background of suggested Australian bush. Under a hot ochrey sky there are hints of tropical palms and exotic plants, yet the painting does not have a totally Australian feel.

The enigma of the two paintings is that neither fits into a particular cultural mode. John Rothenstein was aware of the ambiguity of landscape painting when he wrote of the way in which John Nash (1893-1977, brother of Paul) treated landscape. ‘John Nash lived in the country; he was an impassioned gardener and botanist and a life-long and single-minded lover of landscape’ (Rothenstein 1984, p.160).

Landscape, especially landscape undisciplined by man, poses particular difficulties to painting. Confronted by nature, as it stretches away to the horizon in every direction in infinite complexity, the untaught eye is baffled. Whether it contemplates the scale of nature as it stretches away to the infinitely vast in the one direction or the infinitely minute in the other, it faces the baffling problem of giving order and a finite form to a phenomenon which in its infinite complexity has neither (Rothenstein on John Nash 1984, p.159).

Both symbolic lime tree paintings exhibit unusual peculiarities of places within a place. The paintings might be considered part English, part Australian and part landscapes of the mind. The fact that these paintings were produced immediately prior to the commencement of the DCA program indicates my growing interest in the nature of *Genius Loci*.
The painting *Mountain above the plain* was completed in 1987 and shown at St. David's Studio, Moreton-in-Marsh, Gloucestershire, exhibition in September of that year. The painting has remembered characteristics of Queensland with a range of hills (not unlike those seen near Ipswich, Queensland on the Cunningham's Gap road, or indeed remembrances of the Glasshouse Mountains north of Brisbane). The atmospheric vista is made up of things remembered and now located in a *place* that has been created in the imagination. Although ideas concerning the *transportation of place* had not at that time been developed, it is interesting to see what I wrote about the painting at the time of execution:

Plants and shrubs in the foreground extend across a plain (with a suggestion of a lake on the plain). The hills and mountain in the distance reflect the forms in the foreground. Sky and land colour are linked, and create a feeling of place—but place with space around it. The plants and shrubs in the foreground create a barrier through which one must travel to experience the plain and the land beyond (Henderson, 1987).

The items depicted in the painting do have an unreal quality because they belong to neither one *place* nor to another, having been created as *symbols of a place* rather than as a *likeness of a place*. Anthony Bertram in an article written in *The Studio* states that the religious artist is someone who '... must transpose the natural event into ritual, freeing it from the limitations of time and space. By this means he proclaims unmistakably that he is not concerned with the natural but with the supernatural' (Bertram 1952, p.138).
Examples of symbols of place are illustrated below in the photographs taken of hills between Gunnedah and Tamworth, New South Wales in February 1993. In a comparison between the painting *Mountain above the plain* (page 188) and the photographs, it is possible to recognise Bertram's idea of the transposition of 'the natural event into a ritual, freeing it from the limitations of time and space' (Bertram 1952, p.138).
This idea put forward by Bertram is illustrated in the painting *Cane burns all night* which I completed in Pimpama, Queensland in 1990. The painting is one of several that examine *place* in this cane growing area. The painting was shown at the Solander Gallery in 1991 and at the 1992 DCA exhibition at The Town Gallery in Brisbane.
Burning cane fields at Pimpama, Queensland. The cane fields provided subject matter for several place paintings during 1989–90.
The painting *Cane burns all night* (page 190) is a recognition of place defined by a rural activity of the land such as burning off. In the illustration here and on page 193 a comparison is made between the ritual of burning fields in England and in Australia. It seems to me that this activity helps to define and confirm place in the landscape and I have used this feature in several paintings produced during 1989–90. The painting *Cane burns all night* is a study of the Queensland cane growing place of Pimpama where burning off at night concentrates attention onto the land and thence the *Genius Loci* of the area.

In the illustration below, fields at Tadmarton, Oxfordshire, are burnt off and the remaining stubble ploughed back into the ground. Overleaf a similar activity can be seen at Pimpama, Queensland where burnt cane stalks and undergrowth form part of the cyclical and seasonal activity of harvesting the old crop and preparing for the new. The activity of burning as a replenishment of place is common in European as well as (indigenous) Australian culture. At Tadmarton, Oxfordshire the burnt stubble is ploughed into the ground where it mixes with pieces of Roman earthenware and Samian ware which in their turn are brought to the surface, re-defining the historic nature of place at that location. This ploughed field lies beneath Madmarston hill (seen in the distance in the illustration) and the site of a Roman Camp and it is half a kilometre from the early original (burnt out) British Camp. Ian Gregor in his introduction to *The Woodlanders* spells out the importance of the past nature of places and how they are conveyed in a rural sense when he writes 'Awareness of
the past is the necessary knowledge man must have to live in the country’ (Gregor in Hardy 1981, p.28). He refers to the importance of this subject in The Woodlanders where Hardy has written:

He must know all about those invisible ones of the days gone by, whose feet have traversed the fields which look so grey from his windows; recall whose creaking plough has turned those sods from time to time; whose hands planted the trees that form a crest to the opposite hill ... what bygone domestic dramas of love, jealousy, revenge, or disappointment have been enacted in the cottages, the mansion, the street or on the green (Gregor in Hardy 1981, p.28).

The Pimpama paintings completed during 1989–1990, immediately prior to commencement of the DCA program, gave me the opportunity to consider the nature of land as defining site and place in the landscape. The painting The sugar mill works overtime (illustrated on page 194, and the advertisement to the Solander Gallery, Canberra opening) is one of the most important paintings of this period as it sets the scene for the commencement of the doctoral program, where thoughts about English landscape were being assimilated in my mind again into an Australian context. Michael Richards wrote in the Courier Mail 'The painter enters into communication with the landscape, seeking to tap into those deep sources of power which, for many peoples, are the ultimate reservoirs of identity and meaning. The intensity of that communication is often reflected in the potency of the work, and each painting arises out of the conjugation between artist and landscape—a documentation and a specific recording not of the landscape itself but of the artist’s interaction with it' (Richards in the Courier Mail 6 November 1990).
The best landscape painting has always been about far more than just the appearance of landforms.

The painter enters into communion with the landscape, seeking to tap into those deep sources of power which, for many peoples, are the ultimate reservoirs of identity and meaning.

The intensity of that communion is often reflected in the potency of the work, and each painting arises out of the conjunction between artist and landscape as a unique event—a documentation and a specific recording not of the landscape itself but of the artist's interaction with it.

Ian Henderson's dialogue with the landscape focuses on his own "genius loci" or "sense of place". His paintings, at the Town Gallery, are accompanied by short texts that link them to specific locations.

Henderson suggests that the artist becomes inextricably emotionally and spiritually linked with the landscape he paints, subconsciously carrying a sense of that place with him, and identifying it again in other locations, like a Jungian archetype of home. The exhibition continues until November 25.

GALLERIES

Ian Henderson, Verlie Just
Town Gallery, David Clark
and Jo Davidson, Savode.
Ian Poole, Queensland
College of Art
By MICHAEL RICHARDS

By Michael Richards
Ian Henderson
February 1991

The sugar mill works overtime 70 x 91.5 cm oil on plywood 1990

Represented by

Solander Gallery
Canberra

36 Grey Street
Deakin ACT
Director: Joy Warren

Gallery Hours:
10am – 5pm Wed – Sun
Telephone (06) 273 1780
Illustration of the painting North Western Arboretum used on the invitation to the opening at the Solander Gallery, Deakin, ACT, of the preliminary DCA exhibition Paintings of the Sense of Place, 9 February 1991.

Ian Henderson
Paintings of the 'Sense of Place'

To be opened by
Ruth Sainsbury BA(Macq) M.Ed(NE) DCSM A.Mus.A
Head of the Department of Arts Education
University of New England - Armidale NSW

11.30 am Saturday February 9th 1991
The exhibition runs from February 9 – March 3 and consists of recent work by Ian Henderson completed as part of his Doctorate in Creative Arts course program

Solander Gallery

36 Grey Street
Deakin ACT
Director: Joy Warren

Gallery Hours:
10 am – 5 pm Wed – Sun
Telephone (06) 273 1780
Ian Henderson and Mal Leckie, landscape paintings, Solander Gallery, 35 Grey Street, Deakin, Wednesday-Sunday, 10am-5pm, till March 5.

IAN HENDERSON and Mal Leckie may be sharing space at Solander but their approaches to landscape are very different. In terms of style, technique and intent they are opposites.

Mal Leckie's paintings and pastels from the Kimberleys are a testimony to the enduring presence of a very particular landscape of ancient peaks and craggy cliffs. He has, in a sense, allowed the landscape to speak for itself through his art. Granted that all art is an abstraction, he has nevertheless retained the reality of appearances, capturing moments when these ochre hills are most brilliantly lit and colours are most intense.

Leckie calls two of his pastels The silent distance. It is an appropriate description of the ways in which his paintings work on the viewer.

Ian Henderson's paintings of a “sense of place”, as he describes his work, have none of the solidity of Mal Leckie’s imagery. Henderson, now based in Armidale, has lived and exhibited here in Canberra for a number of years.

His forte remains atmospheric abstractions in watercolour and mixed media. His large acrylics on canvas (Nos 1 & 2) lack, for me, structure. The mountain in No 1 looks like a jelly about to collapse, and there are passages in these works which seem unresolved.

I still prefer some of Henderson’s smaller watercolours, such as Nos. 6, 7, 23-25, and 29, soft lyrical impressions distilled from the experience of landscape, but removed from any real sense of the particular.
The opening of the exhibition *Ian Henderson Paintings of the Sense of Place* at the Solander Gallery, Deakin, ACT, on 9 February 1991.

Ruth Sainsbury, Head of the Department of Arts Education at the University of New England–Armidale, New South Wales opening the exhibition. From left to right: Ian Henderson, Ruth Sainsbury, Joy Warren, Director of the Solander Gallery.
New England Tablelands—influences on place

The early work for the DCA research program had its base in the New England region, many of the initial studies, paintings and written information revolved around Armidale and its surroundings. The article Setting a place on the Tablelands (page 201) was written largely to identify place in this location (after a period in Queensland and the United Kingdom which preceded this place). Paintings such as Rural Route attempt to clarify the rural New England sense of place and illustrations in the local press such as Plans to break ground at UNE (page 202) were attempts that I made to come to grips with an unfamiliar Genius Loci. The majority of the paintings shown at the Solander Gallery, Deakin, ACT exhibition in early 1991 were from the New England period. The following pages show some of the initial developments within the DCA program including details of an exhibition of paintings at Wright College, UNE–Armidale.

* An interesting article All in the Clan appeared in the Australian Magazine in January 1993. The article deals with the Celtic tradition transported to Australia. The difficulty of belonging to two lands is discussed, as well as the sense of belonging to the land. The ambiguity of the situation is brought home by the following quote regarding Tim Jones. "Tim Jones, 31, for instance, is a Melbourne–based artist who migrated from North Wales in 1984. He is determined to live in Australia—and equally determined to die back home" (Tatham 1993, pp.19-23). Again, it is interesting to note that a large number of Celts who have migrated to Australia have settled in the New England region.
‘It is interesting how concepts of sense of place (and space) differ’. Armidale is situated 567 kilometres north of Sydney and 467 kilometres south of Brisbane, has a population of 22,000, and is considered to be the cultural and educational centre of the north.

With its position high on the Tablelands of the Great Dividing Range (approximately 980 metres above sea level) and having what is regarded as prime agricultural land, this centre experiences four distinct seasons giving it a sense of place and of change throughout the year. If one lives in Armidale one sees it as a place through which people move, passing (generally from south to north), visiting and observing the centre as somewhere on route rather than a destination in itself. (I see Armidale as similar to Peterborough, Ontario where, Trent University is located between Toronto and Ottawa in the way that Armidale sits between Sydney and Brisbane—travelling west-east, Toronto to Ottawa as it were, compared to south-north, Sydney to Brisbane.)

Dr. Jon Bordo a visitor from Trent University here at The University of New England in 1990 was amazed that I described distance in Australia in terms of travelling time, rather than in kilometres or miles. For example Canberra is nine hours from Armidale, Sydney is six, Brisbane five, Lismore four, Coffs Harbour two, Tamworth one-and-a-quarter, etc. This is an unknown way of measuring distance in Ontario; although Jon said that out west people were more likely to think in terms of time-distance scales (albeit hours for miles, rather than hours for kilometres).

The description of Armidale as place strikes another difficulty with visitors. Travellers from Brisbane see it as being too cold (a sort of Queensland climatic cultural shock) and travellers from Sydney see it mainly as an historical place and a good stop off on the way north. Armidale is both a pretty place, a bit too far, or even a bit too far inland for some. In any event, the perception of this city as a place varies for each visitor. Most bring their concepts with them. For example Armidale may be cold to someone from the north, but not to someone from Canberra or Cooma. Armidale is as far inland as Canberra is from the sea (two hours from Armidale to Coffs Harbour, comparing favourably with two hours travelling from Canberra to Bateman’s Bay). Similarly, six hours driving time from Sydney is only relative to how you see the 567 kilometres distance. In Australia (unlike Ontario it seems) people travel 500 kilometres to get from one centre to another. I once met a waitress in a restaurant in Hay, New South Wales who was going to a dance in Balranald (some 100 kilometres away) that evening. Certainly our perception of place and distance is brought with us from other places! The more I think about it, the more I think that the idea of place is an idea transported, carried with us if you like. We carry our places with us——perhaps imposing them onto our stop off points on route. I suppose the question we should really ask is, “En route to where?”

* The information on this page originally appeared in the 1991 issue of Logos, the journal of the Department of Arts Education at the University of New England—Armidale. In writing this article I aimed to bring an awareness of the sense of place in the New England setting.
Plans to break ground at UNE

By VAL DIMOND

THE paintings of newly appointed UNE senior lecturer in Visual Arts Education, Ian Henderson do not strike the viewer immediately. Rather they creep up on people and years later new aspects can still be found in them.

Ian Henderson came to the University of New England's Arts Education Department to fill the vacancy created by long-time Armidale artist and lecturer Dennis Hope.

Before coming to Armidale, Ian taught in Queensland, Canberra and the United Kingdom. Hailing from Gloucestershire, Ian says many aspects of his new home in the New England Tablelands are pleasant reminders of his old one.

So enthusiastic is he about exploring this sense of place, Ian will soon commence a doctorate through the University of Wollongong on this very theme.

For the first time Ian intends to offer courses in visual arts through the Arts Education Department at the UNE. It is intended to hold six visual art courses covering ceramics, design and painting.

"I hope that the department will be able to look beyond its previous confines," he said. Ian also wants to see his department considered central to what the university is about.

"I've come to realise the importance of art created by computers,"

He believes there is room for Australian universities to move away from the area of academia and into the professional areas. Because of this belief he holds admiration for the University of Wollongong which has done exactly this.

Ian believes that his department is at the beginning of something quite important to UNE. Not one to be held back by tradition, Ian believes the onus is on artists to move with the times.

It is through this belief that Ian pursues new creative tools to assist him with his finished product, such as computers.

"I've come to realise the importance of art created by computers as a communication tool, but not for the finished product.

Ian believes art in Australia is vibrant compared to the United Kingdom which he says "is in the doldrums".

Ian came to Australia in 1972 after teaching at a number of colleges in England and adding an interior design diploma to his growing list of qualifications.

At the University of Newcastle, Ian established the Architectural Department's Visual Studies Studio.

He then moved on to teach at the College of Art in Brisbane and then a five-year stint as chief graphic designer for the Science Communication Unit of the CSIRO.

Ian has strong beliefs on interior design.

He believes people should take the character of their residence and use art works that exemplify that character.

"It is perhaps a fine dividing line, but it is important people look much more into the depth of what a work consists of.

"My paintings are not readily perceived at an instant glance. They creep up on people and years later they still can find new things in them.

"To my mind this is the sort of art which is good to have in interior situations, not part of a trend but capable of continually creating interaction between the viewer and the work..."

Ian says that he personally never recommends buying art purely for investment.

"Buy because you positively believe that the work says something to you, because you can find some relationship between the way an artist has put down idea and what you receive from it.

"Most artists would want that to happen, but some get side-tracked into the production process and form becomes more important than the content..."

During the next two months Ian will be busy preparing between 20 and 40 works based on the New England area for his forthcoming exhibition at Brisbane's Town Gallery.
"New England Sense of Place" 29.5 x 34 cm watercolour, pen and litho crayon on watercolour paper by Ian Henderson 1990 depicting the Uniting Church in Ruskeden Street Armidale.
In further supporting its artists to obtain academic achievement in the creative arts

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Invites you to an exhibition of paintings and drawings by the artist

Ian Henderson

(Presenting the first exhibition towards his Doctorate in Creative Arts at the University of Wollongong)

Paintings on the theme “genius loci” (Sense of Place)

2-4pm Sunday, 4th November 1990
Exhibition continues until November 25th
Monday - Friday 10-6
Sunday 11-4

Ian Henderson was born in the United Kingdom, 1939. Studied at Banbury, Oxford and Swansea Colleges of Art and Design. The first artist to be employed by a New Town Development Corporation in the UK. Awarded the fifth Gulbenkian Fellowship in Creative Art at Keele University (Gulbenkian Fellow in painting) 1966/7. Taught at Leeds College of Art Graphic Design, Architecture and Landscape Artments. Became Artist in Residence at Brock University, St. Catherines, Ontario 1969/70. Came to Australia with his family 1972. Taught at Newcastle University, Queensland College of Art and within the Architecture Department at Queensland University. Became Chief Graphic Designer for CSIRO’s Science Communication Unit in Canberra 1979/84. Established his in a converted schoolhouse in Gloucestershire, 1985/88. Re-established his studio in Queensland in 1989 and worked Consultant on the post-Expo redevelopment site in Brisbane. Appointed Senior Lecturer in Visual Arts within Arts Education at University of New England, Armidale. Ian Henderson is now pursuing a course of study for a Doctorate in Creative Arts at University of Wollongong. Ian Henderson’s paintings are in many public and private collections in Australia, Canada, Hong Kong and the United Kingdom including representation with:


This exhibition has to do with the ideas associated with “genius loci” (sense of place) and follows an already established path epitomised in the work of Paul Nash (1889-1946). Other British Romantic painters of the Twentieth Century such as Edward Bawden, Graham Sutherland and John Piper have influenced my work. In Australia I have found their counterparts in Sydney Nolan, Lloyd Rees and Arthur Boyd (all of whom, at one time or another have completed works of "poetical nature" and have been involved with the idea of "place"). The paintings in this exhibition are characterised by my interest in transporting and defining "place" in Australia.

Ian Henderson

Bill and the Old Inverell Road
47 x 61 cm pen, crayon, ink and pencil on (Cold Grey) Canson paper 1990
The painting *Morning Mignon* was completed in 1990 in Armidale, New South Wales, and shown at several preliminary DCA exhibitions. The painting is representative of the early *place* paintings completed during 1990 that were based on the New England landscape.

The following was written about the painting at that time:

A winning, and now retired racehorse, *Morning Mignon* rests in a paddock waiting for the arrival of her foal. Her domain is the central green paddock viewed in the painting (*place* defined from above) looking out across the New England Tablelands. The paddock fits as part of the total vista with (ploughed) fields, trees, suggestion of roads, routes, tracks and distant hills. All the forms fit together to give a complex interlocking matrix of colour and shape. *Morning Mignon* rests comfortably within this rural context, her field is *described* and *defined* for her as her *Genius Loci*—and recognised by us (Henderson, 1990).

The painting satisfies most of my requirements in defining the geographic, historical and atmospheric qualities of *place* on the New England Tablelands.
Above is a computer drawing of place viewed at the end of Faulkner Street and looking onto Kentucky Street, Armidale. The computer drawing was used in an early issue of Inline in 1990 when research for the DCA program had just begun (see copies of Inline in the Appendices). Compare this computer drawing with the illustration on the same theme, seen in the DCA sketchbook (illustration page 27). The early DCA studies looked back to the work done in the United Kingdom 1987–88. The Armidale, New England treescapes reminded me of similar English tree places—European trees, and place transported to New England. The New England series of paintings was shown at the initial DCA exhibition at the Town Gallery in Brisbane in November 1990. The painting Bill and the Old Inverell Road (on the invitation shown on page 204) indicates an interest in the animistic presentation of place in New England. Pantheistic quality is something that I recognise as being part of the place characteristics that I have researched during the DCA program.
In considering the animistic quality of paintings that I have produced as part of this DCA program which is committed to looking at *Genius Loci*, I think it should be noted that my interest in landscape preceded the more complex feeling for pantheistic quality of the land—this remains an inherent part of my most recent work. Sasha Grishin has written of the artist, John Brack, as someone who is 'not interested in the Australian tradition of painting and its obsession with the landscape' (Grishin 1990, p.2). This view is not incorporated into my landscape painting, *committed to place*. These paintings of (Australian) landscape are extended into the psyche as *mind metaphors*. The fact that 'Brack was aware that the growing intellectual complexity of his work was a major liability for an artist who wanted to succeed in Australia' (Grishin 1990, p.120) seems to me to be clear evidence to consider landscape painting within a context of crosscultural tradition.* Rather than apportioning purely an Australian context, the ability to *cross-boundaries* and *cross-culture* is axiomatic in the development in an emerging Australian culture. I have tried to foreshadow this in the DCA work completed between 1990–1993, but with particular emphasis on the seven major DCA paintings shown in Brisbane in November 1992.

* The art historian Bernard Smith has written that 'whether we regard the work of Australian artists such as Nolan and Arthur Boyd as making a contribution to British or Australian art or to both is, of course, a matter of national framing. What all artists seek is a reasonably disinterested but sympathetic evaluation of the formal qualities of their work and some intelligent endeavour to grasp or interpret its content and intentions' (Smith 1988, pp.3–4).
Little morning garden 24.5 x 30.5cm acrylic, ink and graphite on board 1990. Collection David and Elizabeth Goodbody, Canberra.
The idea of my landscape paintings becoming *landscapes of the mind* was further extended during the initial DCA period of 1990 to 1991. Paintings of the New England region began to develop nuances relating to past United Kingdom experiences. The confrontation of old and new ideas as a symbiotic response to living on the New South Wales Tablelands can be seen in such paintings as *Bill and the Old Inverell Road* and *Little Morning garden*. The latter work perhaps refers back to English *placeness* and the *Cotuit* and *Trees and water* paintings of 1961 (illustrated on page 119). The painting *North western arboretum* was completed in 1990 and to my mind is a good example of the various *place* elements discussed previously. The following poem based on the painting, was written by my wife Elaine, and captures the ambiguity of *place removed*—the combination of old with new—the past with the present—one country with another.

*A New England park*

Tall, majestic pines, oaks grand
Chestnut, gums and Berry trees stand
Magpies call and parrots screech
From their nests way out of reach.

Could this be Australia?
(Maybe not)
Some trees are from another plot.
England, Europe, a world away?
No,
In a New England Park is where they’ll stay.

*North western arboretum* 58 x 59cm oil, acrylic, ink and graphite on board 1990. The painting was shown at the Solander Gallery, Deakin, ACT in 1991 and at Wright College, UNE-Armidale in 1992.
The painting *Fire rages into a special place on a Tasmanian mountain* is an example of two place ideas brought together.* The Tew landscape (as memory) sits inside a volcanic Tasmanian mountain, with bush fires raging on the slopes. The painting is intended to bring (unlike) place components into proximity with each other. It satisfies some of the requirements that were set by myself as part of the DCA research program—these were:

- awareness of the past
- geography as exploration of place
- the human expression of place
- place defined by atmosphere

The place nuances were developed in paintings from 1990 to 1992. Some of the more salient points were put forward in a lecture given at the University of New England as part of the radio series *Talking to New England* broadcast on 27th July 1992. In this talk, entitled *Describing Place—Visual Aspects of Environmental Design* I attempted to define the criteria used in some of the place scenarios. The lecture was one in a series of University of New England radio presentations put out each year by UNE-Armidale Distance Education Centre. The broadcast was written, prepared, presented and broadcast on 27th July 1992. It was heard in Lismore (2NCR-FM 92.9), Coffs Harbour (2CHY-FM 104.1), Armidale (2ARM-FM 92.3 and 2UNE-FM 106.9), Tamworth (2YOU-FM 95.5), Taree (2BOB-FM 104.5, Orange (2MCE-FM 94.7), Newcastle (2NUR-FM 103.7, Bathurst (2MCE-FM 92.3), and Sydney (2SER-FM 107.5). The program lasted one hour and included a segment of talk-back radio as part of the presentation.

* The painting *Fire rages into a special place on a Tasmanian mountain* was exhibited at the DCA exhibition at the Town Gallery in Brisbane in November 1992. The painting has to do with ideas about *Genius Loci* on a Tasmanian mountain in
Fire rages into a special place on a Tasmanian mountain 1.2 x 1.5cm acrylic and collage on board 1992.

During the radio broadcast it was possible to discuss some of the many ambiguities and nuances associated with place characteristics (especially thoughts about mind places that are transported from one location to another). The painting Fire rages into a special place on a Tasmanian mountain is a good example of place peculiarities transported.

The Great Western Tiers, above Deloraine, Tasmania. I travelled past the lake (Great Lake located on top of the mountain range) en route from Deloraine to Hobart in 1982. In the painting, completed ten years later, the remembered view of the Great Tew, Oxfordshire landscape is seen in the Great Western Tiers (volcanic?) lake—the mirror image of place remembered. In the illustration on page 210 it is difficult to see the Tew image in the lake. Seen in colour, the ochres, greens, browns and reds surrounding the lake contrast with the deep blue/green image revealed in and beneath the lake itself. The idea of seeing something (other than reality) reflected in water comes partly from M.C. Escher's woodblock print Three Worlds, where shadows and reflections on a pond are contrasted with images beneath the water. I am interested in the ambiguity of the three different ways that Escher has introduced us to—in looking (and interpreting) the scene. Another thought coupled with this (in considering place removed) comes from the idea that prehistoric man used water as a surveying tool (illustrated below). Man the surveyor defining place is an extremely interesting concept. Dorothy Davison has written:

The leys, or tracks, led from one hill-top to another, the direct line being marked by standing stones, single trees at cross roads, forks, pools of water, wells and dew-ponds. Motes, too, marked the leys, from which the reflection of the sun or of a beacon would beam into the eye of prehistoric man as he stood on a hill-top making out the line (Davison 1943, p.8).
During the New England period several research and communication strategies were devised in relation to the developing DCA program. Some of these strategies were combined with work for the University of New England– Armidale. The following pages (113 and 114) consist of reviews received during 1991 in relation to work at UNE–Armidale and forthcoming DCA exhibitions (Armidale Express 23 January 1991, New England Times 23 January 1991).

The catalogue pages for the UNE-Armidale Wright College exhibition Ian Henderson paintings related to poetry describing a Sense of Place (pages 115–123) were produced at the end of 1991 for a preliminary DCA exhibition in January 1992. Dr. Joe Massingham's review of the exhibition (as a follow on from his introduction to the catalogue) can be seen on page 224. Other reviews are located on pages 225–227 (New England Times 8 January 1992, Armidale Express 8 January 1992 and the New Englander 14 January 1992).
Visual arts part of thesis

The work of a senior lecturer at University of New England - Armidale is soon to be on display at the Solander Gallery in Canberra.

Ian Henderson (pictured), senior lecturer in Visual Arts and Design, decided to submit an exhibition of his paintings as part of his thesis when working towards a Doctorate in Creative Arts.

The exhibition 'Landscapes - Sense of Place' will open at the gallery on February 9.

His firm belief in the importance of combining practice with theory led him to this unusual choice.

"When most people do a Ph.D they concentrate on theory," Ian said.

"They do research, and then submit a thesis. This is the usual procedure.

"But I chose the practical option. While a thesis was still required, it was supplementary to the actual practical creative input.

"My major work was my painting. It was my research.

"This practice is not uncommon overseas, but in Australia it's rare.

"UNE, where I work, and the University of Wollongong, through which I'm doing my doctorate, are in the forefront with these ideas."

Ian said it was important to have working artists incorporating their practical work into the more theoretical framework of university art study.

"It's the best way of translating professional expertise into the academic context."

In the past, he said, study of art at university concentrated mainly on theory and such things as art history.

"But at UNE our courses emphasise both aspects of art. Creativity is a major component of both our academic and practical studies."

Ian said the UNE Department of Arts Education was keen to show that the visual arts can interact with other university disciplines.

"We are already working with the Department of Geography and Planning and will be exploring the idea of collaborating with the Drama Department on set designing."

"The Armidale Express"
Wednesday 23 January 1991
Senior Lecturer in Visual Arts and Design at the University of New England, Armidale, Ian Henderson, decided to submit an exhibition of his paintings as part of his thesis when working towards a Doctorate in Creative Arts.

His firm belief in the importance of combining practice with theory led him to this unusual choice.

The exhibition, entitled "Landscapes - Sense of Place", will open at the Solander Gallery in Canberra on February 9.

"When most people do a Ph D they concentrate on theory," said Ian. "They do research and then submit a thesis. This is the usual procedure.

"But I chose the practical option. While a thesis was still required, it was supplementary to the actual practical creative input. My major work was my painting. It was my research.

"This practice is not uncommon overseas.

Ian believes it is important to have working artists incorporating their practical work into the more theoretical framework of university art study.

"It's the best way I can think of of translating professional expertise into the academic context," he said. "I think we need both aspects of art: theory and practice.

"In the past, study of art at university concentrated mainly on theory and such things as art history - almost nothing practical.

"But at UNE our courses emphasise both aspects of art. We actively promote integration of the two. And creativity is a major component of both our academic and practical studies.

"The UNE Department of Arts Education is also very keen to show that the visual arts can interact with other university disciplines.

"The possibilities are endless. For example, we'd like to explore the idea of collaborating with the Drama department on set designing - and even with the Department of Music or Mathematics.

"We believe the visual arts can act as a catalyst, encouraging more interdisciplinary and departmental contact on the campus.

"We are also interested in involving the community at large. For this reason we've begun to offer short community courses teaching ceramics, introduction to design, enamelling and drawing.

"UNE is ideally placed for this sort of integration, both on campus and off."

Major exhibition for local artist

![Ian Henderson](image_url)

Armidale artist and academic Ian Henderson who will exhibit his paintings at Solander Gallery Canberra next month.
Ian Henderson paintings
related to poetry

describing a
‘Sense of Place’

Wright College
Senior Common Room
University of New England - Armidale
New South Wales

06 — 24 January 1992
For migrants a sense of place is often the greatest single component of their identity. At first they are likely to cling to memories of special places in their homeland. These memories are likely to become distorted over time, but they still give the migrant a necessary sense of belonging.

If all goes well, the identification with places usually moves from the old home to the new. Migrants to Australia, for example, come to identify with the State in which they live and begin to participate in customs and traditions which are, in fact, completely alien to them. New Sydneysiders pour scorn on their correspondents in Melbourne, even though they've never seen that city, and their southern cousins reciprocate. Migrants in the bush accept the deep significance of the rituals of wheat harvesting or cane cutting or the symbolism of the shearing shed, though those are often peripheral to their daily round.

There are some, inevitably, for whom there is no single identifying place. They move uneasily between places of the past and places of the present. Sometimes their world (and, therefore, their identity) is even more confused because of places that have been significant in diversionary journeys they have made. For these, the anguish and unease of belonging nowhere can be very real.

Ian Henderson explores the full range of nuances of 'a sense of place' in this exhibition of his work. Whilst his paintings most often take the form of landscapes, they are much more. They may be visions through time, memories real and distorted, recordings of new symbols to be accepted or old symbols to be let go.

All of the many facets that go to create an identity have a role in Henderson's work. Similarly, the viewer is required, at one stage or another, to use different senses and different mental and emotional responses if they are to comprehend the identity of each piece.

Not that Henderson's aim is to impose his sense of place on us. His work is a mechanism which allows us to work out and confront our own sense of place. We can come to know ourselves more clearly because we recognise the different tones and colours which help identify particular places in our existence. Or, again, the particular shapes of different distant hills awake memories in us even though we have never seen the specific hills of Henderson's memory.

Perhaps the most satisfying, though the most unsettling, outcome of a visit to this exhibition is the realisation that we are all creatures of a number of different places. The evocation of somewhere from a long way back in our own history, whilst startling for us, is not the least of Ian Henderson's achievements in these works.

Dr. Joe Massingham
Master
Wright College
University of New England-Armidale
Ian Henderson paintings related to poetry describing a 'Sense of Place'

A note on the work of the UNE Wright College exhibition January 1992 related to the Doctorate in Creative Arts program within the School of Creative Arts at the University of Wollongong, NSW.

Most of the paintings in this exhibition have been completed during 1990/91. A few are earlier paintings. All have to do with the Doctorate in Creative Arts research program topic exploring the 'sense of place'.

In a way the DCA paintings are a logical extension of work that I have been carrying out originally in the United Kingdom, then in Australia, again in the UK and now developed further within the Australian context. The unfolding topic of the 'transportation of the sense of place' has allowed me the opportunity of stretching the artistic possibilities within a formal and academic context and in a way that would not have been possible had I not formalised the whole subject of 'genius loci' within its explicit research setting.

These paintings are the result of considerations of the 'sense of place' looked at from differing stand points, differing periods and within differing domains. The paintings attempt to pose questions of 'time and place' and an awareness of the past related to the present. Thomas Hardy in 'The Woodlanders' wrote of the need for this awareness of what might be called 'depth in time' in the following way:

"He must know all about those invisible ones of the days gone by, whose feet have traversed the fields which look so grey from his windows; recall whose creaking plough has turned those sods from time to time; whose hands planted the trees that form a crest to the opposite hill ... what bygone domestic dramas of love, jealousy, revenge, or disappointment have been enacted in the cottages, the mansion, the street or on the green."

The paintings (and poetry) in this exhibition form the basis for what might be described as part of a romantic tradition and an aesthetic response to both the landscape of the United Kingdom and of Australia and the familiarity with known locations in both countries. The research in this work has to do with the developing and deepening knowledge and awareness of the meaning of 'place' where this subject is of increasing importance in our everyday lives and within the changing urban environment.

Paul Nash, the English artist, talked of the 'intrusive restlessness of nature' but at the same time explored the mystical contemplation of changeless forms and changeless order which represented 'place'. The idea of the transportation of 'place' from one country to another in the paintings in this exhibition, I believe, show more of the commonness of the experience of 'place' in both countries rather than the differences. The paintings are about and based around universal considerations of 'genius loci'.

Ian Henderson
January 1992
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<td>12</td>
<td>Dragon land at Murrurundi</td>
<td>29 x 39cm acrylic, collage, graphite and pen on board 1991</td>
<td>Wright</td>
<td>College UNE</td>
<td>$750</td>
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<tr>
<td>13</td>
<td>The strangeness of Port Arthur washed up on the beach at Horton</td>
<td>29 x 39cm acrylic, collage, pen and graphite on 300gsm Bemboka handmade paper 1991</td>
<td>Wright</td>
<td>College UNE</td>
<td>$750</td>
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<tr>
<td>14</td>
<td>A night at Port Arthur</td>
<td>29 x 39cm acrylic, collage, pen and graphite on 300gsm Bemboka handmade paper 1991</td>
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<td>15</td>
<td>Some things that go bump on a Tasmanian night</td>
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<td>16</td>
<td>Marking time with place in a Port Arthur garden</td>
<td>29 x 39cm acrylic, collage, pen and graphite on 300gsm Guarro w/col paper 1991</td>
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<td>17</td>
<td>Cotswold garden</td>
<td>39 x 29cm acrylic, collage, pen and graphite on 300gsm Guaro w/col paper 1991</td>
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<td>College UNE</td>
<td>$750</td>
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<td>18</td>
<td>When oats were reaped</td>
<td>27 x 36cm acrylic, ink wash, pen collage and graphite on 300gsm Guaro w/col paper 1991</td>
<td>Wright</td>
<td>College UNE</td>
<td>$700</td>
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<tr>
<td>19</td>
<td>New England Sense of Place</td>
<td>28 x 34cm watercolour, pen, ink and litho crayon on w/col paper 1990</td>
<td>Wright</td>
<td>College UNE</td>
<td>$650</td>
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<td>20</td>
<td>Jacobs Well pastoral scene</td>
<td>17 x 29cm oil and graphite on 300gsm Bemboka w/col paper 1990</td>
<td>Wright</td>
<td>College UNE</td>
<td>$600</td>
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Ian Henderson paintings related to poetry
describing a 'Sense of Place'
Wright College UNE 06 - 24 January 1992

Supplementary Catalogue

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<th>Title</th>
<th>Size/Details</th>
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<tr>
<td>21</td>
<td>Mountain morn</td>
<td>30 x 30 cm oil on canvas 1987</td>
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<td>22</td>
<td>A garden at night</td>
<td>25.5 x 30.5cm oil on board 1987</td>
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<td>23</td>
<td>View to the village and sea</td>
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<td>Burning cane fields</td>
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<td>25</td>
<td>Cane burns all night</td>
<td>76.5 x 91.5cm oil on board 1990</td>
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<td>Jacarandas by a river</td>
<td>33 x 35.5cm oil and graphite on 300gsm Bemboka handmade w/col. paper 1989</td>
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Ian Henderson 1989
Written while living on the Gold Coast Coast hinterland)

The sugar mill works overtime  76.5x91.5cm oil on board 1990

Remembering Queensland
Across the flat mulga strewn Pimpama landscape cane trucks trundle along their way to the sugar mill. All routes on the Gold Coast hinterland strip at Coomera seem to head towards the mill which daily pumps out a sugary sweet smell of burning cane as clouds of ash, dust and burnt sugar debris find their way back into the coastal ecosystem. The mill pumps and pulsates the smoke upwards into the sky over Jacob's Well. Depending on the wind, the cloud of sugar dust and smoke drifts inland towards Beenleigh or back towards the mouth of the Pimpama river. Pelicans soar and rise with the hot gusts from the bay and the Egret, the lesser white heron, stalks in the canal sided fields. The land east of Coomera (and the interposing line of the Gold Coast highway running north to south, Brisbane to Surfers Paradise) is an area of history and tradition. People remember coming to Jacob's Well for camping and fishing holidays and the boats on trailers still arrive at an early fishing morning hour. Banks of cane grow high and hide the tracks running across the flat landscape. In the evening the glow of burning cane reflects in the windscreens of homeward bound commuters lucky enough to live in the area.

Preedys Orchard

Silver sky, cobwebs shine
Soil red, hedges green
Low mist by the bridge
Preedys Orchard gleamed

Children playing in the fields
The farmer ploughs his crop
Now on the hill that had some trees
The tractor moves with ease -
Turning soil that Romans trod.

Elaine Henderson 1991

North Western Arboretum
58 x 59cm acrylic ink and graphite on board 1990
I have already described my interest in pantheism as an area of interest for someone who exhibits a background and love of the land. Everything that I have done as an artist, as far back as I can recall, has had to do with feelings about the land (or landscape) and 'places' that I have discovered, visited, loved and ultimately expressed through my art. The following is a quotation from the eloquent and brave Blackfoot warrior Crowfoot who in 1821 on his deathbed spoke the words:

"What is life?
It is the flash of a firefly in the night.
It is the breath of a buffalo in the winter time.
It is the little shadow which runs across the grass and loses itself in the sunset."

Extract from Ian Henderson’s 'Inline' newsletter summer 1991

Ian Henderson paintings related to poetry describing a 'Sense of Place'

Wright College
Senior Common Room
UNE-Armidale
New South Wales 2351
06 - 24 January 1992
9.00-5.00 daily
ph: 067 73 2813
Ian Henderson

**BIOGRAPHY**


Studied at Oxford Polytechnic, University College Wales (Swansea) and Swansea College of Art. First artist to be employed by a New Town Development Corporation at Skelmersdale, Lancashire 1964/66.

Awarded the Fifth Gulbenkian Fellowship in Creative Art (Painting) at Keele University, Staffordshire 1966/67. Lectured at Leeds College of Art. First Artist In Residence at Brock University, St.Catharines, Ontario 1969/70. Has taught at several Australian Art Colleges, at the University of Newcastle, NSW and at Queensland University. Own business in UK 1985/88. Consultant to former Brisbane Expo site re-development. Senior Lecturer Visual Arts and Design, University of New England-Armidale.

**SELECTED SOLO EXHIBITIONS**

1963 Worcester City Art Gallery
1966 Skelmersdale New Town
1967 Keele University, Staffordshire
1968 Balliol College Oxford
1968 Sheffield University, Yorkshire
1969 Brock University, Ontario
1970 Shaw-Rimmington Gallery, Toronto
1970 University of Guelph, Ontario
1971 University of Leeds, Yorkshire
1972 Llewellyn Galleries, Adelaide, SA
1973 Villiers Gallery, Sydney, NSW
1974 Cooks Hill Gallery, Newcastle, NSW
1979 La Perouse Gallery, Canberra, ACT
1982 Graham Gallery, Wollongong, NSW
1984 Gallery Huntly, Campbell, ACT
1985 Keele University, Staffordshire
1986 Loughborough College of Art
1987 Southgate Gallery, Gloucestershire
1989 Pelocl Studio, Jacobs Well, Qld.
1990 Town Gallery, Brisbane, Qld.
1991 Solander Gallery, Canberra, ACT

**REPRESENTED**

'Shell', Huddersfield Art Gallery, Keele University, Manchester City Art Gallery, Liverpool University, Worcester City Art Gallery, Leeds University, UK Commission for New Towns, Skelmersdale New Town, Salford University, Oxford Polytechnic, Balliol College Oxford, private collections.

Ansett Airlines, CIG, University of Canberra, CSIRO, University of Newcastle, NSW, ACT Institute of TAFE, Civic Advance Bank, Australian Vice-Chancellors Committee, National Parks and Wildlife, University of New England, Mercantile Mutual, P.G. Pakpoy and Associates, South Bank Corporation, Qld. and private collections.

Walking

Walk no more down the track
With life's burdens on your back
Search no more within your heart
Look back from where you had to start
It's no greener further on,
Slow down before all you have is gone.

Teresa Janiv 1991
The Prospect

The twigs of the birch imprint the December sky
Like branching veins upon a thin old hand;
I think of summer-time, yes, of last July,
When she was beneath them, greeting a gathered band
Of the urban and bland

Iced airs wheeze through the skeletoned hedge from the north,
With steady snores, and a numbing that threatens snow,
And skaters pass; and merry boys go forth
To look for slides. But well, well do I know
Whither I would go!

Thomas Hardy (December 1912)

Wright College is the oldest of the residential colleges at the University of New England - Armidale. The College was named after Phillip Arundel Wright, a great benefactor of the University and its Deputy Chancellor at the time of the College’s foundation in 1956. The College is extremely proud of a continuing link with one of New England’s leading families. The College consists of five, two-storey weatherboard residential blocks and a central hall block. The weatherboard construction was considered particularly appropriate for residents in a rural university. Built when space constraints were less important than they are now, the College is spread over a wide area with a continuing programme of grounds improvement where a strong emphasis is placed on the use of native trees and shrubs. The College provides a setting for achievement and its graduates have achieved this success in many walks of life. There is an active link between past and present through the College Association.
In this exhibition Ian Henderson presents a series of works which deal with "Places", the viewer, the artist and the relationships between them.

The style is mostly impressionistic, often semi-abstract.

Techniques vary from gentle watercolour washes to intensely vigorous acrylic collages.

The subjects vary from a single place at a particular point in time to a variety of places over extended periods.

In short this is an exhibition of great variety, not simply a carton of 2 dozen refreshers all with the same bottle, label and taste.

In another way, too, Henderson's art is not just something to be bought off the shelf, confident that today's product is the same as yesterday's.

Henderson invites the viewer to work with his paintings.

The colours and shapes in a particular piece are likely to evoke a slow recognition in the viewer of some place that is significant in either their, or the artist's life.

From the insights gained by recognition of the familiar, though, is likely to grow an awareness of distortion or unfamiliarity.

This is a picture of a Queensland sugar-mill but the emphasis on the polluting cloud which fills the sky invites us to see it in a new way.

Similarly the juxtaposition of places in Britain and Australia a recurring theme in the work of the migrant Henderson makes us look at both places differently.

In a country with as large a migrant population as Australia, this reproduction of the various places which compete to define who and what we are has special significance.

Henderson is acutely aware of the distortions which develop in our memory of old places, as well as the distortions which our imported culture imposes on our understanding and acceptance of new places.

He uses these distortions to considerable effect to produce works which tantalise the viewer who almost recognises the subject but in the moment of recognition becomes uncomfortably aware that either the subject or they have changed in some way.

Henderson seems to work best where the dilemma of change is unresolved.

Where the subject matter is more settled, where the distorting process is over, his touch is less sure.

His is still the "unquiet spirit" and he applies his brush more surely, deftly and vigorously when he is producing works whilst still attempting to tame his own relationship to the subject.

This is an exhibition of works of slightly uneven quality, though the best are tremendously strong and challenging.

It is worth visiting if only for them.

The exhibition, "A Sense of Place" is on view in the Senior Common Room, Wright College, University of New England until January 24, 1992.
Artist Ian Henderson focusses on

A SENSE OF PLACE

Ian Henderson, whose exhibition "A Sense of Place" is currently showing at Wright College, UNE, rather belies the stereotype image of the artist. Besides being neat and methodical to a degree which, some people call "fussy", he operates without fear in almost any medium, finding that making a video, a clay pot or writing a poem excites the same creative interest as painting.

A naturalised Australian, he arrived from England in 1972 to take up a post as Senior Instructor in Visual Studies in the Department of Architecture at the University of Newcastle.

He has combined his vocation as a painter with a series of academic and design jobs and he is currently Senior Lecturer in Visual Arts and Design, Department of Arts Education, UNE-Armidale. Quite symbolically his house in Armidale contains an office with a computer as well as a meticulously neat studio of about the same size.

He finds the interchange between the most modern technology and the age old principles of paint and canvas quite useful and comfortable.

"The popular image of the artist as a scruffy outsider is largely a myth from the last century when artists were rebelling against the repression of the Victorian era," he says.

"Great artists in the past with studios to run as a business had to be well organised and I think that also applies to many artists today."

Ian uses his computer to design a quarterly newsletter called 'Outline' which contains "analogous information" about his work.

His current concern with "a sense of place" is linked through his own experience as a migrant and his study of the subject for a Doctorate in Creative Arts at Wollongong University.

"For migrants a sense of place is often the greatest single component of their identity," he says.

"At first they are likely to cling to memories of special places in their homeland. These memories are likely to become distorted over time, but they still give the migrant a necessary sense of belonging."

In his exhibition of large collages at Wright College as part of the Poetry and Music Festival this theme is apparent with Australian landscapes in the foreground and rather dream like sequences of nostalgia for places in his homeland giving a background focus of depth and interest.

Ian has no inhibitions about combining his own poetry and that of his family as well as a video he made explaining some of the paintings as part of the exhibition.

"Anyone creative can find an outlet in any medium," he says.

"It is the creativity which counts."

(The exhibition in the Senior Common Room, Wright College will continue until January 24)
Exhibition of vim, vigour and vitality

In an exhibition of vim, vigour and vitality Ian Henderson displays his pottery and paintings at the Wright College Festival of Arts.

Ian makes his debut in the New England Distinct and shows works of a personal nature with public intent.

The exhibition opened on Monday and continues until Friday, January 24.

To discuss the paintings with Ian is to share multifaceted insights into the past and present of paths, places, people and pageantry in time.

The works have energy frozen in time and evoke imagery that shimmers on the boarder of semi-abstraction and abstraction. At times colour is maximised while time is minimised at other moments though predominantly about landscape one can consider the works are especially about the expressive use of brush and pigment lines.

Ian is not apprehensive at employing much of the spectrum of colour where hues have dialogue with one another or argue in a controlled way or disagree totally. This uninhibited harnessing of hues combined with the addition of collage is markedly represented in a very large canvas and acrylic artefact entitled "A garden at Wollongong rushes to the beach at Horton".

This accomplishment has many rest areas for the viewer to share and to dwell on conjured reflections and the work is accompanied by poems from both Elaine Henderson and Ian.

Elaine's contribution reveals some of the paintings nuances.

"Wild ponies roaming free
Open fields to the sea
 Welsh cottages dart the land
While open tracks lead to the sand
From the hills your eyes can fall across the sea
To Cornwall"

Central to this structured painting is the use of a pale navy blue tree shape which leads ones eye to the transparent nature of several aqua's further up the canvas.

"Love of land and dog" is yet another piece of Ian's. This work allows one to consider the configuration of female form and its resembling proximity to forms in a landscape. At times the pigment is scrubbed at others more controlled.

"The Sugar Mill works Overtime" demonstrates Ian's source for energy in the landscape and his curiosity for the pulsating animation of a Sugar Mill in particular.

The concept of scribed words accompanying the visual is a sterling addition for onlookers to grasp intended meaningfulness in what might have been only cursory and limited in time. Very often the poetry in motion in Ian's work provides spiritual rewards to the viewer who meditates quietly.

In conclusion then art appreciation should not have some sort of mystique. It is an area that can enhance the quality of life and can supply a vital dimension to life.

In keeping with his philosophy of pantheism Ian may well believe the words of Gautier.

"All passes. Art alone
Enduring stays with us"

Colette Mitchell
Imagination with little limitation

WHEN Ian Henderson stands before a canvas he has no idea what the outcome will be. Despite methodical research and deliberate sketches, only his feelings will determine what the resulting image will portray.

"Things happen as I work on the canvas," he said. A perfect example of this philosophy is one of his latest pictures titled, A Garden at Wollongong Rises to the Beach at Horton.

This picture forms part of Ian's latest exhibition currently on show in the Senior Common Room at UNE's Wrigth College. First glimpses of this enormous painting reveal a deliberate combination of colour, that err on the side of complexity. Ian has used several different mediums to create a picture that not only defies conservatism within the artist but seeks to challenge the viewer.

Knowing the house at the centre of the picture would be the focal point, Ian painted it three times before he resolved it would never be just what he wanted, so he used a photocopy instead. A Senior Lecturer in Visual Arts and Design at the University of New England, Ian has also worked in numerous academic and design jobs which have aided his maturity as a painter. By using all his visual, painting and design skills, Ian says he likes to push the parameters of his thoughts.

Essential also to his work is the vast experience Ian has gained from observation. English born, now a naturalised Australian, Ian's memories of his mother country feature in many of his pictures.

But instead of limiting himself to conservative scenes, he builds a bridge across the world to link those thoughts with Australian images.

It's optimum use of 'sense of space' so essential in the makeup of this migrant artist. "These"paintings are the result of considerations of the sense of space looked at from differing stand points, differing periods and within differing domains," said Ian.

"The paintings attempt to pose questions of time and place and an awareness of the past related to the present," said Ian.

Take for example, The Shell Guide to Port Arthur in Dorset, an explosion of yellows, greens and deep mauve blues.

Under the typical English sky lies an imaginary Dorset landscape, comprising major geographical features such as Lulworth Cove, Maiden Castle, 100,000 year old earthworks and the Cerne Man.

And just over the hill from this historic feast is Port Arthur with five Tolpuddle Martyrs to complete the international unification.

According to Ian the paintings (and poetry) in this exhibition form the basis for what might be described as part of a romantic tradition and an aesthetic response to both the landscape of the UK and of Australia and the familiarity with known locations in both countries.

It doesn't seem to matter much to Ian that he only spent a day in Port Arthur. The images have been strong enough to sustain themselves on his canvases for quite some time.

"The idea of transportation of place from one country to another in the paintings, I believe, show more of the commonness of the experience of place in both countries rather than the differences." Ian calls himself a painter of feelings and literature, particularly poetry, figures largely in his mind as a source of inspiration.

He says that he gave up trying to explain his pictures to observers and has changed tact to use poetry as a clue to the scene.

"I have always been very interested in the work of English artist Paul Nash who describes his work as poetic paintings." said Ian.

So when Wright College Master, Joe Massingham approached Ian about the current exhibition, he saw it as a perfect opportunity to integrate the two creativities.

The effect is very stimulating, certainly, in the true Ian Henderson way, mindboggling.

Go and see it for yourself. The exhibition will continue until January 24.

PAINTINGS that pose questions.....Ian Henderson with a detail from the painting titled The Shell Guide to Port Arthur in Dorset, 1.7x2m acrylic, pen, collage and graphite on canvas, 1991.
The two paintings are examples of my continuing interest in the landscape as a metaphor in the description of place. The painting *Nash Landscape* expresses my original interest in the work of Paul Nash (1889–1946). Nash’s insistence in defining the atmosphere of places through the landscape format was something that I responded to even in my early place paintings. The DCA paintings though, have become considerably more complicated with regard to the transportation of place ideas—even when these ideas have involved combinations of old and New England. *The view from Metz* completed in 1992 is one such painting where the elements of English rural landscape are combined with landscape ideas of New South Wales. This painting is discussed on page 229.
The painting *The view from Metz* is not a large work, however, it is an important work in its consideration of *the land* and in the way in which several composite elements have come together to define *place* and *transportation* from one location to another. The painting incorporates the view from Great Tew (discussed on pages 7-12) at top left of the painting. At top right is the famous Warwickshire tudor house *Compton Wynyates* (set in a valley, with grounds designed specifically for Henry VIII). In front of this image is the superimposed collage form of Tasmania’s Port Arthur—the link between historic landscapes and buildings being brought together from two different environments. The foreground of the painting is taken up with painted collage landform items—but the key to the whole painting is the waterfall/cataract flowing from middle centre, to centre foreground in the painting. This waterfall is at Metz, a late nineteenth century mining community east of Armidale, New South Wales. The great mining valley of Metz creates a basin into which all (historical) items can fit. The *place* of Metz becomes the land where thoughts of other like *places* can be contained. The nuances and ambiguity in the painting are important in allowing thoughts about the natural, versus man-made landscape interaction of *places* to take effect.
The first major DCA *place transported* painting

The first of the (seven) major DCA paintings came about in an unusual and tortuous way during 1990–1991. The large painting *A garden beneath Mt.Keira* was developed from the pencil and ink study *Mt.Keira Garden* (above) and was shown at the Solander Gallery, Deakin, ACT in February 1991. It was subsequently re-painted (the reasons for this are described on page 8 of the Autumn 1991 issue of *Inline*) and became the painting *A garden at Wollongong rushes to the beach at Horton.*
A garden beneath Mt. Keira 1.7 x 2.0m acrylic, pen and graphite on canvas 1990. The painting was exhibited at the Solander Gallery in February 1991 and later re-painted to become the major DCA painting *A garden at Wollongong rushes to the beach at Horton*. The painting was No. 1 in the Town Gallery DCA exhibition.
In the production of the first large DCA painting some re-thinking of processes occurred. The painting *A garden beneath Mt. Keira* was re-considered after the Solander Gallery exhibition, and the new theme of the *transportation of place* (Wollongong) to another place (Gower peninsula) came into being. Technically it was difficult to remove Mt. Keira from the original painting and still keep the garden character, but it was at this time that the idea of collage items to help re-define areas requiring paint treatment evolved. Over a period of about one month, the painting *A garden beneath Mt. Keira* was transformed into the painting *A garden at Wollongong rushes to the beach at Horton*. (The changes made in the painting are recorded in a slide sequence in the video *A poetic celebration of place*, which was made later on in the year. It is also recorded in the Summer 1991 issue of *Inline* and extracts from this issue can be seen in the following pages as well as in the Appendices.) Once the transformation of the large (unsuccessful) painting was completed—keeping the best ideas in the work and introducing new (transported) ideas—the DCA process using collage technique as a way of bringing out specific ideas came into being. This was developed further in later major works.
It was in 1985 that Elaine and I decided to return to the UK. We were full of thoughts of a new life in an old country and the first month was an idyllic in between time spent on the Gower Peninsula of South Wales. In an earlier life in Wales I came upon the lyric: "Oh, I 'ad an uncle Mike, An' he 'ad a motor bike. It took 'im half an 'our To ride right round the Gower."

I never thought for one moment that I would be visiting/living on the famous Gower Peninsula, near Swansea, South Wales. As it was, we came to the house at Horton, "Kiln Bank" (shown on the page opposite). We remained there experiencing all the beauty and the poverty of life in Wales without work. It was a happy time despite the fact that neither Elaine nor I could find work. Ultimately we were forced to move to Stratford-upon-Avon where Elaine found work and I began to re-assess a future in England far removed from the one I had imagined from Australia some two to three months previously. I believe we had not seen it as a return to the UK as much as the possibility of starting new ventures in an old setting - converting an old place into a new idea - transposing (& transporting) time and place.

While we lived in Horton I thought about the paintings I was going to do. Elaine, Ben and I spent time on the beach, exploring the rugged landscape by the sea, (Memories of listening to Benjamin Brittain's 'Four Sea Interludes' in a flat overlooking Swansea harbour some 23 years earlier). We built fires of driftwood in the fireplace of the windswept house at Horton, listened to the bell buoy out in the bay and watched the ponies running on the moor dividing the Gower from Swansea. We joined in the ritual of 'bonfire night' (having all the feel of Celtic pre-history) on the beach below the village on a bitterly cold November 5th 1985. This ur-landscape setting was the antithesis of a life in Australia!

Six years after this experience, the atmosphere of the 'place' at Horton is still with me and in my mind I would be back there immediately in thoughts of 'idyllic' settings where I have been happiest. However, as one knowing architect friend has pointed out to me: 'It is sometimes best to keep one's dreams as dreams. In the process of trying to turn them into reality, one is likely to lose them'.

We certainly lost Horton in 1985. However, the 'place' has now re-appears in a painting entitled 'The Garden at Wollongong rushes to the beach at Horton'. This painting is a re-working of a 1.7x2m painting entitled 'Mt.Keira Garden'. Associate Professor Peter Shepherd and I have discussed the need for 'time' to be part of my study of 'place' and this painting now brings an Antipodean present to meet a Celtic past. It was an extremely difficult painting to produce (finished 21/11/91) but I am pleased with this attempt to grapple with time and place - different times, different places, different continents. The painting will become the centre piece of my exhibition at UNE Wright College's Festival of Poetry and Prose in January 1992.

Sketch of the 1.7x2m 'Mt.Keira Garden' painting completed at the end of 1990 and shown at the Solander Gallery, Canberra exhibition in February 1991.

The same painting with Mt. Keira painted out and the Horton house added to the middle distance shore line.

Sketch of the imagined finished painting with a view across the Wollongong garden to the beach at Horton.
The idea for the major DCA painting *A garden at Wollongong rushes to the beach at Horton* grew out of a *place remembered* on the Gower peninsula, South Wales combined with the chance view of a garden seen at Wollongong, New South Wales. The painting became a composite of ideas and nuances where (as I considered at the time) 'if time were slower there would be more of the present to dwell upon the past' (Gilles, 1991).

The finished painting is illustrated on the front cover of the Wright College exhibition catalogue (page 115).
On missing Gower

Welsh dragon land
Open to sea with rugged cliffs
A coastline wild
With grassland, heather, rocks and mist.

Welsh dragon land
With cottage home, by sea and rain
Across Gymru’s gorse filled heath
Where ponies came.

Welsh dragon land
Loved more than most
Place twice removed
From that idyllic Celtic coast.

Ian Henderson 1991

On missing Gower was the first poem written as part of the DCA program and was exhibited with the painting A Garden at Wollongong rushes to the beach at Horton as part of the 1992 UNE-Armidale, Wright College Festival of Poetry and Prose. It was also exhibited with the painting at the 1992 Town Gallery, Brisbane DCA exhibition. The use of poetry with the painting was appropriate in terms of the written word reflecting the atmosphere of the painting. (It is important to remember that Paul Nash talked about his paintings as poetical works.)

Penelope Marcus has commented on Nash’s written work stating that ‘It is not that the written word explains the visual work. It is rather that the object of Nash’s fascination is presented in two different ways which can be treated as complementary’ (Marcus 1975, p.36). In my reading of Thomas Hardy (remembering that Hardy’s main wish was to be a poet) it was felt important to utilise this additional means of communicating ideas about place. The poem On missing Gower is exactly as its title suggests—about missing the Gower peninsula in Mid-Glamorgan, Wales where I and my family lived for a short period on return to the United Kingdom in 1985. The bringing together of the Garden at Wollongong with the beach at Horton (Horton being a village on the Gower peninsula) in the painting, is an analogous concept linking one place with another.
The development of place transported ideas continued in several DCA works during 1991 and 1992. The painting *Across Gower to Byron Bay* is one of the more representational paintings produced as part of the DCA program. It combines photo collage items of Byron Bay (the most easterly point of Australia) with images from Horton, on the Gower peninsula of South Wales. The illustration from the sketchbook (shown above) indicates how the painting came together in terms of its collage and painterly parts. The similarities between the Byron Bay landscape and some coastal landscapes of Wales (especially the Horton landscape) were factors behind the work. Elaine Henderson’s poem sums up the atmosphere of the Gower peninsula landscape around the village of Horton:

Horton

Wild ponies, roaming free
Open fields to the sea.
Welsh cottages dart the land
While open tracks lead to the sand.
From the hills
Your eyes can fall across the sea
To Cornwall.

Elaine Henderson 1991
In the sketchbook layout (page 237) are several high textural foreground markings, simulating the grasses which lead the eye across the (Gower) peninsula to the Byron Bay/Horton seascape. The landscape at the top right of the page, is a total combination of photo collage and acrylic paint work simulating the fields (paddocks) of Wales with a night scene (polaroid photo collage and painted enlargement) based on an evening skyscape in Armidale, New South Wales. The work is a counterpoint of Australian and United Kingdom images brought together to capture some of the characteristics of places transported—Wales to Byron Bay—or Byron Bay to Wales. A balance of images has been maintained so that the enigmatic feel of the land as an entity, becomes the main criterion for the painting. At a (Golden Section proportion) location in the middle foreground of the painting, a woman takes a dog for a walk along the cliff edge and looks out to sea. The figure is only discernible after the eye has taken in the horizon elements mentioned above and then turns to probe further the middle foreground landforms—across Gower. The illustration on page 237 is a typical example of how the sketchbook was used in the research program. The preliminaries for the painting Across Gower to Byron Bay were in
black and white forms, colour photocopy items, instant print photograph images, felt-pen markers, pencil and colour, and other notations in ink. The layout only gave an outline showing how the painting might develop. Quite often marks made in the initial stages were carried forward into the finished painting—the (Horton) house on the cliff, or the lighthouse at Byron Bay, or the Armidale sunset. The collage and sketch items give a tentative feel to the painting quality and much of the work carried out was without reference to the sketch once the idea for the painting had been formulated. Mainly, it was a question of working out the ideas of the nexus between the Gower peninsula (memories), and Byron Bay (a recent visit) and how the various items might come together. The character of the Gower peninsula exists in the sweeping expanse of land running to the sea (similar to the Byron Bay landscape). The house at Horton was obviously (for the artist) a punctuation mark on the coastline—in the way the lighthouse is on the most easterly point of Australia. The sketchbook work was invaluable in working out problems before starting the actual painting—the process for me is a most suitable one for dealing with the problematical place ideas before being confronted by a large canvas.

The artist with the painting Across Gower to Byron Bay.
The idea of combining poetry with the major DCA paintings came about when the first Festival of Poetry and Prose was held at Wright College, UNE-Armidale in January 1992. In making plans for an exhibition of preliminary DCA paintings to go on show at the College, it was agreed that poems (or prose) extracts would be used to describe the atmosphere (or feel) of the works in literary terms. Each of the paintings on display had either a poetry or prose extract alongside the work. (Not all text was the work of the artist, but extracts from writers sympathetic to the aims and objectives of the DCA research program were used.) Listed below are some extracts used in conjunction with the paintings (and associated with the transportation of the sense of place theme:

**Farewell to the Old Land**

The bark is o'er the lonely seas,  
Which bears me from the land I love;  
Her sails swell gently to the breeze,  
And all is calm, around, above.

Not so this restless heart of mine -  
Its hopes are clouded still by fate;  
It's morning sun hath ceased to shine,  
And left it dark and desolate.

*An Adieu to Scotland*  JFE 1833

**My Hame**

I canna ca' this forest hame,  
It is nae hame to me;  
Ilk tree is suthern to my heart,  
And unco to my e'e.

If I cou'd see the primrose bloom,  
In Nora's hazel glen;  
And hear the linties chirp and sing,  
Far frae the haunts o' men;

If I cou'd see the lane' kirk yard,  
Whar' frien' s lye side by side:  
And think that I could lay my banes  
Beside them when I died;

Then might I think this forest hame,  
And in it live and dee;  
Nor feel regret at my heart's core,  
My native land, for thee.

*Anon. Otonabee Township, Upper Canada* 1831